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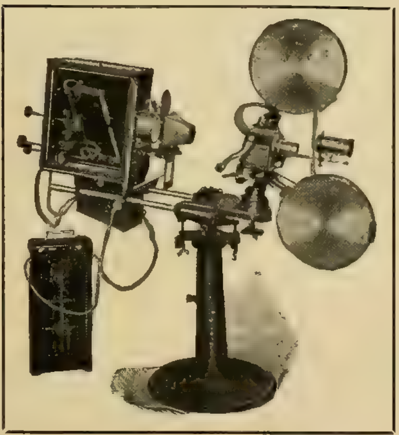

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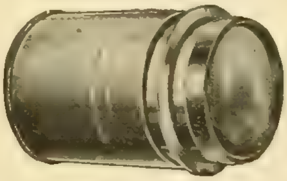

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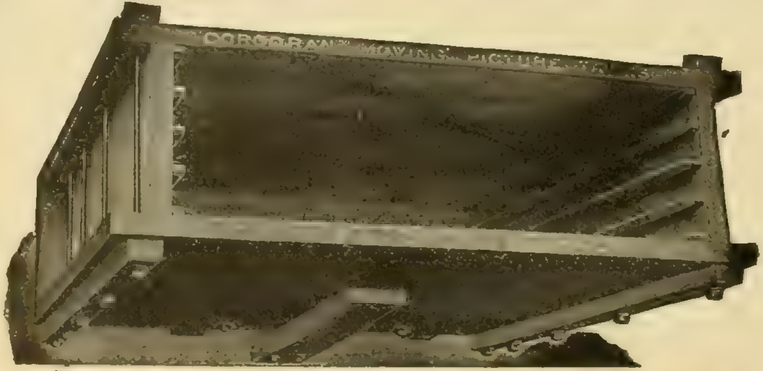

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2,000 FEET!

"Asta Nielsen's name in German and Danish speaking countries means as much as the name of Mrs. Patrick Campbell means to English theatre-goers. It stands on a par with that of Julia Marlowe in this country, or with Sarah Bernhardt's name in France."—MOVING PICTURE WORLD OF MARCH 23, 1912. The wonderful Imp regular release in which Miss Nielsen will make her first appearance on the screens of America is 2,000 feet long and is entitled,

"WOMAN ALWAYS PAYS"

(Copyright 1912, IMP FILMS CO.)

Nothing like it has been seen in America. It is sensationally strong in plot, acting and staging. A gripping, thrilling story from actual life which points an impressive moral. Make the supreme effort of your life to get an early booking.

REMEMBER! THIS IS POWERFUL ENOUGH FOR A STATE RIGHTS PROPOSITION, BUT STATE RIGHTS ARE NOT FOR SALE. THIS IS THE REGULAR IMP RELEASE OF THURSDAY, APRIL 18TH. LENGTH, 2,000 FEET. ONE AND THREE SHEET POSTERS! GET IT AND CLEAN UP A HANDSOME PROFIT.

FIVE "IMPS" ON THREE REELS!

Giving you FIVE different subjects on three reels in one week is a fearfully expensive thing for us, but a wonderfully good thing for you and your exchange. Will you do your part?

5 IMPS IN 1 WEEK

"Bradhurst Field Club Four-Mile Run."—Monday, April 8th. 400 feet.
"The Section Foreman."—Monday, April 8th. 600 feet.
"False to Both."—California Imp, Thursday, April 11th. Full reel.
"A Leap for Love."—Brooklyn Bridge Sensation. Saturday, Apr. 13th, 500 ft.
"Mr. Smith, Barber." Split Comedy, Saturday, April 13th. 500 feet.
(All Copyright 1912.)

IMP FILMS COMPANY, 102 West 101st Street, NEW YORK
CARL LAEMMLE, President

WATCH FOR "MR. ALMOST BUTT" IN THE IMPLET!

ABRAHAM LINCOLN

thought he killed slavery for all time, but there are slaves to-day to a thing worse than man, slaves held in the silken fetters of the social system that makes its vain victims vie for false supremacy and lie for precarious prestige. A story of slavery, knavery and bravery is told in

"MODERN SLAVES"

Released Thursday, April 4th. You are FREE to give us your opinion of it!

WE'LL NEVER DIE!

"Death, where is thy sting? Grave, where is thy victory?"

Beyond the grave lies—what? When the last word is spoken and the last deed done, when our eyes no longer see the sights and our ears no longer hear the sounds of earth—whither? Do we wither like the last rose of an old summer, or do we only then begin to live and love? The Rex Company sat down and did a little mental exploration into the Unknown Regions, and we suggest the answer in

"THE UNENDING LOVE"

Released Sunday, April 7th. A picture with life of life and the *afterwards!*
Its Memory will *Live Forever!* Only the *dead ones* will miss it!

"MODERN SLAVES"
Released Thursday, April 4th

"The Price of Extravagance"

"THE UNENDING LOVE"
Released Sunday, April 7th

"The Strength of Love"

The Rex Motion Picture Masterpiece Co.

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"A Great Joint"

and then some more joints is in this tank, making it watertight. No loss of liquid—no damage to property where "Corcoran" tanks are installed. See for yourself.

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Daily Newspapers in 29 States and 67 Cities publish American "Flying A" Stories Before *You* Even *See* the Film.

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Your own home paper is among them. They represent the flower of American Dailies. Do you fully understand what this *giant advertising value means to you?* Has any other motion picture manufacturer, Trust or Independent, ever done as much for *you?*

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"COMING AMERICANS"

Each of these releases will be advertised to SEVEN MILLION people. You will feel the demand Prepare to meet it by insisting that your exchange buy BOTH AMERICANS. Help us to help you

"THE AGITATOR"

Western Drama. Release Thursday, April 4.
Length, 1,000 feet.

How "Buck" Cathaway, cowboy, imbibed poor whiskey and anarchy and tried to make things unpleasant on the "Big N" ranch. A stirring, inspiring Western story, full of action and poor politics.

"Checkmate and The Ranchman's Marathon"

Split Reel. Release Monday, April 8.
Length, 1,000 feet.

In "CHECKMATE" you have a highly amusing tale of how a visiting chum nearly stole the other's best girl.

"THE RANCHMAN'S MARATHON" is a rollicking, corking good comedy centering about the efforts of two clumsy ranchmen to win a girl. The real winner doesn't run—except to the church with the girl.

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THREE REMARKABLE RELEASES

Tuesday, April 9

LITTLE HANDS

An American ECLAIR Child Drama.
This is a Vital Story of the Redemption of a Man Gone Wrong.
The Theme is as Old as Time, But the Telling is Fresh and Enthralling!

Thursday April 11

A LUCKY HOLDUP

A Droll Victory by Dan Cupid over Two Cruel Fathers and a Naughty Highwayman! You will Feature It!

Sunday, April 14

A GYPSY'S HEART

A Paris ECLAIR Film.
Romance, Wonderful Scenic Effects and Powerful Acting Make This Drama of Jealousy and True Love Worth While.

Eclair Films are made additionally appealing to audiences by the use of our beautiful posters in five colors and gold, with handsome sets of photographs furnished free.

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JIMMIE CAPITULATES and A VICTIM OF CIRCUMSTANCES

Scene from Victim of Circumstances

SATURDAY, APRIL 14—960 FEET

THE PRAIRIE ON FIRE!

A Sensational Western Drama

Scene from The Praire On Fire

SALES CO. Sole Distributors

THURSDAY, APRIL 18

A BET AND ITS RESULT

A Prodigiously Funny Comedy

SUNDAY, APRIL 21

DRIVEN FROM THE RANCH

Another Thrilling Westerner

LAST MOMENT TO ORDER

THE MARGRAVE'S DAUGHTER

HAND COLORED—MASTERFUL—$30 EXTRA FOR COLORING

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TWO REELS—THURSDAY, MAY 2—TWO REELS

THE FATE OF MOTHERS

A supremely gripping drama portraying the ofttimes selfish and unappreciative relation of daughter to mother. A breath of photo-perfume that will scent up any house with the most delicate perfume.

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MONDAY—AMERICAN, CHAMPION, IMP, NESTOR.
TUESDAY—ECLAIR, POWERS, REPUBLIC, THANHOUSER.
WEDNESDAY—AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX, ANIMATED WEEKLY.
THURSDAY—AMERICAN, ECLAIR, GAUMONT, IMP, REX.
FRIDAY—BISON (2-reel subjects), LUX, SOLAX, THANHOUSER.
SATURDAY—GREAT NORTHERN, IMP, POWERS, NESTOR, REPUBLIC, RELIANCE.

We have come to terms and have arranged the increase demanded by furnishing the above QUALITY PROGRAM and the

ANIMATED WEEKLY

THROUGH THE FOLLOWING EXCHANGES:

CANADA.

Applegath, L. J., & Sons, 145 Yonge, St., Toronto, Ont.
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Canadian Film Exchange, Toronto, Ont.
Gaumont Co., Limited, 4 and 6 Queen St., Toronto, Ont.
Gaumont Co., Limited, 203 Loo Bldg., Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 54 7th St., San Francisco.
Miles Bros., 1145 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.
F. B. Film Exchange, 103 E. 4th St., Los Angeles.

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W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

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GEORGIA.

Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

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Anti Trust Film Co., 128 W. Lake St., Chicago.
Majestic Film Service Co., 216 N. 5th Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.
Laemmle Film Service, 204 W. Lake St., Chicago.
Standard Film Exchange, 168 W. Washington St., Chicago.

INDIANA.

Central Film Service, 119 North Illinois St., Indianapolis.

IOWA.

Laemmle Film Service, 421 Walnut St., Des Moines.

KANSAS.

Wichita Film & Supply Co., 122 N. Market St., Wichita

LOUISIANA.

Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 865 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Baltimore Film Exchange, 610 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin St., Minneapolis

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

MISSOURI.

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 15 West 10th St., Kansas City.

MONTANA.

Pacific Film Exchange, Butte.

NEBRASKA.

Laemmle Film Service, 1312 Farnam St., Omaha.
Progressive Film Exchange, 1417 Farnam St., Omaha.

NEW YORK.

Empire Film Exchange, 150 E. Fourteenth St., N. Y. C.
Great Eastern Film Exchange, 21 E. Fourteenth St., N. Y. C.
Peerless Film Exchange, 5 E. Fourteenth St., N. Y. C.
Metropolitan Film Exchange, 122 University Place, N. Y. C.
Western Film Exchange, 145 W. 45th St., N. Y. C.
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service Co., 39 Church St., Buffalo.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.

Independent W. F. Exchange, 84 Seventh St., Portland.

OHIO.

Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati-Buckeye Film Co., 236 W. 4th Ave., Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

PENNSYLVANIA.

Eagle Film Exchange, 23 N. 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 121 N. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburgh.
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111 East 14th Street **New York, N. Y.**

STRIKING FILMS
OF CHAMPION QUALITY

can be had at all times from Independent exchanges by first listing the following variety subjects and then by tipping off your exchange that such films are wanted.

On Monday, April 15th

"BABY'S ADVENTURES"

will be turned loose for the selection of exhibitors wishing to follow the wonderful adventures of this infant.

JUST ASK, ASK, ASK FOR IT

On Wednesday, April 17th
A VERY GOOD SPLIT REEL

"A GAY DECEIVER" and "BERMUDA"

"A Gay Deceiver" is a splendid Champ Comedy involving a flirtatious young man who is given a good lesson in domestic harmony by his clever spouse. On the same reel is a charming scenic portrayal of Bermuda.

April 1st	"KID CANFIELD" (2 reels)
April 3rd	"The Divorce Cure"
April 8th	"A Caricature of a Face" and "Blue Mountain Buffaloes"
April 10th	"Salvation Sue"

Each and every one is a real Champ

THE CHAMPION FILM COMPANY
MARK M. DINTENFASS, Mgr.
145 W. 45th Street
NEW YORK : : N. Y.

Sunday Tuesday

The Exhibitors

Appreciate the quality of Majestic pictures because they are sure of good paying days whenever Majestics are shown.

They know the pictures are clean and liked by all their patrons.

The pictures now are better than ever and the excellent standard of quality will always be maintained.

No exhibitor should be satisfied with his Independent service unless he gets two Majestics each week.

Sunday, April 7th

"A Dangerous Model"

a drama in which the resourcefulness, courage and devotion of a wife are exercised at a moment that saves her husband from ruin and herself from embarrassment.

Tuesday, April 9th

"A Warrior Bold"

a comedy showing the feminine weakness for the uniform—full of laughs from start to finish.

Sunday, April 14, "The Return of Life," Comedy
Tuesday. April 16, "Not on the Programme," Comedy

To Exchanges

The price of Majestic pictures is 10 cents a foot for one release each week and 9 cents a foot if both Tuesday and Sunday releases are ordered.

Posters 5 cents each.

Order two Majestics each week direct from the Majestic Company and save 10 per cent. on the price you are paying for pictures not half as good.

Majestic Motion Picture Co.
145 West 45th Street,
New York City

Oldest and Best

NESTOR

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

Monday, April 1st, 1912

The Heart of a Tramp

A Highly Interesting Drama of Today
911 Feet of Popular Film. GET IT!

Wednesday, April 3rd

Two Men and The Law

A Rich Red-Corpuscled Western Drama
982 Feet of Thrilling Film. GET IT!

Saturday, April 6th

The Cub Reporter's Big Scoop

A Comedy Scoop! A Perfect Comic Gem!
970 Feet of Delightful Film. GET IT!

Scene from "THE CUB REPORTER'S BIG SCOOP"

COMING NESTORS

April 8th, The Torn Letter (Drama)
April 10th, The Renegade (W. Drama)
April 13th, In Dry Territory (Comedy)

Release of Wednesday, April 17th

BOOK NOW! *"HER INDIAN HERO"*

An Artistic Triumph! A Big Feature!

DAVID HORSLEY : : BAYONNE, N. J.

TUESDAY

REP

SATURDAY

"Our Hat's in the Ring, Boys"

Not for the Presidency, but for something equally ambitious: To make "Rep"utable films and hold on to that "Rep"utation. You'll believe it when you see the release of

April 9th

"A Cure for Stage Fever"

A young college girl having been favorably written up by her home paper after an amateur performance at school is smitten with a high fever for fame before the real footlights.

PRESCRIPTION:

One handsome suitor.........................Wealthy
One theatrical manager......................Grafting
One barnstorming company...................Rotten

Mix well—take to small town and "try it on the dog"—add small attendance, with many vegetables and "home-grown" eggs—one busted box office—long walk back and the fever is reduced to a "never-again" degree in fond suitor's arms.

April 13th

"A Tragic Moment"

"Elope and the world lopes with you,
Get caught and you sleep alone!"

But they are **not** caught in this clever picture—the irate father **is,** however, and the story of his imprisonment, torture of mind and final release by the newlyweds makes this picture a rippling, thrilling, near-tragedy and comedy.

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QUALITY QUALITY QUALITY

POWERS PICTURE PLAYS

A COMEDY and a DRAMA this week. One of them a SPLIT REEL.

Release for Tuesday, April 9th

"MEETING HIS MATCH"

and

SCENES OF BANGKOK, INDIA

Release for Saturday, April 13th

"THE WAYS OF MEN"

SEE SYNOPSES

"Action Speaks Louder than Words"

POWERS MOTION PICTURE COMPANY,
511 West 42nd Street New York City

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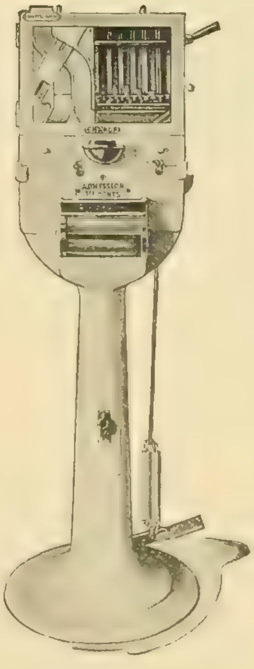

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REDEMPTION

The Most Talked of Film Feature in All Europe

The Sensation of Paris, London and Other World Centres where Thousands are Raving over This Great Motographic Marvel Daily.

500 PEOPLE
50 BIG SCENES
3 GRAND REELS

PHOTOGRAPHY, ACTING, TINTING AND TONING THE BEST ECLAIR HAS EVER DONE

A Feature Combining all the Elements Necessary to Awe, Inspire and Enthrall its Auditors.

A Production whose Power and Strength will be Felt Throughout the Land for Years to Come.

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LUBIN FILMS

Released Wednesday, April 3rd, 1912

Length about 1,000 feet

THE SACRIFICE

Howard Belknap falls in love with Enid La Rose, a dancer. His mother urges Henry Carlton, her own fiance, to break up the match. An automobile accident brings Carlton and the dancer much together and Enid falls desperately in love. Carlton feeling that he is responsible for the accident breaks off with the rich widow and much to the little dancer's joy asks her to be his wife.

Released Thursday, April 4th, 1912

Length about 1,000 feet

"SHALL NEVER HUNGER"

Tom Mullaney, forlorn and starving, enters a church to hear an Evangelist speak on "The Bread of Life." There he faints and has to be carried to the vestry room. A collection is taken up and the minister with food and clothes visits the poor fellow's family. Steve Brandt, one of the men who helped, visits the hospital with Tom's family and promises him a good job, so that the family "Shall Never Hunger."

Released Saturday, April 6th, 1912

Length about 1,000 feet

FOOLING FATHER

Si Baker is courting old man Collins' daughter, but papa has other views, he wants to match Betty against a young city fellow. Mama Collins and Betty's brother favor the real love match and many tricks are played to circumvent the handsome city boy. In the end two dummies are made up to represent Si and Betty eloping and while the old man gives chase the sweethearts are married.

Released Monday, April 8th, 1912

Length about 1,000 feet

"The Reformation of Kid Hogan"

Kid Hogan, a lightweight "Pug," is in love with Nell Simpson, a factory girl; Nell does not like the fight game and tries to get her lover to give it up. He, however, cannot see it her way. One night after a big fight he goes to Nell's house and finds her weeping over her dead mother. The girl orders him from the house, and he takes to drink, until down and out. He is reformed by a Salvation Army girl, Captain Nell Simpson.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
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Philadelphia, Pa.

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B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND.
BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

"THE STAR REPORTER" "HIS MOTHER-IN-LAW" } Split Reel

MONDAY, APRIL 1st

"The Star Reporter." He lands a "scoop" and at the same time "gets wise" to a little business of his own, thereby getting a good story for his paper and $2,000 for himself.

"His Mother-in-Law"—One to be proud of. Before he sees her he acts like a chump. She is such a dear old thing he falls in love with her the moment he sets eyes on her.

"SHE NEVER KNEW" TUESDAY, APRIL 2nd

"Dear Old Grandpa." After all his suffering and sacrifices, hidden from his little grandchild, she dies, thinking he is well provided for in his old age. He bravely faces poverty, happy she never knew his circumstances.

"THE SEVENTH SON" WEDNESDAY, APRIL 3rd

Widow Beecham's six sons have been killed in the Civil War. The seventh son is condemned to death for desertion. President Lincoln pardons him, saying to his mother: "You have given six sons to your country; I will give you the seventh."

"THE ILLUMINATION" FRIDAY, APRIL 5th

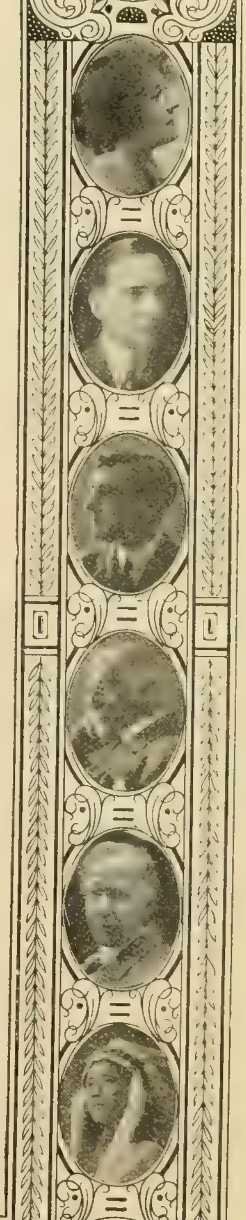
An Easter Feature Release. A visual manifestation of the life, death, burial and resurrection of Christ. He is plainly presented by thought suggestion in every scene, but cannot be seen in the actual living presence.

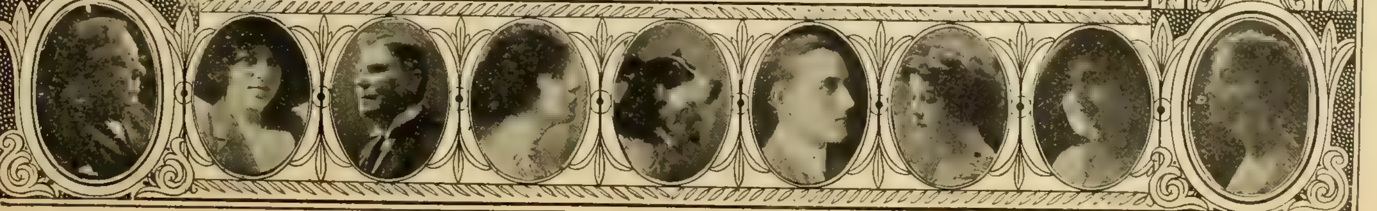
"THE UNKNOWN VIOLINIST" SATURDAY, APRIL 6th

The sight of an old Cremona violin fills the impoverished musician with the fires of genius. He steals the Cremona to play once more in a test of skill. He wins first prize, a silver cup. Surreptitiously, he returns the violin, with the cup, to its owner and disappears as he came, unknown.

NEXT WEEK NEXT WEEK

"BURNT CORK"
"PUSHOMOBILE RACES" } Split Reel..........MONDAY, APRIL 8th.
"SCROGGINSES' CORNER"—Center of interest.
TUESDAY, APRIL 9th.
"HIS FATHER'S SON"—Gets the coin....WEDNESDAY, APRIL 10th.
"JOCULAR WINDS OF FATE"—Coming our way.
FRIDAY, APRIL 12th.
"CAPTAIN JENK'S DIPLOMACY"—"Jolly wise one."
SATURDAY, APRIL 13th.





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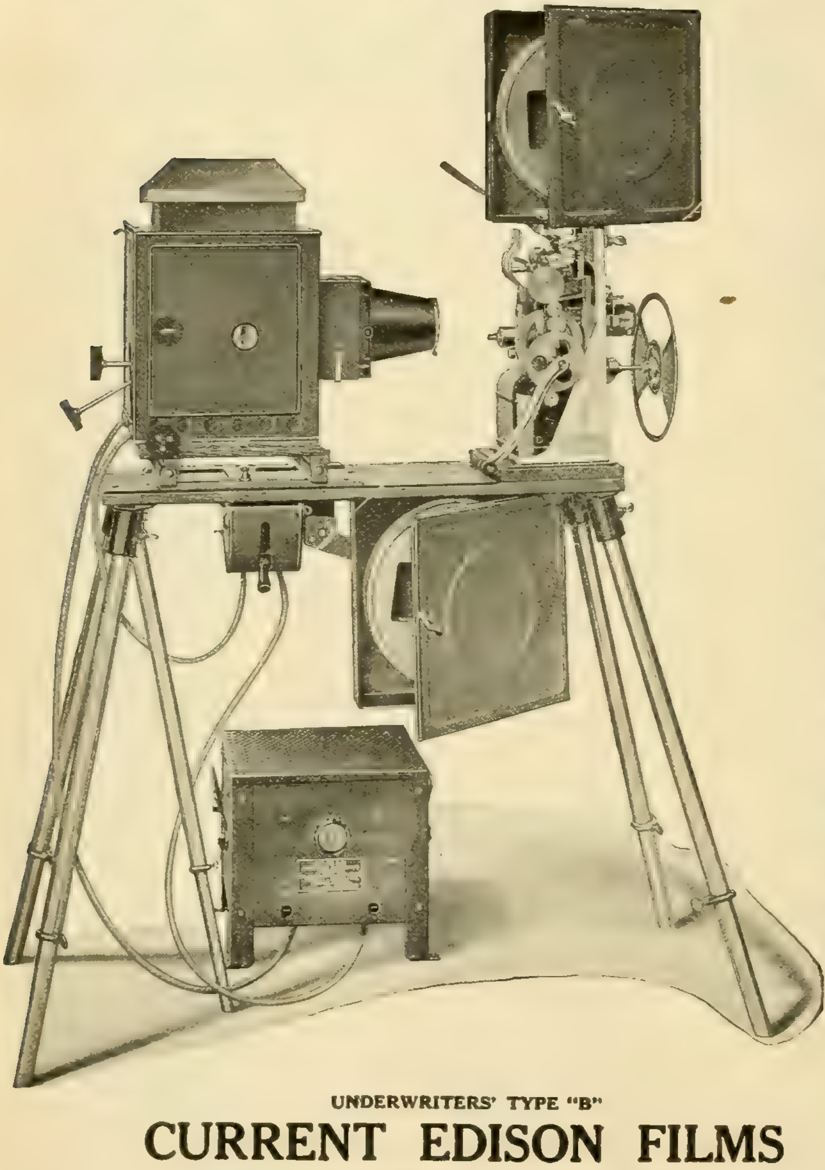

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Facts and Comments

WILLIAM A. BRADY, the well-known theatrical promoter, is expressing his ardent sympathy for the manufacturers of motion pictures. "These men," he said before a Congressional committee, which gave a hearing on the Tonwsend Bill, are "up against it." He volunteered the opinion that the pictures are getting monotonous and tiresome and that the public are crying for something better. In conclusion he drew a picture of the large moving picture houses with big seating capacity at a loss to offer their patrons the quality demanded. He suggests that the producers buy in the same high-priced market, in which he himself has to make his purchases. A blunt word of criticism from an enemy is often worth more than the flattering estimates of friends and none will deny that the criticism of Mr. Brady is in part at least quite correct. Too many exhibitors asking for bread receive nothing but stones, and stones as a steady diet are not conducive to either health or prosperity. All this, of course, is quite apart from the question before the committee. No sound argument against the bill was offered at the hearing. Whether it passes or not, the motion picture will go on its way of progress and enlarged usefulness. Mr. Brady is looking through the magnifying glasses of self-interest, when he sees "disaster ahead." We are used to prophesies of disaster in this industry.

* * *

THERE is a lot of shallow talk about our superiority to censorship. As a matter of fact an artistic censorship, competently exercised, would benefit the industry. It would keep certain manufacturers, both domestic and foreign, away from big subjects, which they cannot handle. A dozen or more so-called features, pretendedly classic in character, are now on the market, when they would be much better in the limbo of forgotten films. These would-be classics harm not only the exhibitor, but work great injury to the competent and conscientious manufacturer, who is deprived of a subject, which he could have treated creditably. There are many great classic subjects still left for filming. If a company like the Milano undertake the cinematographic reproduction of them the result will be an honor to the industry and a profit to exhibitors. If on the other hand a cheap manufacturer with limited resources and scant knowledge essays the task, the outcome will be a more or less laughable burlesque or parody. If we had a board of competent censors on artistic capability it would be easy to squelch the cockroach element.

* * *

HOW mightily the motion picture has risen in the esteem of the public is attested by the fact that capital, which but a few years ago fought shy of the industry, is now quite willing to finance motion picture enterprises. In scores of towns, which we could name, the foremost local financiers are the owners, directly or indirectly, of the motion picture houses of good seating capacity and good repute. Other branches of the industry too are inviting investment. The progress is peculiarly noteworthy in England, where conservatism is part of the national financial creed.

WHILE theatrical magnates in this country are becoming converts to the moving picture, there is at present a fierce and relentless war being waged against the moving picture on the continent of Europe. The aggressors are owners, directors and managers of theaters. In order to understand the situation abroad it must be borne in mind that many of the larger theaters are either supported or largely subsidized by the government. The government, therefore, has a direct and tangible interest in promoting the prosperity of the theater and in antagonizing every influence which threatens that prosperity. The resources of these governments are practically boundless and their power to suppress any particular institution which harms or displeases them cannot be challenged on any constitutional ground. Fully aware of this condition of affairs, the theater owners of Austria, banded together in a powerful organization, have petitioned the government for the suppression of the moving picture houses within the empire. The government has begun its warfare by intolerant and intolerable censorship and by drastic regulations affecting the seating capacity, safety requirements, etc., of all moving picture houses. Storms and hard times are ahead for exhibitors in that part of the world. Scores of moving picture houses will be wiped out of existence and many more will be severely crippled. A similar campaign has started in Germany, and the entire industry in Central Europe will be seriously affected.

*

All these facts are of great importance to the American manufacturer who exports his product into the European market. It is well known that the European market has so far been a profitable one. In some instances American manufacturers have made more money on their European than on their American sales. The question occurs as to what they may be able to do to stem this tide of official disfavor. One way to do this will be the support of exhibitors' associations in the countries named. These associations are but of recent origin and their growth has been slow. Nevertheless they are a valuable nucleus of opposition to the arbitrary methods of the government. Unless a vigorous fight is made in the courts the damage to the European trade will be enormous.

THANHOUSER PICTURE NOT DENOUNCED.

There was an item printed in these columns in last week's issue, coming from St. Louis, to the effect that a St. Louis picture patron arose in his seat at the Mikado Theater and publicly denounced a Thanhouser picture entitled "The Higher, the Fewer." The patron took exception to the picture on the grounds that it was a travesty and a fling at the Catholic Church. It appears later that the Thanhouser picture of that name is an uproarious comedy dealing with a young pugilist and an aeroplane and not bearing in the remotest way on religion of any kind. So far we have not learned the real name of the picture that was denounced, but we do know that our correspondent was misinformed as to the titles.

A Martyr to Duty

JAMES PETRIE CHALMERS, the owner and editor of THE MOVING PICTURE WORLD, died Wednesday morning, March 27th, at Dayton, O., while attending the State convention of Ohio exhibitors. His death was the result of an accident. It was his keen sense of duty, his loyalty and intense devotion to the cause of the exhibitor which made him leave New York, in spite of the constant pressure of work here in his office.

In his death the world at large loses a man of sterling integrity. All who knew him respected and loved him. His distinguishing traits of character were modesty and a deep sympathy with his fellowmen. We will never know one-tenth of all his acts of kindness. He was ever the friend of all who needed advice or help. No business ever was more important to him than the claims of friend or stranger in search of assistance. To those who knew him best his death is a loss which can never be made good.

The thing most sacred to him in this life was the motion picture. His every thought was given to the uplift and progress of the great invention. He had a most gentle nature, and in all his life never inflicted pain on any human being. In his defense of what he believed to be a powerful agency for the good of mankind he stood firm and immovable, but in all the years his friends have known him, he sought to prove the rights of the motion picture to the respect of the public by setting a good example of dignity and fairness and honorable dealing in THE MOVING PICTURE WORLD.

In the crushing grief of this most lamentable hour one thought of consolation remains: James P. Chalmers has not lived in vain. He has reared for himself a monument which will endure; he has erected for himself a temple of fame destined to outlast the marble of his tomb. The result of his lifework is THE MOVING PICTURE WORLD. With his spirit still among us, the men who knew and loved him best, it will urge us to follow his lofty example and continue to labor in accordance with his ideals. Plain in his speech, simple in his ways, this martyr to duty dedicated all the faculties with which Nature had endowed him to the cause of the motion picture. The best we can hope for is to attain the goal that he had staked out. Such, then, will be the policy of this paper in the future. The memory of James P. Chalmers will be an undying source of inspiration to us all.

JAMES PETRIE CHALMERS.

James Petrie Chalmers, the editor and owner of **The Moving Picture World,** was born in the Orkney Islands, North of Scotland, on the 8th day of February, 1866, and at an early age learned the trade of printing. When he had reached the age of 20 years he emigrated to this country. His earliest ventures in business here were in the printing line. He had for many years taken a deep and intelligent interest in amateur photography, for which he possessed rare talents. It was he who consolidated the three publications, "Camera and Darkroom," "Photo Beacon" and "American Photography" into the "American Amateur Photographer." In this work he had associated with himself such well-known writers as Frederick C. Beach, F. Dundas Todd and the late Dr. John Nichols. In March, 1907, he started the publication of **The Moving Picture World,** which, under his effective guidance and management, has attained its present standing.

At this date only meagre details of the fatal accident are at hand. It seems that Mr. Chalmers, while visiting with a number of exhibitors in the plant of the National Cash Register Company, at Dayton, Ohio, accidentally opened the sliding door leading to the shaft of an elevator and fell eighteen feet. He was taken to the hospital and died without regaining consciousnesss about eight hours later.

The remains were brought to New York on Friday and the funeral services were held in the mortuary chapel of Frank E. Campbell's establishment, 241 West 23rd Street, at 2:30 o'clock Sunday afternoon, March 31. Interment was made at Kensico Cemetery on the following Monday.

Deceased was unmarried and leaves a father and mother, a brother and two sisters.

Few Prominent Actors in Pictures.

English actors of rank have not yet figured upon the cinematograph films so well and so frequently as have those of other countries. This is being gradually changed, however, and there is no reason why such distinguished members of the British stage as Arthur Bouchier, Sir George Alexander, Martin Harvey, Forbes Robertson, Fred Terry, Robt. Loraine, Violet Vanburgh, Ellen Terry, Lena Ashwell and Julia Neilson should not become as popular with cinematograph audiences as they are with those who visit the ordinary theaters.

I hear in this connection that Sir Herbert Tree's production of "Macbeth" is about to be "filmed" for the cinematograph and that the fee to be paid is $20,000. Sir Herbert's "Henry VIII" has been on the cinematograph for some time. The fee seems enormous, but it must be remembered that all the scenery and fittings have to be transported to a daylight theater specially built for this business.

Pictures Aid Army Recruiting.

The use of cinematograph pictures for helping army recruiting in this country is beginning to attract attention. Enterprising commanding officers are turning their attention to the cinematograph for recruiting purposes, and inquiry shows that moving pictures are likely to be somewhat extensively used this summer to stimulate in the youth of the country an interest in camp and army life.

"In foreign countries military authorities seem much more alive to the educational value of the cinematograph than they are in this country," said a gentleman in the London office of Pathe Freres to your correspondent. "Both in France and Germany the cinematograph is largely used in the army, and we have already done a number of films for these countries. But recently we have had several inquiries from commanding officers to take scenes in camps—infantry, cyclists, cavalry, drills, and so on—and we frequently give private shows. Some short time ago, by permission of Colonel Nugent, the commander, we took a film of the Irish Guards' parade drill. We have also taken films for private customers with a view to their being exhibited in various territorial drill halls, and lectures given on them. We are waking up in this country, there is no doubt. On many occasions lately when we have taken pictures of flights of army aviators or airships, experts have come to our private exhibition theaters to study the films, and prominent aviators say that they can learn more of their mistakes, and the best way of remedying them, by watching themselves in flight than from a fortnight's practice—and, of course, without the risks. The picture of the Lebaudy airship at Aldershot, which we were fortunate enough to secure, was of considerable value in enabling the authorities to discover the cause of the accident."

S. S. HUTCHINSON ARRANGES FOR SOUTHERN PICTURES.

S. S. Hutchinson, president of the American Film Manufacturing Company, who has just returned from a Florida trip, has arranged for a series of especially beautiful scenics with settings among a number of the Southern States. The pictures promise to be not only highly interesting, but of an educational nature as well. Mr. Hutchinson has been emboldened to make the step by the instant success which greeted two recent American scenics, "Santa Catalina, Magic Isle of the Pacific" and "A Mid-Winter Trip to Los Angeles."

TRADING STAMPS A NUISANCE AT THEATERS.

The Princess Amusement Company of Louisville, Ky., has practically decided to abandon the green trading stamp plan. The company tested the idea merely as an experiment, and found that it did not pay. In Hopkins' Theater, especially, it was a drawback. With a long line of people waiting for tickets, the man at the box office was forced to drop the work in hand and dig down for trading stamps. Officers of the Princess feel that with an even break on the weather, false stimulation by means of trading stamps is unnecessary.

FOR PUSHING "CRY OF CHILDREN."

Exhibitors will get assistance aplenty from Thanhouser Company for the pushing of "The Cry of the Children," the child-labor feature. There will be two kinds of one-sheet, and a three-sheet, also heralds. The nature of the subject is such as to make it appeal to the working classes anywhere, and the "intellectuals," on the other hand, are pretty certain to be attracted by the name of Elizabeth Barrett Browning, as the author of the poem that suggested the film. The release day is Tuesday, April 30th.

MACE GREENLEAF DEAD.

Little over a week ago, Mace Greenleaf was engaged by the Lubin Manufacturing Company as a player in one of their stock companies for the making of moving pictures. Greenleaf was a handsome fellow and eminently valuable for the work. He had been with other firms in the same line, also had played under the Frohman management with James K. Hackett and other stars. Only three days of his engagement had passed when he took a cold which rapidly developed into typhoid and pneumonia. He was taken to St. Agnes Hospital, Philadelphia, and received every attention, but passed away at 2:20 a. m. Sunday morning, March 24. Mr. Greenleaf was born in Maine and the remains will be sent to his family for final interment. The Lubin firm and employees mourn the loss of a courtly gentleman.

IN MEMORIAM—MACE GREENLEAF.

Only a few days and Mace Greenleaf passed. He had just accepted a valuable engagement with the Lubin Film Company. Handsome and well proportioned, he was looked upon as a type for modern Grecian gods and the directors clamored for his service. He worked in one picture, which will soon be seen all over the country. It was a merry drama and Greenleaf was the hero. Then he took cold and in a few days typhoid pneumonia developed. The good sisters of St. Agnes tried to save the life, but the call came and in a few hours he was dead. A factory of 385 people are sorry, but the pictures are being made, though we will never again see the face of Mace Greenleaf. Keep on working, though a few hearts bleed the world must be made happy.

"I heard the voice of Jesus cry,
This worthy soul has come to me,
To rest through all eternity.
To live ye all must die."

From the Lubin People.

TO SCENARIO WRITERS.

The party who sent to Pathe Freres for inspection a scenario entitled "The Green Monster" is invited to communicate with them at once.

PATHE FRERES.

Something New

By Louis Reeves Harrison

MOTHER is still unable to pay the rent in a large number of recent heartrending photo-sobs, and the promiscuous carrying off of little girls by the Indians is assuming the proportions of a national calamity, though a few thousands of them grow up with the tribes to fall-in-love-with and be-rescued by hatchet-faced cowboys with college-cut hair sapping their brows. The gun belonging to the fellow who didn't do it is still found near the corpse in lurid bloody-murder-dramas, and the cowboys led by the black-sombreroed sheriff with a tin star are, as usual, just about to hang the innocent hero when the cowgirl of ostentatious tootsies dashes to the rescue—suspense—with proof positive that murderers having an atom of common sense, to say nothing of careful training in their perilous vocation, are not in the habit of laying their weapons by the respective sides of their victims to insure their identification and subsequent capture—a fact which invariably escapes the attention of hasty hangmen all belted round with shooters, cartridges and lassos.

There are other themes. As this is an election year, "Terrible Teddy, the Trust Buster," or "Steam-Roller Bill, the Delegate's Dread," might do for a starter. The fact that twelve Supreme Court Judges, mere political appointees, have decided in a moment of aeroplane self-appreciation and overfed self-satisfaction that they outrank the elected President and Congress is rich with material for such a farce-comedy as delighted Gilbert and Sullivan. "The Modern Despot, or Thirty Years' Torture for Stealing Two Stickpins," is up to date, and almost anything new is preferable to the perennial presentations, whose stories are carefully foretold in the titles, through which we sit indulging in vain hopes for many lost hours.

Our ancestors of one or two centuries ago were restless people, fond of travel and discovery, and real Americans of to-day, whether newly-made or of Colonial families, have that progressive desire to see all there is to be seen of the world we live in, hence pictures of travel would be of live interest if selected by those who know how to *perceive* what is beautiful, novel or interesting as well as merely look at it, but few of this class of moving pictures are taken by men who grasp the continuity idea even if they select the best subjects. We are progressing in a lovely scene and just getting interested in its revelations when the film is cut and attention is sharply diverted to something unfit or lacking in harmony, and so we simply get a nibble of what we might fully enjoy. Otherwise, with thousand-foot reels devoted to a trip through the French Riviera, over the Maritime Alps, through the Italian Lakes, over the Swiss Alps, or through the canals of Venice, or up the ascent of Vesuvius, or through the streets of Paris, any trip that gives lovely scenery together with the characteristics of strange peoples, would serve to delight millions who cannot get away from home, and would prove educational to the little ones.

Do not forget those "little ones." Millions of parents are interested in them and in what they see at the "Movies." As I have already suggested and will point out more clearly in future issues the educational idea as applied to motion-pictures is getting a strong grip on the people, and anyone who disregards what the people want will go to the foot of the class and stay there until he gets into his marble head what the playwright means by action and reaction. Millions of children go to the picture shows and millions of parents follow them whose hearts and lives are bound up in the little ones. All that is low, vile and injurious will have to be eliminated from the small places of entertainment, and the sooner the better for the maintenance of interest among grown-up patrons. Every picture show in this counry would be crowded to overflowing if the screen program embraced what is new and attractive in science and travel as well as what is interesting and clean in history and the drama, for the American people are just what Lincoln said they were. As for the pictured stories, those well worth the telling will require two or more reels for their suitable presentation.

I am strongly in accord with Mr. Blackton's opinion—I do not pretend to say that he originated the idea, but it became the subject of more than one discussion between us—that the trend is towards grand musical drama. In another periodical ("The American Review of Reviews") it is stated that the New York Philharmonic Society is to undertake the production of famous operas on the screen with his collaboration, but our conversation related to the production of original dramas devised for the screen on a grand scale with music composed especially for them. This not only *can* be done, but it *will* be done before another year passes by. The moment that producers realize that both playwright and composer must be given recognition and the regular percentage of box-office receipts accorded both, as in stage representations, the *original* dramas, some of the finest the world has ever seen, will be forthcoming, and moving pictures will move up to a very high rank of artistic and profitable performance.

During the bicycle mania it was next to impossible to convince any manufacturer of the leg-propelled vehicle that it would be superseded by the autocar. He was too saturated with present success to care what happened in the long run, but the change came, and with the bigger appeal there was no decrease in the profits of either the makers or those who dealt directly with the public. Those who were progressive, who were men of broad scope and had a clear vision of future requirements of the people, went ahead on a larger scale than ever, while those who thought the ultimate had been reached either petered out in a small way, supplying a very limited demand, or lost all they had made in complete failure. I do not say that such will be the case in moving pictures, but the trend is unmistakeable.

As far as my own limited observation goes, feature plays are growing in strength as drawing attractions, and this tendency is confirmed by reports from many sources, but the movement is a cautious one except in a few instances, and the plays are either adaptations by hack writers or built on classic lines. These are doubly valuable when they are historically correct and entertaining, they are both instructive and interesting, but the big drawing cards are yet to come. They will be modern in motif, involve profound human interest of to-day, even if they are placed in historical or classic settings. I do not pretend to say what character of grand musical drama presented on the screen will sweep the country with overwhelming success, but it is safe to say that it will involve some masterly and convincing truth applying to our present or future condition or will present one or more principles that strum great chords of human sympathy.

Personally I will welcome the grand plays when they come, and I will especially enjoy the ones that help us to understand those problems of human nature which only Genius can purposely and patiently unravel, which tend to develop our ever-increasing capacity for knowledge and happiness.

A Strong Selig Drama.

"Me and Bill" Presents a Great Battle Scene—Many Daring Exploits.

AN affecting story, with a strong heart appeal, will be found in "Me and Bill," which will be released by the Selig Co. April 4th. It has been produced by the Western company and will force commendation by its many fine scenes and beautiful photography. A restful rural atmosphere prevails throughout, excepting a fierce and realistic battle scene of the Civil War, which brings sore bereavement to two lifelong friends.

Speaking of this battle scene; it is a thrilling spectacle. A dashing cavalry charge is made on the breastworks of a detachment of infantry, and through the smoke clouds can be seen the havoc wrought, by a withering fire, on the troopers. Riderless horses dash madly here and there, their riders having been propelled from their saddles as if with a mighty catapult. How these riders have been able to escape broken necks and limbs in this mock battle will puzzle the onlooker.

The climax of the skirmish is yet to come, however. We see an ammunition wagon, desperately driven, intercepted by the enemy. The driver is lashing his horses furiously, as shot and shell sing and hurtle around him. Then we see upheaving columns of smoke and the shattered wagon turn over on its side, as a shell explodes the ammunition, leaving the driver dead among the ruins. Colin Campbell, author of the scenario and producer, has certainly given us realism to the utmost in this thrilling battle scene.

There is a refinement of acting, especially in the love scenes, in this rural drama, that is very pleasing. We are so often nauseated by the lover, who clasps his sweetheart with bear-like hug, and snatches a kiss with a ferocity that makes one fear he is going to bite her head off. There is gentle wooing and tender kissing in "Me and Bill," that some of our actors in moving pictures would do well to imitate.

Sam and Bill are schoolboys and chums in the early 40's. In the opening scene we catch sight of them going to the country school, with their books under their arms. They join two little lasses on the way and, in pairs, the four children go onward.

Years pass and these boys and girls are young men and women. Their early preferences have ripened into love and they wed. Bill is blessed with a sturdy boy and Sam with a witching girl. The wife of each passes away when the children arrive at an age when they also seek life partners. They, in turn, are betrothed, to the great joy of their fathers.

Before the wedding ceremony takes place, the first gun of the Civil War is fired. Bill's son feels that the call of his country should come first, and we see him saying good bye to his dear ones and marching away to the front.

Then the days of waiting for news are hard for the folks at home to bear. One day Bill receives a newspaper with news of a great battle and a list of the dead and missing. His son's name appears among the dead, and he bows brokenly to the blow. Sam and his daughter discover him in his sorrow, and, speechless, he hands them the paper.

Learning of her loss, the bride that was to be walks away alone in her sorrow. We see her in the little flat boat, on the lake, where she and her lover had spent sweet hours of communion. She sits in it, as if helpless, gazing toward the woodland.

When the two old men seek her, they find her under the upturned boat, and we watch them as they vainly try to bring back the breath of life. The last scene shows them all alone, yet thankful that each is still left to the other. And so Sam and Bill await the final call out of the darkness.

THE NEW SUPPLY HOUSE.

Though the latest entrant into the moving picture supply field, the house of Stern, 41 East 21st Street, looks like a formidable competitor to the longer established companies in this line. A visit to their offices surprised us on account of the volume of business being handled daily. A short talk with Mr. Samuel Stern, owner and manager, was sufficient to convince us that he intends to make his establishment the center of the moving picture supply trade, specializing in posters, banners and machine parts.

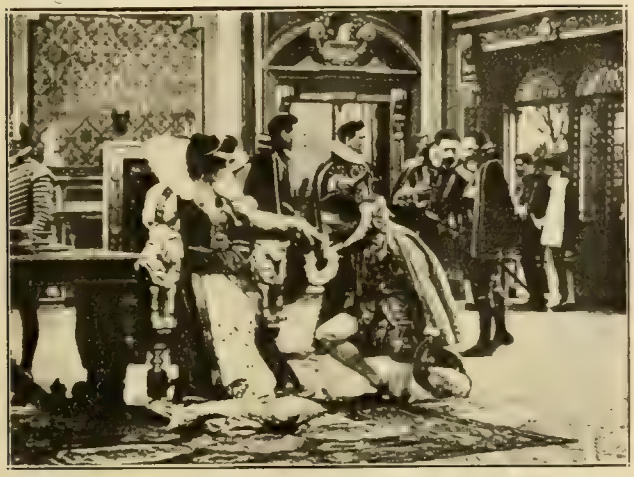
Scene from "Me and Bill," a Selig War Picture.

Queen Elizabeth's Ring (Cines)

Reviewed by Jas. S. McQuade.

A FINE historical subject by Cines, entitled "Queen Elizabeth's Ring," will be released by George Kleine, Saturday, April 20. The story, for the greater part, is founded on genuine historical data, although two of the principal characters are allotted names different from those given them in history, and the incident connected with the restoration of the ring to Queen Elizabeth varies from the accepted account.

The Lord Leigh, of the filmed story, is really the Earl of Essex, of history, and the Countess of Southerville is the Duchess of Nottingham, to whom Essex had entrusted the ring, given him by the Queen in a tender moment. This ring, at Elizabeth's request, was to be sent to her by the Earl when he was in jeopardy of life through the machinations of his enemies.



Scene from "Queen Elizabeth's Ring" (Cines).

After Essex's return from his futile campaign in Ireland against disaffected chiefs there, without permission from his superiors, it will be remembered that he was immediately arrested and imprisoned by his powerful enemies. Realizing that it was their intention to have him beheaded, Essex gave the ring to the Duchess of Nottingham, who visited him one day, praying her to deliver it safely to the Queen. History narrates that he met death at the block, thus showing that the ring had never reached Elizabeth.

Scene from "Queen Elizabeth's Ring" (Cines).

Years afterwards, when the aged Duchess lay dying, she sent an urgent message to the Queen beseeching her to come at once to her bedside. On Elizabeth's arrival, the Duchess confessed that she had been entrusted with the ring but that, in order to satisfy a grudge against Essex, she had retained it and allowed him to go to his death. It is said that Elizabeth became so enraged by the confession that she violently shook the dying woman, and never after fully recovered her spirits.

The filmed story shows that Lord Leigh loved Bessie, a girl far beneath him in station. This was at the time when he was a great favorite at Court and beloved by Elizabeth. This first scene shows a tender meeting between Bessie and her courtly lover on a balcony. Next we see Lord Leigh at Court, a truly magnificent interior, the decorations, furniture and costumes of the period being faithfully and artistically reproduced. The impersonations of the leading characters in this scene afford a splendid study of courtly grace and elegance. The bestowal of the ring on Lord Leigh by Elizabeth occurs in this scene.

The scene following reveals a meeting between Leigh and the Countess of Southerville, a lady-in-waiting to the Queen. It is clearly impressed on the onlooker that the Countess is in love with the Queen's favorite, and that he repels her with haughty indifference; also that her love turns into violent hatred.

Scene from "Queen Elizabeth's Ring" (Cines).

But the spurned noblewoman soon avails herself of the knowledge that Lord Leigh loves Bessie to work his ruin. She writes him an anonymous letter informing him that his love for a miserable wench will soon be made known to her Majesty. Fearing the Queen's wrath Leigh enters into a plot against her life. Meantime the Countess proves to the Queen that Lord Leigh loves Bessie.

The plot is discovered, and the conspirators are arrested and imprisoned, Lord Leigh being confined in the Tower of London. He remembers the ring and gives it to the Captain of the Guard, enjoining him to convey it to Elizabeth. Instead, the Captain delivers it to the Countess, and Lord Leigh suffers on the block.

Cunningly the Countess places the ring on a book near the Queen's chair, where Elizabeth discovers it after her favorite's death. The shock almost renders the Queen helpless, and she falls across the royal chair stunned with grief and remorse.

This film can be heartily commended for talented acting, beautiful settings and good photography. The artistic care bestowed on costumes has already been referred to.

A GREAT IMPROVEMENT IN POSTERS.

There is a great improvement in the posters that are being turned out by the Sales Company. This is a step in the right direction. The whole atmosphere of a moving picture theater is enhanced by the attractive artistic posters such as are being turned out by the Sales Company's manufacturers.

Of course the price has been raised, but this would seem to us such a welcome innovation that no one could complain of the increase in price as all concerned are bound to get it back a hundredfold in increased business.

ESSANAY COMEDIES.

The Essanay Company's comedy reputation is excellently sustained for the month of April with a great array of funny-films, eight in number. One of these is positively the biggest, screamiest Western comedy since "'Alkali' Ike's Auto." Its title is "'Alkali' Ike's Boarding House," and Augustus Carney was never funnier than in this cracker-jack. The other seven subjects are gems of their kind, clever in plot and abounding in real mirth. Watch out for May! Another rip-roaring "Alkali" Ike feature coming!

Another Feature Film Company.

It's Called the "Century" and Will Handle the Eclair Subject, "The Land of Darkness," on State Rights Plan.

JOSEPH SPERO, formerly with the W. E. Greene Exchange of Boston, and later New England representative of the World's Best Film Company, has finally got into business on his own hook and promises to introduce some new ideas into the feature film game. Mr. Spero has organized the Century Film Company, which has its headquarters at Springfield, Mass., and has secured as his first feature film the Eclair subject "The Land of Darkness." Mr. Spero declares that while this subject is an exceptionally fine one, it does not fully constitute his conception of what is needed for the proper conduct of a feature film entertainment. It is a two-reel production and one of the finest of the many feature subjects now being offered, but his ideas contemplate something more extended. He hopes eventually to demonstrate what he means, but in the meantime, promises to offer a number of real features, among which this may be considered a notable example.

"The Land of Darkness" is a drama in which a coal mine disaster provides the big scenes. It was made by the French Eclair company and a notable cast of players was engaged for the production. The principals included Cecile Guyon, of the Renaissance Theater, Paris; M. Vibert and M. Liabel, of the Post St. Martin Theater, Paris; Charles Krause, of the Sarah Bernhardt Theater, Paris.

In point of photography this must take a place among the remarkable pictures of the year. Many beautiful effects are obtained by photographing against the light and the underground scenes are startling in reality.

In the story Claire Lenoir is left an orphan and committed by her dying mother to the care of a widowed aunt who lives with her son Louis, a workman in the mines. Claire is welcomed to her new home and her cousin Louis is deeply impressed by her charms. A rival soon springs up in Charles Marcourt, a miner and a close friend of Louis. Charles is ardent in his love making and asks Claire to marry him, but she suspects that her cousin is in love with her and determines to be loyal to him and turns Charles down.

When the engagement day arrives Charles becomes despondent and leaves the feast with the intention of committing suicide. Claire suspects his intention and follows him and pleads with him to give up his purpose. Louis witnesses this and believes that Claire is unfaithful. At once jealousy springs up between the two old friends and they become bitter enemies. This enmity results in a fight in the depths of the mine. In the struggle one of the miner's lamps is broken and a terrible explosion ensues in which Charles is injured, while Louis is unhurt.

Seeing his rival wounded Louis has a change of heart and makes a desperate struggle to save his old-time friend, carrying him to a place of safety. The burden of his wounded comrade makes progress difficult over the débris of the wrecked mine and, to make matters worse, an underground lake bursts forth and fills the passageways with water, from which they gain temporary safety on a ledge in the mine, where they await rescue or death.

Above ground the news of the disaster has quickly spread to the town and soon the mine is surrounded by women and children seeking word of their loved ones. As the dead and wounded are brought out of the depths Claire and her aunt scan their faces for Louis, but he is not among them. Finally a rescue party is formed to search for the missing. It is headed by the young engineer in charge of the mine. After a long and desperate struggle the rescuers reach the entombed miners, but they arrive too late—death has claimed them. The bodies are brought out and placed in the chapel. Claire comes to mourn for her friends and finds comfort and hope for the future in the tender glances of the young engineer, who has long been her silent admirer.

Were it possible to obtain a motion picture of the interior of a coal mine under the conditions described, it is doubtful if more realistic pictures could be obtained than those shown in this picture. Most startling is the scene of the attempted rescue with the miners working desperately to reach their imprisoned comrades whose feeble tapping urges the rescuers to renewed efforts. What is happening on the other side of the barrier is dramatically pictured. Louis has succeeded in dagging his wounded friend out of reach of the water and there they await their fate. They can hear the efforts that are being made to reach them, but they are unable to help themselves. First, Charles succumbs to the effects of the poisonous vapors of the mine. Louis continues to answer the tappings which tell him of the approach of the rescuers, but he is unable to hold out and falls dying across the body of his friend just as the wall of rock is

LAND OF DARKNESS
ECLAIR FILM

Dramatic Scene from "The Land of Darkness," Released by the Century Film Co.

broken through. The rescue party find them lying there, united in death.

It is one of the strongest pictures of the year and should be a record breaker among the many excellent features that have been released. The Century Film Company is to be congratulated upon securing it for its first release.

Republic Players in Comedy.

Two Numbers About to be Released That Possess Merit of No Small Degree.

REPUBLIC players and directors have reason to be proud of their efforts in some of the comedies recently produced under the "Rep" trade mark. Two of these pictures, about to be released, are exceptionally good. One, "A Cure for Stage Fever," depicts the heart-breaking experience of a young lady seeking histrionic laurels; the other, entitled "A Tragic Moment," shows what might happen to an obstreperous father who objects to the matrimonial plans of his pretty but determined daughter.

In "A Cure for Stage Fever" a charming young woman delivers the ultimatum to her lover that she cannot consent to let him marry her until she has made a name for herself upon the stage. Lover gets busy at once and frames up a deal with his friend, a theatrical manager, to put out a barnstorming company at once with Miss Blank in the cast and draw on him for his trouble. Mr. Manager gets busy and soon the girl is on her way with as fine a company of "hams" as ever hit the pike.

Scene from "A Cure for Stage Fever" (Rep).

The company opens in the town hall at Stony Ridge to small cash receipts, but before the play is half over what the citizens of Stony Ridge failed to contribute in coin they made up in carrots. Next day the newspaper roasted the show and the landlord held the company's trunks for his bill. There was nothing left for the troupe to do but walk, and before long we see them hoofing it toward home painfully by way of the tie-route.

The stage struck girl keeps up her courage and tries to aid a weaker sister along, but the latter finally collapses and refuge is taken in the home of a kind farmer, who probably did not see the performance. From this haven of rest the girl tells her lover of her plight and he comes to the rescue. Not long after this harrowing episode the young lady admits that she has had all the stage experience she wants and finds a restful spot on her foxy lover's manly breast.

"A TRAGIC MOMENT" (Rep).

Almost all the changes imaginable have been rung in on the elopement idea, but every now and then someone comes along with a new curve to the ancient theme until we are inclined to believe that it is a subject inexhaustible. "A Tragic Moment" is one of the latest curves and, while one may find it a bit trying to discover just when the tragic moment occurs, there is still sufficient fun in the picture to cause you to forget the title and vote the picture a capital comedy in any event. For example, when father—who threatens to tip the scales at or near 300 avoirdupois—applies the toe of his boot to a tender spot in the rear elevation of a persistent lover, there is a moment sufficiently tragic for the requirements of almost any comedy picture. Later, when the lovers, eloping, find themselves in a wrecked wagon with father approaching by motor at sixty miles per minute—is it not also tragic?

Scene from "A Tragic Moment" (Rep).

But the real tragic moment happens when father, through a failure to consider the high cost of living, tenders an honest farmer a measly "two bits" for information that his prospective son-in-law paid the same farmer liberally to conceal; gets locked in a room for his parsimony where he is compelled to listen to a blood curdling plot to murder him in cold blood.

It is from this predicament that he is rescued some three hours later by his now son-in-law, who has managed to see the parson and returns in time to hear the plot and summons the sheriff to save father from further harm. Investigation proves, however, that it was not father, but a sick pig that was marked for the slaughter and father is released in time to bestow his belated blessing upon the happy young couple who cleverly outwitted him.

There are several good comedy situations in this picture and, as a production, it is enhanced by a prevailing snow storm which adds materially to the otherwise bleak and dreary Jersey landscape.

ESSANAY GREAT WESTERNS.

During the month of April the Essanay Company announces the release of five great Western dramatic subjects, featuring Mr. G. M. Anderson. "Broncho Billy and the Girl" is one of the greatest of the famous Broncho Billy series, while the others, "A Road Agent's Love," "Under Mexican Skies," "The Cattle King's Daughter" and "The Indian and the Child" are top-notch productions, with scenes laid in the real West and of which Mr. Anderson is the producer and author. Mr. Anderson shows his cleverness by playing the character of the "Indian" in "The Indian and the Child," and a Mexican vaquero in "Under Mexican Skies." Watch for these great subjects, Mr. Show-man, and assure your patrons of A-1 films!

Politics and Love.

An Edison Drama Dealing With Those Very Important Topics Deserves Notice—A Comedy in Lighter Vein.

IN these days when there are many political irons in the fire that are rapidly reaching the "white hot" condition, the Edison picture, "The Insurgent Senator," to be released April 16, might aptly be termed a timely picture. "Insurgency" in matters political is quite the usual and the popular thing, consequently the very title is likely to arouse some interest. That the Edison players have been successful in making plain the methods of politicians will be at once apparent to those who are but casually familiar with their tricks. The picture also indicates to what limits a politician will go to gain his point when great interests are at stake. While dwelling upon this subject the thought suggests itself that more subjects along this line would not only be in keeping with the spirit of the times, but would meet with a warm welcome by audiences surfeited with Wild West and other equally pointless subjects.

The "Insurgent Senator" was written by Bannister Merwin, and the principal characters of the cast were allotted as follows:

Senator Frank Kenwick (from the backwoods)	Augustus Phillips
John Heenan, the party boss	Charles Ogle
Heenan's Daughter	Miss Mary Fuller
E. C. Brady, a financier	Marc McDermott

If the Edison Company had searched for "types" it is doubtful if they could have unearthed a cast that would have measured up to the requirements of this subject better than that which was composed of the members of its permanent stock company. As the thinking, earnest and conscientious member from the "tall timber" possessed with the belief that he was chosen by the hand of fate to accomplish the work of legislative reform, Mr. Phillips makes up admirably for the part. Mr. Ogle, as himself, is an excellent counterpart of the "boss." Of commanding presence and stern visage, one could well fancy him in the position of the man behind the seat of power, while Marc McDermott, the versatile, is not wanting in his portrayal of the financier. For the woman in the case Miss Mary Fuller is most fascinating and carries a difficult role with becoming grace and dignity.

Scene from "The Insurgent Senator" (Edison).

Simplicity itself is the story. The financier and the boss, with the aid of the machine members of the senate, intend to pass a certain bill of iniquitous character. Kenwick, the insurgent, intends to speak against it and to show the rascals up. Something must be done to head him off. Various attempts are made to corrupt him, but they fail. Finally the social game is sprung. The senator is invited to a splendid reception and there he meets the daughter of the boss Heenan. The girl is truly beautiful and it is not to be wondered that the country senator should be attracted to her, nor does he conceal his liking for her, though it does not occur to him that the girl is being used as a bait by her unscrupulous father.

When the time for the bill to be presented for final passage arrives the girl calls at the office of the "insurgent" senator and attempts to detain him until it shall be too late for him to register his protest. In the senate chamber, as the time approaches, the conspirators are almost gleeful over the success of their plans. But the "insurgent" is not to be diverted so easily from his task. He is desperately in love with the girl and makes that fact plain to her, then he tears himself away and arrives at his place in time to speak against and to defeat the bill, after which he returns to his office to find the girl awaiting him. While he is still wondering at her presence, Heenan, the boss and the father of the girl, arrives on the scene. He is white with the anger of defeat and is prepared to say things to the "insurgent," but the presence of his daughter disconcerts him. Then, as he looks inquiringly at the girl, she calmly walks into the arms of the "insurgent," who is equal to the emergency and casts a defiant glance toward the boss as the latter takes himself slowly away from there.

It is a well acted and adequately staged production.

"THE DUMB WOOING" (Edison).

Another of Bannister Merwin's stories, this comedy, "The Dumb Wooing," would be funny if it were genuinely funny to consider physical defects of human beings in a humorous light. In this case there are two young men in love with the same girl, but one has an impediment in his speech and the other seems to be a bit nervous about the fit of his shirt band. It is just like the girl to be greatly amused over their attempts at making love. Her father cautions her not to encourage them, but the temptation is too great and, besides in the absence of a better man, a girl must flirt with something.

In the course of events the girl happens to meet what the scene title says is "a real man," being introduced to him by her two unfortunate friends. Soon after, when the girl's father discovers that the young men are still paying court to his daughter, but without ability to propose to her in coherent language, he takes them in hand and suggests that they tell the girl what is on their minds by the sign language and the one who succeeds shall have her.

Scene from "The Dumb Wooing" (Edison).

The girl overhears her father's plan and quickly forms one of her own. While the young men are receiving their instructions she gets the "real man" on the telephone and tells him what to do. The stage having been properly set for this little comedy, the young men decide which shall try first by matching coins. The successful one attempts by many gestures to convey to the girl what is in his heart. When he finishes she leads him to one side of the room and hides him behind a screen. The other is treated likewise, but just as she disposes of him the "real man" is ushered in and proceeds to make his dumb proposal. This time the girl understands the language of pantomime and accepts, while father appears in time to be properly consulted and to consent. As for the two young men, deficient physically, they discover that they are superfluous and depart in haste.

The situations in this picture are sufficiently ludicrous to cause even an unfortunate "stutterer," if he possess the sense of humor in sufficient quantity, to laugh despite his distressing infirmity.

Mention of these two pictures would not be complete if note were not taken of the excellent photography which marks each, not to forget the careful attention to detail in the settings. There has been a marked improvement in the work of the Edison studio in this latter respect during the past year.

Montgomery Company's Annual Meeting

Stockholders Receive Satisfactory Report of the Year's Business and a Large Dividend—Directors and Officers Elected.

The first annual meeting of the Montgomery Amusement Co. was held at Jacksonville, Fla., recently. There was a large attendance of stockholders and considerable enthusiasm was displayed over the result of the first year's business. This company was organized by Mr. F. T. Montgomery for the purpose of establishing and operating picture theaters. Mr. Montgomery, president, and John T. Alsop, Jr., Treasurer of the company, presented to the stockholders detailed statements and reports of the affairs of the company covering the first twelve months of its existence, all of which were certified to by an expert accountant, which showed that very large returns had been made for the stockholders on their investment and that the Montgomery Amusement Co. is in an exceedingly prosperous condition.

MR. F. T. MONTGOMERY,

Promoter and President of the Montgomery Amusement Co.

Theaters Make Good.

These reports showed large investments in Jacksonville, Atlanta, Ga.; Savannah, Ga.; Columbia, S. C.; Valdosta, Ga., and Dayton, O., in all of which cities the company is operating splendidly equipped moving picture theaters, which are unexcelled in the form of entertainment presented and are everywhere patronized by the very best citizens of the communities in which they are located.

The reports of officers showed that handsome profits have been made by every house being operated by the company since its organization.

Officers Well Pleased.

Both the president and treasurer in their addresses to the stockholders expressed great faith in the future of the Montgomery Amusement Co., and after the transaction of all business at the stockholders' meeting, upon motion of Howard E. Harkisheimer, seconded by Mayor Jordan, a resolution was unanimously passed expressing the thanks of the stockholders to the officers of the company for the successful manner in which the affairs of the company had been managed during the year just past.

Election of Officers.

The following directors were elected for the ensuing year: Frank T. Montgomery, Jacksonville; H. C. Dorsey, Savannah; John T. Alsop, Jr., Jacksonville; Howard E. Harkisheimer, Jacksonville; C. H. Barnes, Jacksonville; C. E. Buchanan, Atlanta; George E. Warner, Atlanta.

"THE MYSTERIES OF SOULS."

In "The Mysteries of Souls", avarice leads to criminal intention and a young woman is persecuted that a brace of scoundrels may become possessed of her wealth.

Frank Alberti is the guardian of Lydia, a sweet and unsuspecting young girl. By the terms of his brother's will in the event of her death he will come into possession of her property. An unnatural relative, he plots to remove her and adopts despicable methods. He is a man of some prominence and he enlists the services of one Bernard, a gambler, who is possessed of remarkable hypnotic power over weaker minds.

Alberti lays his plans craftily. He takes Lydia to the seaside and invites her to go out rowing in company with himself and a friend. Bernard is disguised as a boatman and rows them to sea. The dory has been tampered with and sinks. As the boat fills with water Alberti and his friend swim for it and leave Lydia struggling in the water. The scene is an astonishing one. The girl is seen to sink down, far below the surface, and then rise again. Bernard conceives a cunning plan and dives and rescues the girl that he may extort money from Alberti. He swims with her to safety unknown to his accomplice.

Scene from "The Mysteries of Souls."
(Released by Great Northern Feature Film Co.)

Lydia is reported drowned and Alberti makes a pretense of mourning her death while enjoying his sudden acquisition to wealth. He pays Bernard a sum of money agreed upon and breaks with him. Bernard takes Lydia to Vienna. She is subjected to his hypnotic influence and meekly obeys his every will. Bernard is accompanied on his flight by Fritz, his faithful tool, and the pair meet a young Englishman, Vernon, and invite him to their gaming table. They play for heavy stakes and the young man wins. Having lost his money, Bernard resolves to get Vernon in his power. Acting under his direction Lydia induces Vernon to drink of drugged wine and he is made unconscious, while Bernard, partially concealed, directs her movements. Bernard repairs to the gambling room and becomes involved in a quarrel. He receives a blow which stuns him and he is rendered unconscious, and his influence over Lydia vanishes. She recovers her faculties with a start and is bewildered. Recovering her composure she arouses Vernon, who makes his escape from the window by means of a rope, improvised by using curtains.

Lydia is about to follow when Bernard regains consciousness. He returns to Lydia and his shadowy form is seen and, after a brief struggle, she once more succumbs to his influence. Vernon staggers along the street, gradually awakening to the horrors of the situation. He secures assistance and returns to raid the gambling house and rescue Lydia. Bernard and Fritz make good their escape by means of a secret underground passage, through which they intended to convey the body of the girl. Lydia can give no information to the officers as she is still in a dazed condition.

Bernard telegraphs Alberti for money, making the demand peremptory and Alberti responds in person. Vernon sees the precious scoundrels at the railway station and follows them to an inn to call the police. In the inn a heated argument takes place between Alberti and Bernard, but Alberti is forced to give Bernard a large sum of money. Just as Bernard is counting the money the police break in upon them. There is a short but decisive duel with pistols and Bernard is killed and Lydia recovers her faculties. She comes to the room where Alberti is being questioned by the officers and appears to Alberti. He believes her to be a ghost of his ward and, in his terror, expires.

Later we see Lydia and Vernon at the seaside, happy, and the inference is that they are bethrothed—a happy culmination of a tragic story.

This subject will be distributed by the Great Northern Special Feature Film Company on the State rights plan.

Purgatory and Paradise.

A New Four-Reel Subject From Dante's Divina Commedia Secured by Superior Feature Film Co. of New York.

BEFORE the "Inferno" of Dante was done in moving pictures, the comparative number of average citizens who knew their Dante was very small. Most people had a vague knowledge of him. His name and that of his great poem had been heard of by nearly everybody, but the great mass of people either had no time to read him or did not advance far enough in their school careers to come to the study of Dante. However, since the immortal work of Dante was made into a moving picture, the poet is better known and understood. Previously his works had lain upon dusty shelves, to be looked over at times by Dante scholars who, of course, were almost as rare as the volumes of Dante. But now all this is changed. The moving pictures of Dante's "Inferno" have created a demand for the printed work at the booksellers and at the public libraries. Men have returned to their homes after seeing an exhibition of the pictures with the full intention of reading Dante, which intention has no doubt been fulfilled in most instances.

When this new crop of Dante students has finished reading the great epic poem, it is reasonably certain that they will be glad of an opportunity to see more of it in pictures. In reading the work they will realize that the Inferno dealt with only a part of the divine comedy. Having seen Hell pictured in such a vivid way, and according to the work of Dante, it is more than probable that these new converts would like to see a continuation of it in moving pictures, namely the reproduction of "Purgatory," which is the second book of the poem, and, "Paradise," which is the third and last. It was only a question of time before these latter two books would be forthcoming, and it is the duty of this paper to record, as a matter of news, that these subjects have arrived in America in the form of motion pictures, consisting of "Purgatory" in two reels and "Paradise" in two reels. These two subjects were seen in their entirety during this week by a representative of the World at the offices of the Superior Feature Film Company, 32 Union Square, New York City, which company has bought the American rights.

As near as can be ascertained, the films are of the Helios make, which is an Italian firm doing more or less of a business in feature film manufacture. The "Purgatory" is somewhat similar in treatment to the regular version of the Inferno, that has been going the rounds during the past six months. But "Paradise" is totally different from either of them. Of the latter we can say that nothing like it has been seen before in these parts. It is done in a way that defies imitation and will probably stand in a class by iself for always.

At the beginning of "Purgatory" we see Dante and Virgil leaving the shades of the lower regions. Their progress there had become dangerous, wherefore Beatrice, the patron saint of Dante, descends, at the opening of the second book, and creates for them a safe passage into Purgatory. Purgatory differs vastly, as most everybody knows, from the Inferno. It differs also from Paradise in the same proportion. It is not such a dreadful place as Hell and is by no means such a pleasant place as Paradise, therefore it will be easy to comprehend that Purgatory describes a condition somewhere between Heaven and Hell. According to the general understanding, Purgatory is a preparatory or a limbo where penances are to be done by those who are eventually to be admitted into Paradise. Those souls that have been condemned to the Inferno are lost forever, but those spirits which we see in Purgatory have hope vouchsafed to them, and eventually theirs is to be the Celestial joy.

Dante and Virgil pass from sphere to sphere in the Purgatory, and while there accost numerous spirits known to the author of the divine comedy. The scenes are exquisite in many instances. Several of them are imposing in the extreme and are superior in comparison to some of the scenes of the Milano version of Dante's Inferno. The subject of Purgatory in itself is more pleasing than that of the Inferno, being devoid of all the gruesome and revolting punishments recorded by Dante in his first book. Purgatory inclines more to sympathetic meetings between Dante and more favored souls than those who are left behind in the darker regions. Many of these spirits are those who met with violent deaths, cut down before their time with all their imperfections on their heads. Many also are confined in the limbo who lived and died before the coming of Christ and who therefore are not held sinners in the sight of God, but must remain in limbo until the day of judgment before their status is definitely determined. The Purgatory pictures flash back frequently to scenes upon earth for the purpose of telling an anecdote pertaining to the life of one of the spirits, to illustrate the story which the spirit is relating to Dante at the time. These spirits and anecdotes belong, of course, to certain definite periods of Italian history which cannot be dealt with at this time. But such as there are of them are fairly well done.

In the scenes of Paradise there is a most radical change; so much of a change, in fact, that we can scarcely credit the Paradise picture as having been made by the same producer that directed the Purgatory picture. This may be explained in a measure by remembering that in producing such a work as the Purgatory the director is enabled to use scenes of earth as very suitable backgrounds, but in a reproduction of Heaven, the scenes call for that which is not of the earth. The work calls for studio finesse of the highest order, plus imagination without limit. Any pictured version of Heaven is one which might cause the ablest producer to pause and consider the overwhelming magnitude of such a task. But the producers of this picture have faced their task with boldness that must be admired. Feeling sure of their ability they have gone ahead in no uncertain manner in giving us glimpses of Heaven, which are far different from any imaginings we may have had on the subject. 'Mid rolling clouds we see the divine Beatrice welcome Dante to the realm of perpetual joy, and, under her tender guidance, to him is revealed the great glory of the hereafter. It would be impossible to describe in detail the many changing glimpses that we are accorded of this delightful place of abode. Needless to say the manufacturers have spared themselves no pains and have successfully rendered visual pictures from Dante's inspired description.

By way of criticism we might say that the subtitles were not of sufficient number to be fully explanatory, and if the picture is to make any great success with the public it will be quite necessary to have a lecturer to carry along the story. The pictures adhere very closely to the words and ideas of Dante and there should be some one present to call attention to the minute points lest they be lost sight of in the frequent changes of scene.

IOWA TRUST LAW DRASTIC.

Writing from Oskaloosa, Iowa, C. S. Longshore, manager of the White Slave Company for Iowa, directs the attention of the Moving Picture World to the laws of that State governing so-called trusts or trade combinations and notes its peculiar effect upon a proposed combination of picture theaters in Oskaloosa. That city has a population of 10,000 and five picture theaters are in operation there. It is stated that the managers of four of these houses have formed a combination for the betterment of the business with one definite object in view: that of purchasing the lease of the fifth house and closing it permanently. The length of the shows has been decreased in three houses and the fourth has increased its price of admission.

These circumstances have been brought to the attention of the county attorney, who intimates that he may have to prosecute the managers of these theaters under the State law which prohibits combinations intended to limit trade in any manner. The penalty in that State for such violations is a fine of not less than $500 or more than $5,000, with a year's imprisonment or both. In this case it is quite likely that picture theater managers and picture exchanges in Iowa will be careful regarding the combinations they make.

PHILIP TO RUN VICTORIA PARK, BERLIN, ONT.

George O. Philip, manager of the Philip Amusement Company, which operates picture theaters at Berlin, London and Chatham, Ontario, will have charge of Victoria Park at Berlin this coming season. He promises many improvements.

The Moving Picture Educator

THE LATEST PRACTICAL ADVANCE IN SCHOOL CINEMATOGRAPHY.

Under the auspices of the Motion Pictures' Parents' Association of the Manhattan Public School No. 10, the West End Theater has been engaged for a purely educational exhibition on the afternoon of March 9. A nominal charge of admission is made as a profit is desired. The Parents' Association has engaged this theater and is giving this exhibit in order that they may raise money to purchase a moxing picture machine and have a booth erected in the school that will comply with all the laws of the Building and Fire Departments, so that they will be able to hold educational picture exhibits for their classes each week.

This is probably the first direct move toward actual school and class moving picture work. This particular school is one of the largest in New York City and will probably rank as the leader in real practical educational cinematography. Madame Dolesé, of the General Film Company, is giving the enterprise the benefit of her knowledge and experience. Under such guidance there can be no doubt about the successful outcome of this venture.

The films sohwn on this occasion are "The Panama Canal in 1911," "The Declaration of Independence," "Sea Birds in Their Haunts," "Birds in Their Nests," "The Fly Pest," "The Carrot Caterpillar," "April Fool," and "The New Church Carpet." To those familiar with these subjects it will be seen that they are instructive in the highest degree, and also entertaining, with a little addition of intelligent amusement. There is no doubt the example of this school will be followed in many places and the moving picture educator will be glad to be made acquainted with all such enterprises.

In Newark, N. J., Assistant Superintendent Carson is giving a course of lectures covering a whole week, and adapted to the different classes. He is using the films above mentioned with the addition of such as "Boil Your Water," "From the Egg to the Spit," and "The Fly Pest." To those who are interested it should be made plain that the General Film Company has a large list of subjects suitable for a broadening of this work and are willing to lend every assistance wherever needed. The "Educator" also is ready and anxious to assist all inquirers.

"A PERFECT STUDY OF THE FLY" (Eclair).

One of the best and most useful pictures last year was that showing the ravages of the common housefly. It proved acceptable everywhere, being formally adopted as a means of meeting a possible danger, from the power which this insect possesses to carry disease.

It was, however, simply an illustration of one phase of its unfortunate characteristics.

In a new film shortly to be released by the Eclair, a study of the fly is as near perfection as possible, especially if thoroughness and completeness are essential to perfection, for these qualities are to be found in this excellent film.

Beginning at its earliest possible development it is shown that:

No. 1.—This dangerous little creature is quick to discover any unclean thing which will favor the development of its numerous progeny.

A dead rat is the most unclean if not positively repulsive thing upon which the fly is seen feeding and preparing to make a home.

No. 2.—The grown fly, in searches for a favorable place, creeps under the cadaver and there lays its eggs.

Underneath this rat the flies proceed to establish themselves and under the obnoxious conditions of the increasing corruption of this animal there comes to life that progeny which cannot but be as corrupt as its environment as well as on what it feeds.

No. 3.—The larva, which soon generates into life, has the strange faculty of liquefying that which will become its nourishment.

It is exceedingly interesting to watch the development of the larva and watch the glutenous nature into which it seems to form before taking the separate and distinct shape known as the maggot.

No. 4.—They progress by crawling movements, by the aid of little hooks about the mouth, while at the other extremitity the respiratory cord is to be found.

Here the microscope has done splendid work to aid this study. The head and mouth of this minute creature appear like those of a small hippopotamus, so that a most perfect exhibition of its power to feed upon the microbes so infinitesimal can readily be understood.

No. 5.—Popularly termed maggots, they now leave the corpse and bury themselves for the transformation into flies.

The metamorphosis here is equally as interesting and as wonderful as the butterfly, even if not so beautiful; its unclean conditions making attractiveness out of the question.

No. 6.—A few weeks later the fly breaks through its shell, its wings being still closed.

The full-bodied fly now appears and the enlargement certainly reveals it as a marvel of delicate construction, making one wish that its life were not so undesirable, for it is indeed a marvel of creation, even if it is only created to be destroyed as a teacher of cleanliness.

No. 7.—The delicate little wing of a housefly.

The silky, transparent beauty of the wing is presented as a study in itself. Like its associates in insect life, it seems that the smaller and more intricate the structure the more marvelous does it appear under the microscope, and their relative strength enormous.

No. 8.—The feet and the trunk are two factors for transmitting microbes.

The disease carriers are here plainly seen, so that it no longer becomes a wonder to anyone that they are as capable as they have proved to be. Now they are swarming in evident enjoyment upon the luxury of the putrid body of the rodent.

No. 9.—These repugnant insects, after having feasted on filthy and decayed objects, are allowed to enter the house and spread disease and death.

In the house these same flies are now seen upon the surface of a cake or tart where they are disporting thmselves and depositing whatever filth, germs or disease they have extracted from their last filthy feeding place. Finally a beautiful, bright, innocent and happy-faced child is seen eating the cake as with all the relish of absolute purity. The last picture is enough to make anyone an enemy of this pestiferous insect, so mighty in its dangers. This film will be a great teacher wherever it is shown. Its interest-holding power is intense, its lessons will be indelibly impressed on the mind, and its object will be fully realized by thousands who will be thankful for the film.

NOTES ON PICTURES OF INTEREST.

"One Thousand Miles Through the Rockies" (Edison).—This is a most excellent film; it is even superior to taking the actual trip because the camera catches scenes impossible to the keenest observation of the traveler. As a lesson in geography it is most excellent; as descriptive of scenic beauty it is thrilling. One interested in educational themes cannot help wishing for a whole series of this class of pictures; we are certainly not getting enough of them. Coming by sections and mixing them with an indiscriminate program is not doing them justice. A complete series with a lecture would form a most intelligent course, and before long the films would be found in every high school in the world.

* * *

The ever popular weekly illustrated (Pathe's) continues to hold its interest. The fact that nearly every week produces scenes of railroad wrecks, would seem to suggest that it is high time some government commission were appointed to make thorough inquiry into the too frequent occurrence of these calamities. If the "weekly" can bring about such a commission it will render a great public service. In the picture of the destruction of a theater in Germany, it was most astonishing to note that the fire engines in use are the old fashioned pumping engines with four or six men on each side. It is indeed strange that in progressive Germany there is still in use an engine that is now two generations in the rear. A very interesting contrast is shown in the picture of sled-coasting on the snow in Switzerland and water coasting on banana leaves in Indo-China. Both are invigorating sports, the one in extreme cold and the other in extreme heat. Coasting on a large leaf down a graded shallow waterfall into the pool at the foot of the descent, "shoot the chutes" fashion, is a method of bathing which would become very popular in this country. The pictures of the great devastation wrought by the severe hurricanes which have visited several parts of the country seem to reveal a reason for so much damage. Judging from the appearance of the débris, there is little doubt that the buildings were of the flimsiest possible kind and suggest the lack of a building inspection. The pictures are useful in showing that weakness of construction is more blamable than strength of storm.

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Ladies always welcome and appreciate the latest fashion showing, making a veritable feminine post-script to every issue of the Weekly.

* * *

Comment was made recently on this page of the rapid progress possible to the "Man of the Future;" it was not, however, anticipated that he was so near. A military aviator recently took a short trip in an aeroplane; descending, he was carried in an automobile to the wharf where a submarine boat was waiting in which he descended to the depths of the sea. This three-fold change taking place within fifteen minutes—the most wonderful fifteen minutes on record—marking the acme of modern science. Wonderful as was this feat, it was, however, deprived of the full value of its greatest possibility in that a cinematograph record was not taken of the events; had the eye of the living camera only been focussed on this intrepid traveler perfection would have been reached—the moving picture was lacking for absolute completion.

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County fairs or interstate agricultural exhibitions will prove interesting to city people as they are pleasing to the urban or suburban population, while racing events are too "birdseye" in character; they suffice to give a general idea of such occasions. While detail or enlarged portraits of the "blue ribbon" animals in every class serve the double purpose of an exhibition and a lesson in natural history, the best specimens of any class of beings, animate or inanimate, are always of value in cultivating a knowledge of the superior in life.

BIG FILM DEALS IN THE AIR.

There is a persistent rumor that the Aitkin interests are seeking to purchase several of the largest manufacturing concerns affiliated with the Sales Company. All information on the subject is being withheld at present, but definite details may be expected within the next week or so.

BIG FILM MEETING IN CHICAGO.

Notice was issued last week by a committee of Independent picture men of Chicago, calling a meeting of exchanges and manufacturers to be held in that city at 1 o'clock Saturday afternoon, March 30. The call did not state the object of the meeting, but it is believed that a general discussion of conditions was had.

A HEAVYWEIGHT CAST.

Pierce Kingsley, one of the producers of the Republic Company, has compiled a curious statement regarding the cast of players in the picture "A Severe Lesson," which was written and staged by him. By a canvass of his players he deduces the facts that the combined weights total 2,699 pounds and that, if stood on end, they would form a pyramid 75 feet and 70 inches high. There were 14 people in the cast. Roy Applegate holds the record for weight and height, being six feet and two inches tall and weighing 252 pounds.

JOE, THE TRAIN-WRECKER.

Brooklyn, N. Y., March 15.

Vitagraph Co. of America

Dear Friend: If you want somebody to act good as something you like and what you never had, just come to the corner of Degraw and Hicks Street and ask for the Train-Wrecker Joe, any day after 5.30 P. M.

Yours truly, JOE LA CAMERA,
156 De Graw Street.

SIX HUNDRED THOUSAND DOLLAR PICTURE PALACE.

P. Pichardo Declares That He Will Spend That Amount On An Exclusive Picture Theater in New York.

If the plans of Mr. P. Pichardo do not miscarry, New York will have, not later than next fall, the biggest, finest and most ornate theater for the exclusive exhibition of moving pictures in the world. According to the plans and specifications shown to the Moving Picture World, this picture house of Mr. Pichardo's will eclipse anything that has ever been built in this or any other country in the theatrical line, with the possible exception of one or two national theaters in Latin America.

The decorative plan is a veritable dream of an artist and Mr. Pichardo promises that it will be carried out to the least detail. "I intend to spend at least $150,000 on the lobby alone," he declared, when the question of cost was mentioned. "I will spend $600,000 and more, if necessary, to carry out my plan."

We, of the Moving Picture World, have long been agitating for a picture theater that would do justice to this city and give an adequate presentation to the best pictures, but that anyone would be sanguine enough to spend anything like half a million on such a theater was beyond our wildest dreams. Yet here comes Mr. Pichardo with seemingly unlimited treasure which he proposes to pour out without stint to attain that very object. It is almost unbelievable, yet Mr. Pichardo says he will do it; that he has the money; that he has the site, and that he will soon begin to make the dirt fly. It is to be located on 116th Street.

According to the plans the Palace Theater (that's the name of the new house) will seat 1,750. Its equipment will be of the very finest throughout, calculated to attract the highest class of patronage. The prices of admission will be 50 cents and 25 cents, according to the location of seats; special boxes and loges for parties will be arranged and everything about the house will be conducted in the best form.

The program of entertainment will consist of pictures, with proper orchestral accompaniment. With the pictures will be given an occasional musical number rendered by the best vocal and instrumental artists obtainable.

Who is Mr. Pichardo? Wait; we'll tell you at another time, but he talks like a man who knows the picture and the amusement business backwards.

"THE ROOT OF EVIL."

One of the best Biograph releases this month is "The Root of Evil," an absorbing drama of modern life, with life-like characters. The play gives scope to fine acting and this has been procured by the makers of the film. The following is the essence of the picture: The daughter of a wealthy man has secretly married his secretary. Her father's confidential adviser is an unscrupulous schemer who planned to marry the girl for her money, but on finding out the secret of the young couple seeks vengeance and makes known his discovery to the father. The father is urged to extreme measures, which result in his disowning his daughter, and making a new will in favor of the schemer.

A fine bit of scene contrast is next shown; we are in the new home of the young couple after a lapse of about five years. The husband contracts a disease which proves fatal, and leaves his wife a widowed mother of a small child. Meanwhile, the schemer has fastened his grip on the old man. A visit of the daughter excites the father, who falls dangerously ill from the shock.

The old family servant feels that this is the time for a reconciliation and, after a well-acted monologue, goes out to bring the daughter. The schemer now fears for his legacy and drops poison into the old man's medicine in order that his death may take place before the daughter returns. We are all sure that his act would have been successful had not the little granddaughter noticed it, and by imitating him, poisoned the schemer's own drink. The old man is prevented from drinking the poison and the family become happily united.

Often when a film is about half run through we can guess at how it is going to end and, in doing so, lose interest. "The Root of Evil," however, is absorbing, for we are not able to foretell its closing scene in spite of the fact that we at once see that "The Root of Evil" is money.

The film is very well staged and acted, and has just enough of the "thrill" to please the most critical audiences.

CAPT. SCOTT SOUTH POLE PICTURES.

The Gaumont Company announces that it has disposed of the American rights for the Captain Scott South Pole Expedition pictures to the Selig Feature Film Company, the headquarters of which are at Congress Avenue, Flushing, N. Y.

Music for the Picture

SUGGESTIONS FOR PIANISTS.

CONSCIENTIOUS and thorough planning of one's music is necessary to the best picture playing. An unplanned program may prove satisfactory, for in this work the same as in anything else there are those for whom the rules do not apply; but the average pianist can do no better than to plan his music. There are in every picture a few situations which stand out above all others in importance. These should be singled out for special treatment. The public, always ready to detect incongruities between music and picture, will forgive small errors of judgment if leading situations are played to skillfully.

To illustrate this point consider the Biograph subject, "A String of Pearls." The story begins happily with faint suggestions of romance, for which the music should be graceful and pretty on the order of Massenet's "Aragonaise" (Century edition). Then of a sudden there is a drop. The young man comes home ill, to all appearances the victim of tuberculosis. Despair is in every heart, the future looks forlorn indeed. This the music must reflect and at the same time transform and make sweet. Kate Vaunali's "Goodbye, Sweet Day" has all the qualities for this purpose. Then later when the gorgeous social function is on at the millionaire's home, some brilliant piece like Gottschalk's concert valse "Radieuse" is necessary. Soon the invalid returns well and happy while the millionaire's wife in striking contrast falls ill and dies. These two situations will bear the most varied treatment. Perhaps the best that can be done is to play the lively "Flower Song" from Faust for the one and "Ase's Death" (Grieg) for the other. Of course more music will be needed for the picture than just what is named here. The point the writer wishes to make, though, is that a great deal will have been done towards a musical interpretation if a few important situations such as these are properly handled.

How well people like the old tunes! This was forcibly illustrated in playing for Kalem's "A Spartan Mother." A song like "Old Folks at Home" with variations can still make a very good impression. In one part of the picture the Union army is seen driving the Confederates from the field. Carlos Tryor's paraphrase of the "Star Spangled Banner" will sound magnificently here; then without modulating into another key and with the same variations the pianist can play "Dixie" as the Confederates regain their ground under the lead of the panic-stricken youth. The piano should actually roar in these battle scenes.

Lubin's "A Mexican Courtship" requires quite a number of Mexican and Spanish pieces. There are several lively Spanish airs in the "Rose of Panama," a musical comedy that recently held the boards in New York. "Senora" waltzes by Nathan are old, but they have a good swing. Neither should we despise the "Toreador" song from "Carmen." It is good to close the picture with "Gypsy Love Song" from the "Fortune Teller." A most beautiful effect can be obtained by playing this song in the higher register of the piano entirely with arpeggios. C. K. AIKEN, 56 Toledo St., Adrian, Mich.

PLAYING FOR PICTURES.

The lively interest in the character of music to be used with pictures is surely a herald of progress. The writer has recently visited picture shows in four different states, and in many—yes, most places—found that the idea that it made much difference what was played did not seem to have entered the pianist's mined.

How often was the pleasure of seeing a stately military picture marred by the playing of a waltz or a ragtime; or the picture of some pathetic scene, by "Steamboat Bill," and other innumerable incongruities!

The music may—nay, **should** always—be in accord with the spirit of the picture. Some are doing this in a most commendable manner, and these are the ones in demand by all wideawake managers. True, the player who **does** this has a great and valuable work before him and will receive credit more and more as people awaken to the difference between playing in harmony with the picture or in discord with it.

Let us not "censure him for so wasting his genius in a picture theater," but give him a cheer and let the world know that we consider the picture theater deserves the best that can be had. EMMAH WILLIAMS.

MUSIC FOR "MADAME ROLAND."

By Maurice Komroff.

1. Introduction, "The Marseillaise" (very softly).
2. Simple and light, like "La Fille du Régiment," by D. Krug, Op. 114, No. 22; or "The Wild Rose," by Ed. Mac Dowell, till scene shifts to the hall of the legislature.
3. Something agitated, reaching a climax, like the second movement of Rachmaninoff's C Sharp Minor Prelude, or Lasson's Crescendo. Play this till Viard brings the charges against Roland and his wife.
4. Dramatic, softly till the arrest of Madame Roland, and louder as she defends herself. For this use the first and third parts of Rachmaninoff's C Sharp Minor Prelude, or Chopin's Polonaise, Op. 40, No. 1. Play very softly just before her acquittal is announced, but resume previous tempo as soon as she is free.
5. Sadly—as she is arrested again. Any slow waltz may be played. Lincke's "Unrequited Love," or Cohan's "Yankee Prince" waltz are both good. This may be played while she is taken to prison, and continued till after she waves her friends farewell.
6. Funeral march—as Madame Roland is driven through the streets and mounts the guillotine. Chopin's Funeral March, Op. 35; is perhaps the best for this.
7. "The Marseillaise"—as Madame Roland looks towards Liberty and cries, "Oh, Liberty! What crimes are committed in thy name!"

PLAYED PIANO FOR 64 CONTINUOUS HOURS.

Miss Nettie M. Hubbell, of Bridgeport, Conn., recently accomplished the unheard of feat of playing a piano continuously for 64 hours, breaking all known records in that line of endeavor and winning the championship of the world from J. M. Waterbury, who claimed that distinction. Miss Hubbell is the regular piano player for the Lenox Theater of Bridgeport, owned by R. F. Kinder. Waterbury plays for the pictures at the Lincoln Theater in the same town and claimed to be the best long-distance ivory tickeler, with a record of thirty hours continuous performance. Mr. Kinder tried out his player on different occasions and found her good for thirty hours without an effort; then a contest was arranged between Miss Hubbell and Waterbury which commenced on Monday, March 11, at noon, and continued without a break until four o'clock Thursday morning when Mr. Kinder brought the test to a close. But Waterbury had quit the contest four hours before and cheerfully acknowledged Miss Hubbell the winner.

Commenting upon the contest, the Bridgeport papers declared that Miss Hubbell gave an intelligent and pleasing performance throughout the entire contest, while Waterbury frequently rested for a few moments at a time and during most of the time did little more than drum on his instrument. Miss Hubbell never left her seat during the entire performance and what nourishment she took was fed to her without interfering with her playing. Thousands of people passed in and out of the theater during the contest, which attracted great attention throughout the city and surrounding towns.

Miss Hubbell is an attractive young woman of splendid proportions and looks equal to the unusual task she accomplished. She is very enthusiastic over her achievement and is anxious to enter another contest of endurance if she can find anyone, man or woman, who will accept a challenge. She is confident that she can beat her best record of 64 hours easily.

Ohio Convention at Dayton.

Second Convention of Buckeye Managers Shows Vast Gains in Members—Exhibitors from Many Other States Attend

THE second convention of the Motion Picture Exhibitors' League of Ohio, was held at Dayton, Tuesday and Wednesday, March 27th and 28th. The Ohio League is affiliated with the National League of Motion Picture Exhibitors, of which organization it is really the parent. The Dayton convention, although a state affair, was national in character, there being present exhibitors from many other states. The citizens of Dayton had made elaborate preparations for the reception of the moving picture men, an art in which they are known to excel. The first trains from New York, Pittsburgh and Chicago brought hundreds of delegates who crowded the busy thoroughfares of the city. The largest delegation was that from Cincinnati, which arrived in a special car accompanied by a brass band of thirty pieces. Ex-Senator Joseph B. Foraker, who had expected to be with the Cincinnati delegation, was detained at home on account of illness. The animated weekly photographers were on the scene as the delegates stepped from the trains. Cameramen for Pathe's Weekly and the Sales Company Weekly were stationed at points of vantage. The streets were nicely decorated and the people of Dayton went out of their way to give the visiting picture men a sincere welcome. Assembling at the C. H. & D. Railway Station, the visiting delegates marched through the principal streets of Dayton to the handsome Majestic Theater, where a meeting was at once called to order.

Mr. R. E. Alexander, chairman of the Entertainment Committee appointed by the Dayton Chamber of Commerce to welcome the delegates, was a very busy man. He estimated that more than five hundred members with their wives and families were present and more expected later.

The opening speech on Tuesday morning was delivered by President M. A. Neff, of Cincinnati, who described at length how moving pictures are elevating and educating the world. He vehemently declared that exhibitors who are not members of the League are its bitterest enemies. His speech as a whole was a glorious vindication of the moving picture from the many irresponsible charges that have been brought against it.

The motion picture men were then welcomed to the city through an address delivered by Mayor Phillips. The general tenor of the Mayor's address was such as to impress the delegates that they were recognized by the citizens of Dayton as representatives of a great and reputable industry. They were greeted as substantial business men engaged in a work that is well worth while. The Mayor spoke further at length in generous commendation of the moving picture and officially recognized it as the most potent institution embodying the highest of educational powers combined with qualities of entertainment ever known.

The assembly then devoted its attention to the matter of a national censorship board. It was recommended by the body that such a board be appointed by Congress or the President or that a law be passed in each state authorizing the Governor to appoint a censorship board. The assemblage went on record as being strenuously opposed to Police Departments being authorized as censors of artistic and moral pictures, and emphasized their belief that exhibitors should be consulted in these matters.

For the afternoon the visiting members were invited by the National Cash Register Company to inspect the workings of their mighty plant, and to witness a moving picture and vaudeville entertainment that had been arranged for their entertainment. It was at this place that Mr. J. P. Chalmers, editor and proprietor of this paper, meet his untimely death. There were two similar doors in the hallway, the upper portions of which were of ground glass. One of them was the entrance to the exhibition room and the other was the doorway to an elevator shaft. The exhibition room was dark within and the light of the projection machine could be seen through the glass of either door. Being accustomed to entering dark projection rooms, Mr. Chalmers opened the elevator door and stepped within.

The next Convention of Ohio exhibitors will probably be held at Toledo. The Toledo delegation made a strong bid for the honor and appearances indicate that they will receive the award. Much important business was transacted during the two days of the meeting and by Wednesday night the film moguls were preparing to depart. It can be said that matters are brighter for exhibitors at this time as ever before, as regards trade organization. The scheme is developing amazingly. Through successive conventions, exhibitors in various cities have come to know each other and their common interests make them kin forthwith. Through the general distribution of helpful information much has been accomplished. The momentum of the movement is great, and with a general co-operation of all exhibitors, from this time on, the exhibiting business as a reputable branch of trade will be universally recognized.

Complete details of the entire two days of the Convention have not reached this office at our time of going to press. They will be given in full in our next issue.

Mutual Film Corporation

New Factor in the Motion Picture Field Is Not a Manufacturing Proposition—To Carry On an Exchange Business Only.

On account of the erroneous statements published regarding the objects of the Mutual Film Corporation, the Moving Picture World is authorized by its promoters to make the statement that the new factor in the motion picture business is not, nor will it become at any future time, interested in the manufacture of pictures as has been said. In discussing the matter with a representative of the Moving Picture World, Mr. H. E. Aitkin, one of the promoters, said:

"You may say that the Mutual is not interested in the manufacture of pictures, nor will it be; it is an exchange proposition only and to that end a number of existing exchanges have been bought and more are under our option. I am not at liberty to tell you which exchanges these are at present, but that will be announced later.

"Our capital is $2,500,000, divided into preferred and common stock, all of which is participating stock entitled to a vote. There is $1,250,000 in common and the balance preferred.

"There is no conection between the action of the Majestic Film Corporation in withdrawing from the Sales Company and the Mutual project; that is entirely distinct and relates only to the Majestic Company. In that connection I might say that the Majestic withdrew from the Sales Company because its owners believed they were the victims of extortionate practices and that discrimination and restraint of trade was practiced against them. Acting upon that belief, the officers of the Majestic Company have caused suit to be commenced against the Sales Company and its directors; but that is another matter.

"For the Mutual exchanges I wish to say that they will work in harmony with the Sales Company and handle the product of all manufacturers affiliated with that organization. We realize that there is too much at stake to cause a serious break in the Independent ranks at this time. Our purpose is to place the exchange business upon a more logical and businesslike basis. In some respects we will follow the plan of the General Film Company. It is our purpose to utilize the best features of that organization.

"I might also say," continued Mr. Aitkin, "that nearly all the men interested in our exchanges are those who created the exchanges now composing the General Film Company. It is too soon to announce the names of the officers of the Mutual, and we are not quite ready for very much publicity of any kind just yet."

"Then there is no truth in the statement that the Reliance and American companies inend to withdraw from the Sales Company?" we asked.

"Not the slightest truth in that statement," replied Mr. Aitkin. "It's absurd."

PATHE MANAGER RESIGNS.

Mr. E. LeBosse, who has been connected with the Pathe factory at Bound Brook, N. J., for the past four years, two of which he held the position of manager, has resigned. Mr. LeBosse expects to remain in America, but has formed no plans for the future as yet.

"A GAY DECEIVER" (Champion).

The above scene is from "A Gay Deceiver," depicting the finale of that excruciatingly funny farce-comedy in which the gay deceiving husband discovers the destroyer of his happiness in the housemaid.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Wesley's Easter Egg.

WITH Easter coming apace an egg shaped cut-out, used by "Wesley Says So," is particularly apt, and almost any shop will have a die that will cut an oval if not an ovoid. The printing runs on both sides, the obverse running:

Who came first
The Egg or the Hen?
Two Free Tickets
For the Right Answer
"Wesley Says So."

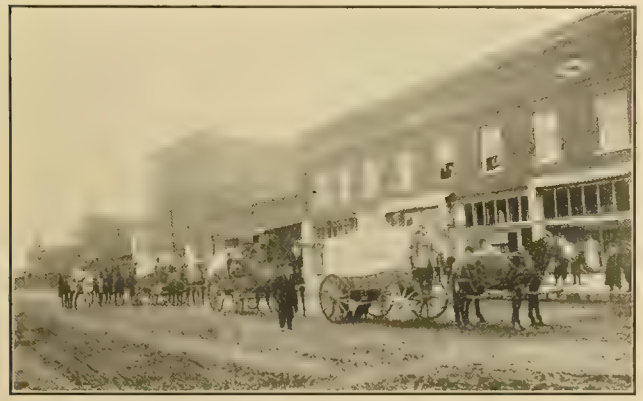
The reverse reads:

This
and 5 cents admits
Anyone to a matinee
of MOVING PICTURES and VAUDEVILLE
at the
Garner Theater
"Wesley Says So."

The egg and the hen question is almost as old as the inquiry into the chicken's motives for crossing the street, but it seems to be good for a laugh still and in a small place, particularly, it will revive the old discussion for which there is no answer. Cheap stock may be used and the advertisement is much more effective than the straight matinee reduction ticket. If you want to make more of the idea offer a prize for the best written argument for egg or hen and post the best answers on a bulletin board in the lobby or inside the house if you have a foyer. You'll have to do better than a pair of tickets, perhaps a single monthly pass, but if you work it up a little and start them off with a few letters of your own (which your friends can copy for you to give variety), you may even succeed in getting space in the daily paper for the answers if you keep on the job. But that's the answer to any proposition. Keep on the job and do not expect a scheme to work automatically for you. Nurse it along and give it proper attention.

Booming Bison Big.

S. A. Arnold, of the Lyric Theater, Mena, Arkansas, sends a photograph of his street parade for the Bison-101 Ranch feature, "War on the Plains." Mr. Arnold writes:



> I am enclosing you herewith photo showing how we featured and advertised the Bison picture, "War on the Plains." We booked this picture as a first run picture, then announced its coming with the announcement slides. On the day we were to show same the photo speaks for itself.
>
> This parade cost me eight dollars and brought the best business I have ever had. In the first place, we rented the Indian suits and took some of the local talent and painted them as Indians, then engaged the horses and put the Indians on bareback, and having cowboy suits, made another man up as cowboy. As for the wagons, they were easy to procure. In one wagon we had a bugler and two drummers to make the noise. The horses cost me for one hour five dollars; the wagons three dollars, and the Indians, etc., worked for the glory and a free ticket.
>
> With the aid of my orchestra, which is the best two-piece orchestra in the South, the people gave round after round of applause.
>
> You will note that we have our "houn' dogs" tied under the wagon. This parade can be made stronger by the addition of a cow tied on the back of the wagon.

Mena seems to be a moderately small place and the effect of any demonstration of this sort should be worth much more than the eight dollars invested, not alone in direct returns, but in the general effect. Always consider this latter point in figuring any advertising expense. Don't charge all to the boomed reel.

Uses Criticisms.

The Surprise Theater, South Bend, Ind., is using press criticisms to clinch its film synopses. Where first run material is used something is picked up from The Moving Picture World, if possible, otherwise a quotation is made from the manufacturer's bulletin. When possible, actual criticisms are used, being taken from this paper and others. In this way variety is gained. The use of criticisms is not new, but the Surprise works it more consistently than we have seen in other programs.

Shows Improvement.

The Lyric Theater, Libertyville, Ill., sends three programs that show their advancement. The first is one used last September, in which each title is announced without comment, the house taking about a third of each of two inside pages. A January program cuts out all advertising and falls to a single sheet printed on only one side, the bare titles and makers being announced with a single descriptive word.

The last program goes back to four pages with advertising only on the back page, and gives from two to six or eight lines to each reel. Some of the lines are taken from the program, but the original lines are snappy and pulling. They seem to be inspired by lines from the company's description of a subject, but they are given an original twist.

It takes a little longer to prepare copy for the printer if you have to think up the lines, but if you can give an extra hour to the work and make it doubly effective as a business getter it's worth the lost sleep. The man who slaps things together in a perfunctory sort of fashion is the man who is forever complaining that there is no more money in pictures. The man who is willing to hustle, to think hard to make every blow count, who puts all his energy into his work, is the man who builds up a trade that lasts even beyond the time when opposition comes. If it is not worth while advertising right it's a useless expense to advertise at all.

Vivid and Effective.

The Banner Theater, of Los Angeles, sends a card advertising Kalem's "A Spartan Mother" as the attraction for the day. The printing is in red on deep yellow, and the combination of the Spanish colors makes a striking advertisement. It is cheap stock, a throwaway, but it is carefully done, half of one side being given to the announcement and the remainder to the story, while on the reverse a large "Q" calls attention to the fact that the "Q" shows are good shows and gives the location of the Garrick, a first run house with prices from 10 to 20 cents, and the Banner, the five-cent, second run house, both under the management of the Q Amusement Company. In a throwaway the great thing is to catch the attention quickly and get even the man who runs while he reads. A striking color scheme, an effective catch line, an outline cut or some similar appeal all work well, and even the man who does not read the card or sheet will know that it is the theater that is being advertised. In this case the Q seems to be the standing appeal and it is sufficiently unusual to be effective, but here the color scheme as well has its effect. The card stands out from a mass of advertising on our desk like a factory fire.

Takes From Cameraphone.

The Pastime Theater, Akron, Ohio, sends in a four-page that suggests a connection with the Cameraphone circuit in Pittsburg, since much of the material is the same. Much of the reading material is dropped in favor of the synopses, but at that they make good use of their space, the four-page sheet being folded to suggest an eight-page form. This gives a page only four inches by eleven, but a four by ten was a favorite Keith size for a long time and works out nicely.

By using the same type and cuts for several houses the Cameraphone company not only saves on composition and cuts, but it is able to get out a far better sheet than would be possible did each house prepare its own copy.

A Suggestion to All Exhibitors.

And in this connection here is a scheme that might well be taken up at the forthcoming convention. Why should it not be possible for several exhibitors, ten or a dozen, perhaps, with houses in towns comfortably close to each other, to club together and employ some person to handle the advertising matter for all the houses? Some newspaper man might be had, or perhaps the advertising man of one of the houses, and a $40 salary (and $40 would pay a good man for part of his time), would only be four dollars apiece if ten theaters came into the agreement. If the scope of the various houses is similar arrangement might be made to form a circuit over which the reels would pass and one form, with a change in dates and advertising matter, would be suitable for all. If the reels can be sent over a circuit of ten houses, any kick would be the united kick of ten as against one, and at the same time the copy could be prepared and the inside form printed without dates, the individual houses adding their dates and advertising matter front and back, much the same as "patent insides" are printed. The locally printed form will give plenty of space for individual announcements and the saving in cost will permit the eight-page sheet to be used as cheaply as a four sheet, where all of the composition falls on a single house.

Where the circuit idea cannot be made practical, a syndicate form for all releases, to be picked up as occasion demands, can cut expenses, though not as effectively, but the point is that getting together exhibitors whose territory does not overlap can not only get better material but save money at the same time. This is an age of combination and if you can get twice as much for what you are paying it's worth a little trouble, isn't it? Form your own little advertising association.

A Musical Program.

All over the country the musical program is being given more mention and managers are beginning to realize that good music is a better attraction than poor vaudeville, but the Lyric Theater, Mena, mentioned above, contributes the first purely musical advertisement we have seen. It is a sheet eight and a half by twelve and reads:

"Backward, turn backward, O Time, in your flight,
And make me a child again just for tonight."

TONIGHT
The Lyric Orchestra
W. L. (Bill) Pursley and Claud Burns
Will help you turn back
"Time in its flight"
And make you a child again
Just for TONIGHT.
Medley Overture:
"Nellie Gray," "Old Kentucky Home," "Massa's in de Cold, Cold Ground," "Mocking Bird," "Dixie."

Down South that sort of a program should draw the crowd as effectively as a film feature, always provided that there are the films to back up the number. And this for a two-piece orchestra, at that.

Request Programs.

And along the same lines come two suggestions for request programs. The Liberty Theater, Salt Lake City, makes much of its musical program in connection with the films and gives careful attention to the selection of proper music. At the bottom of the fourteen number program is the announcement:

Your Favorite Musical Number
Will be on this program next week if you will make a request for it.
Telephone the Office, Wesatch 3292, or notify the director.

In Pittsburg the Cameraphone Bulletin announces:

> From the March list of the Victor Talking Machine Company we have selected the following records:
>
> "National Airs of All Nations"—By the Victor Mixed Chorus.
>
> "The Skeleton Rag"—By American Quartet.
>
> "I'm Going Back to Old Virginia"—By Campbell and Burr.
>
> "Red Pepper" and "The Lobsters' Promenade"—two banjo records of dash and spirit that will prove popular.
>
> "Moonlight Bay"—By American Quartet.
>
> "The Harbor of Love"—By Walter Van Brunt. (Two popular and melodious songs that you will enjoy.)
>
> "Bless Your Ever Lovin' Little Heart"—By Walter Van Brunt.
>
> "Come Kiss the Blarney, Mary Darling"—By Harvey Hindermeyer. (The first is a new and popular sentimental ballad and the other is an entertaining little Irish song.)
>
> Lovers of comedy will enjoy "That Haunting Melody," "Rum Tum Tiddle," two records by Al Jolson that are sure to create a laugh.
>
> "Pickaninny's Lullaby"—By Elsie Baker.
>
> "Mammy's Song"—By John Barnes Wells.
>
> (Two delightful little darkey lullaby songs.)
>
> Cameraphone patrons seem to enjoy quartette records, so we have selected two from **"That Girl" Quartette, "Senorita" and "In Dixie Land with Dixie Lou."**
>
> "Little Boy Blue" is still playing in New York to large audiences and "Love Never Dies" from this popular play will prove attractive.
>
> "Dreamy Days," by Reed Miller, is a pleasing little song about the coming of Spring.
>
> "Alonquin March" and "A Cyclone in Darktown"—two records by Pryor's Band, which will be sure to please you.
>
> Ask the usher to have your favorite record played.

The running comment greatly augments the value of the announcement, but we've grown used to seeing the Cameraphone doing things well.

Classy? Well! Well!

Talking about classiness! We have received from Manager J. S. Phillips, of the Gideon Theater, Fort Worth, Texas, a copy of his opening program after house had been shut down for renovation. It stopped as a "five-center" and opened at ten, and Mr. Phillips writes that the mailing of some three thousand circulars brought a turnaway business at the new price. He adds that the house is now done in white and gold, which is why the program is in the same. A program in color scheme to match the house certainly is going some, but if the house matches the program we don't wonder that the ten-cent price is accepted. They cost more than a black and white program would, but they "look more than ten cents," and the money was not wasted. Mr. Phillips has a few left and generously offers to send them as long as the supply lasts, but unless you want to do something really worth while leave them for those who do, as the supply is limited. An insert in black gives portraits of John Bunny, Miss Alice Joyce, Maurice Costello and G. M. Anderson, but as these are in 50 or 60 screen and on plate paper the grain is too coarse. Possibly time did not permit the procuring of proper cuts, but it would have been better had the 90 or even 120 screen been used. Suit your screen to your paper and the rapidity of the press work and you will get results, but on good paper the coarse screen looks cheap. It is the one fault to be found with an otherwise handsome issue. Even as it is the program will doubtless be kept as a souvenir and in any event will have had its effect before being thrown away.

Reversible Front Pages.

Mr. Phillips also sends some of the old advertising, including a small four-page folder with a reversible front page, first used, we believe, by the San Francisco Figaro. The Figaro used to sell all advertising on the back page and, by folding the four pages in reverse, they had two back pages to sell instead of one. Mr. Phillips uses the idea so that the first half of the week the first half of the bill may be brought forward, while on Thursday the change is made and the third page is folded outside. That Mr. Phillips is awake to his opportunities is shown by his announcement that a three-reel bull fight picture is produced "In the Interest of the Humane Societies," which is a very cute little line when you come to figure it out. Almost as good is the announcement that Enrico Caruso produced the Pathe "Il Trovatore." It doesn't worry Caruso any and it helps business in Fort Worth. It is permissible to stretch the truth a bit when no one gets hurt and Mr. Phillips seems to have the trick to perfection. These statements injure no one and they do make for attraction.

Mr. Phillips seems to share our liking for good paper and proper typographic display and all of the samples he sends, with the exception of the "Il Trovatore" throwaway, are printed on paper that some might regard as being too good, but which the careful advertiser will realize has its effect. He also has the trick of writing catchy heads for his newspaper squibs which he uses whenever the weather is promising, for he has found that southerners do not seek amusement in wet weather and he wisely husbands his energies for times when it will count.

Even So.

The Tenth Street Theater, Kansas City, sends in its latest issue with the comment "one of the best yet," with which we are in agreement whether the sender refers to the front page or straight through. But it still runs shy of the chatty stuff that the Cameraphone people never seem to be at a loss for, yet the Cameraphone man picks his stuff from this paper, the various manufacturers' bulletins and press clips. We think that if the Tenth Street will hold to that cover for the week of March 17th and kill a couple of ad pages to get in more matter set in eight-point double column (which is more easily read), that they would get back the money they lose on advertising space plus the cost of composition. Give your people something to read and you can *prove* that they take it home. Give them some local stuff as well as clips and be breezy without being impertinent, and it will be worth while. We are flattered that the present clip is taken from The Moving Picture World, but they are running an editorial serially through three issues where the meatiest paragraphs in a single issue would have sufficed.

And Are You Wise to Kalem?

And speaking of meaty paragraphs, we think the Kalem Kalendar gives more really good stuff than any other publication on either the Licensed or Independent sides. Lubin gives out some mighty good press agent stuff, and the Edison and Vitagraph companies contribute useful paragraphs for the exhibitor, but the Kalem publication gives newspaper stuff—ten lines good reading and one line about Kalem—that is all the more valuable because the pill (which isn't a very polite simile), is so heavily coated with sugar. Any live editor could print most of the stuff on the left hand pages of the Kalem sheet without feeling that he was a "fall guy," and that's the very best sort of press work. The Implet is the best on the Independent end with the Thanhouser a good second, but we object to the unbound and rather incoherent arrangement of the Thanhouser News.

We Guess We Won't!

A couple of weeks ago in commenting on the Newsome Talks we offered to run a series of talks if a sufficient number of exhibitors would express their willingness to use them. Up to this writing the Surprise Theater, South Bend, Ind., is the only house to express a desire for the series and we do not believe in giving the space to the stuff unless a reasonable number of exhibitors want it. It seems that they don't and so we guess we won't. We thank the Surprise for its interest.

Crisp and Effective.

Billie Worby, of the Fordham Palace, in the Bronx, sends in a four-page folder. The front carries the general advertising and the back the coming feature, while inside the two pages are divided into halves for as many days, the date being boxed at the side in this fashion:

Sunday **March 3d.**	Extras **HIS DAUGHTER** O-you girls, girls, girls, although we may be light hearted at times we now become serious and offer the above which teaches a lesson which will long be remembered. **BRONCHO BILLY AND THE SCHOOL MISTRESS** Another adventure of that wonderful hero with plenty of love interest, excitement and thrills **WILLIE'S SISTER** Willie doesn't make a hit. O-No-but "Willies Sister" does, and puts her brother "in right" with the boys. Then Willie gets back at them. He laughs last and you all laugh all the way through.

The lines are breezy and suited to the clientele, though it is not always to be recommended that this style be adopted. For a cheap folder we like the method of display since it makes the dates stand out. By using the back page as well, the program for the week can be gotten on one sheet, distribution being made Friday and Saturday and the announcement starting with the Saturday bill.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

"Officer, He's in Again!"

A FEW weeks ago we commented on the efforts of one H. R. Wright, of Philadelphia, to establish an organization of scenario writers for defense and offense. Because from a number of letters we had read and which had been sent by Mr. Wright to various prospective members, we expressed our disbelief in the good such an organization might accomplish; an opinion in which Spectator, of the Dramatic Mirror and William Lord Wright, of the News, have concurred.

Because we made inquiry as to the organization of one of the Trustees, S. Walter Bunting, the only scenario writer whose name appeared in the directorate, we were scored by Mr. Wright with terrible scorn. He also demanded space in this paper for a retraction, the space being refused since Mr. Wright begged the issue. We were also favored with a personal reply to our letter of explanation in which we pointed out that our objection to this society was based on the improbability that any agitation along the lines he proposed would be of benefit. His answer was rambling, incoherent and did not deal with the essential facts.

At the same time he got out the circular letter which follows and which we believe has been sent to all who answered his advertisement:

> ### Who's A Liar?
>
> Doubtless you will have read The Moving Picture World dated March 16th, 1912, and the "We do Not Like Its Looks," story by Epes. Please note, the "we" in his piffle, and remember that only editors and persons with tape worms are allowed to use the plural—and I "hae me doots" as to Epes being an editor. He certainly can use more words and say less than any man I ever knew. Maybe he likes it.
>
> A visitor to a "bug house," saw one of the inmates pounding his head with a monkey wrench and asked him, "Why?" "Oh, I feel fine after I stop," he answered. "Mebbe" that's Epes; he's got words in his system, and he'll feel better after he gets them out. Epes is a real paternal sort of a cuss though isn't he? Note how he cherishes the innocent, embryotic scenario writer? Observe how he would look after his welfare at so much a page? No, why you've missed the fireworks gentle reader. Go back to that Moving Picture World for March 16th, 1912, and turn to page 1018; then ruminate on a nifty little ad. on the first column. Yep, that's the big show, and don't you think The Moving Picture World a dandy representative of *all* the scenario writers of America to let Epes tout his game in the editorial pages? Believe me, if The Moving Picture World will give me that much space for a $10 ad. I'll be tickled to death.
>
> However, to return to our muttons, as Panurge said—
>
> WHO'S A LIAR?
>
> Epes says he has information that this association is composed of soreheads; that the film manufacturers are against it and me. Whoops my dear, I've offered $100 to any charity that the editor of The Moving Picture World cares to mention if he can prove the first assertion and—open your pores and let this soak in. I have three letters from film manufacturers stating, "That they are heartily in sympathy with the A. S. W. A. and its objects." Now then, is there *anything* you want to know about the A. S. W. A. or myself?
>
> Send on your ??? and, incidentally, just one script, your *best*. It may be that I can show you how to make that scenario of yours worth more money than you ever received for its mate.
>
> Very truly,
>
> (Ink signature) H. R. WRIGHT.

Endeavoring to adapt our style to that approved by Mr. Wright, we gave him this last chance to make good:

> My dear Mr. Wright:
>
> Your letter tires me. I tell you that I have read a score or more of your fanatical letters and then you rave that I know nothing about you first hand. What difference does it make whether I get your number from the letter you write me or the chap you're trying to herd into your benevolent society? And where did you get that twenty-five years' newpaper experience you speak of? From your literary style I imagine you got it on the New Orleans Sun or some kindred publication. But even at that, if you've been in the game for twenty-five years, don't you know that a form letter has the same privacy as any other circular or printed advertisement? If you don't it is high time you learned. I know you have three letters from film manufacturers or rather their scenario editors. Also I have on file a letter asking me not to print one, as it was written without the supposition that it was to be used. You were being kidded and didn't know it. If I'm a good guesser the three letters you sent The World are —, — and —, in that order. Right?
>
> Now I'm going to take you at your word and come to the fountain head for information. Here are the questions:
>
> What do you propose giving your members for their $10 or $15?
>
> What is your paid membership?
>
> Have you a charter of incorporation?
>
> May the same information be had from the Secretary of State?
>
> What is the date of issue?
>
> Does any part of the charter state that a sales bureau—on commission to you,—forms a part of the aims of the society?
>
> If not, why not?
>
> Has any person a voice in the management of your society beside yourself and Mr. Latour?
>
> Don't you know that either the sender or the recipient is entitled to give out letters for publication?
>
> And here is a more personal question. It is charged by a western correspondent that your A. S. W. A. is but an annex to the Literary Bureau Scenario School, yet I learn that you are querying even those who refused to come into the scheme and asking them to send you scripts to sell.
>
> Are you double crossing the Literary Bureau or what?
>
> And what qualifications have you for running a society for the revolutionizing of the scenario business?
>
> I pause for a reply. To conform to custom I enclose a stamped envelope that there may be no excuse. I like your chatty letters even if they lack the literary form and elegance one might expect of the author of The Author's Magazine.

To this the Philadelphia Moses made reply that he would not answer the questions (though it was his own suggestion that we ask him what we wished to know), until we first returned sworn answers to eight questions he submitted which had to do with our literary experience, the profits from the bureau of criticism, which seems to be the thorn in Mr. Wright's flesh since he proposes improving upon our example by starting a school, critical bureau and sales bureau, and which seek to prove that we are in the pay of the manufacturers.

We feel that no explanation is due Mr. Wright, but for the benefit of those readers who have received the Wright circular we would explain that the page reference has to do with an advertisement regularly appearing in this paper and which may be found by reference to the index to advertisements in this issue.

We took up this critical work at the instance of The Editor literary bureau, The Editor being the leading trade paper for authors. When we sought to broaden the scope of our work by advertising, the Editor wanted to declare in on this additional work without sharing the cost of the advertising and we withdrew from that arrangement and confined ourselves to the reading of the scripts submitted to us personally. The advertisement appears in two publication and we are content if we break even on the cost of publication. It makes no glowing promises, but simply offers correct technical advice for those who desire it and is by no means the get-rich-quick concern Mr. Wright seems to think it. It does, however, fulfil our purpose of keeping in touch with the troubles of the beginner and enables us to conduct more intelligently this page, which is designed in part for the novice.

The situation is not unlike our earlier critical experience when we found no mystification in a magical act because we knew how the tricks were done. We mastered the bulk of the scenario tricks long since and we need something to keep our memory fresh as to the trials of the beginner that we may write the stuff that is helpful; and not all of these questions come in the form of inquiries.

We tried a sales bureau but the poor quality of the scripts and the very apparent lack of any advantage to the author led to the abandonment of the offer within a month. Since then we have confined our offer to criticism because we believe that with an efficient text book or the hints to scenario writers offered free by various companies, the beginner has no need of schools and little or no need of criticism save as a check upon his work or for the solution of the problem as to whether the script is returned because of the author's fault or because the studio fails to recognize its merit. We believe the service is useful because of our knowledge of the scenario business in all its angles. The work of revision has been confined to three promising scripts, two of which were sold.

The only money we receive "directly or indirctly from manufacturers," to quote the Book of Moses, is for comedies supplied the Lubin company because, through long association, we know better than the outsider precisely what A. D. Hotaling, the Lubin comedy director, wants.

In publishing our letter to Mr. Wright we again ask the questions, because we have information that leads us to believe that the membership is too small to pay for the charter.

Mr. Wright offers $100 if we can prove our statement that we believe the organization is to be made up of soreheads. If he will deposit the money with Mr. Ira M. Lowery, general manager of the Lubin company, or Mr. C. B. Smith, Sunday Editor of the Philadelphia North American, we will endeavor to obtain for him his signed letter in which he states that of 126 replies received his correspondent is the first to speak a good word for the film companies.

To quote from a more recent classic than Panurge we courteously inquire
WHO'S LOONEY NOW?
—and leave the reader to judge for himself.

The Edison Leaflet.

We spoke last week of the fact that the Edison company no longer mailed out receipts for scenarios, since the writing of which Mr. Horace G. Plimpton, their Manager of Negative Production has courteously sent us the sheet which we print here. This slip is sent out in answer to any inquiry that it may cover. Read it now and you will not have to take trouble to write the company.

> In view of the large number of plots submitted to us we find it necessary to adapt certain rules as follows:
>
> 1 -Each plot must be submitted in scenario form and accompanied by a synopsis not exceeding two hundred and fifty words in length, in which the essential points of the plot are clearly set forth.
>
> 2—Scenarios must be typewritten, on one side of the paper only, and preferably on letter size paper about 8½ x 11 inches.
>
> 3—A stamped addressed envelope should accompany each scenario. No loose stamps should be sent.
>
> 4—If the plot sent is not original with the author the source from which it is taken must be plainly stated. No consideration will knowingly be given to an infringement upon a copyrighted book, magazine, story, or play and it should be clearly understood that the penalty for such infringement is severe.
>
> 5—No acknowledgement will be made of the receipt of a scenario.
>
> 6—Due care will be used in handling scenarios and, if the conditions above noted are complied with, in returning those rejected. We disclaim, however, all responsibility for their safe keeping or

> return. If submitted to us they are sent at the author's risk.
>
> 7—Our prices for scenarios vary in accordance with their value to us. The author may, if he wishes, note on a scenario his own price, in which case it will be considered on that basis.

To those who have had no dealings with the company the sixth clause may seem formidable, but "due care" in this instance means proper care, for we do not know of any company that gets scripts back to the author in better shape than the Edison corporation. The short synopsis was alluded to a few weeks ago. It might be well to remember that the company is most particular in regard to copyright infringement and it is well not to derive too much "inspiration" from a copyrighted story in a script sent them.

Reliance and Imp.

Both the Reliance and Imp companies have adopted the explanatory rejection slip recently used by Mrs. Rubenstein, of the Lubin company, after a suggestion in this department that something of the sort used by some fiction authors might be adapted to film use. The Imp slip accepts the emendations recommended by this page regarding the "moral tone" suggestion.

When you stop to think it over, picture editors are far more courteous and helpful than their brothers of the magazine field. Before the introduction of the checked slip many editors had a helpful habit of offering some explanation to the author and several companies have issued instructive slips that form the basis of most correspondence school courses.

There is a selfish motive back of it all, for the scenario writing profession is young yet and there is need of training to get the best results. William Lord Wright points out that three of the four winners in the recent Imp prize scenario contest were experienced men and that the great mass of submissions were impossible. Scenario writing is at once too easy and too difficult. Up to a certain point anyone can lay out a scenario, but beyond that few ever get because they grow discouraged before they gain the experience that brings success. Anything that helps them along will help the business and the addition of Reliance and Imp to the Lubin company is welcomed on behalf of the scenario writers.

Two Questions.

A Chicago correspondent wants to know what companies are not taking material at present. He adds: "I am aware that the Biograph, Capitol, Thanhouser, Eclair and Nestor are not accepting outside scenarios at the present time."

The Biograph buys mostly from a little group of experienced men. Eclair has stated that they will buy nothing for the next couple of months. Essanay is out of the market for an indefinite period. Thanhouser never was in the market and Nestor is buying in limited quantities. It was stated by the latter concern recently that the eastern studio would be reopened for the summer.

The correspondent also wants to know what has become of Archer McMackin and suggests that he has a perverted sense of humor because he accepted Trombone Tommy and passed up the scripts of the inquirer. Mr. McMackin's perverted sense of humor has led him into the ranks of the Essanay comedy producers where, we think, he is doing capital work in spite of his blindness to the scripts of the complainant. And it seems to us that if we had "enough Essanay slips to paper a room" we would court rejection somewhere else just for a change and make a dado to go with the Essanay ground.

Condensing the Synopsis.

We have had letters from several correspondents who complain that they find it impossible to get their synopses into the 250 words that the Edison company desires, but we fail to see why the average single reel script cannot be put into that synopsis space if the reader only understands what the synopsis really is.

When you take up the daily paper you will find that each item of news important enough to be printed by itself is given what the newspaper men call a head. This may be a five or six word line or it may be spread across the entire paper and take up more space than the item itself. But in all cases its function is to attract attention to the item of news, to tell the reader at a glance to what it refers and give a summary of the salient points. If the reader is interested in that sort of news he reads the item for the details. If it does not interest him he reads the head and passes on to something else.

The synopsis is no more than the headline of the photoplay. The editor reads the synopsis. If it is the sort of story that his company produces and if it sounds reasonably novel he reads the scenario, but if he is looking for indoor society stuff and the synopsis tells him that he has a western outdoor drama, he drops the script into the envelope and continues his search.

You do not have to tell all that happens in every scene in order to tell what the story is about. Skeletonize the story but make it interesting. Do not commence it: "Nellie Hampton has lived in the quiet little village of Greenville all the eighteen years of her life, but as our story opens she meets Paul Dexter, a young artist, who has come to Greenville on a sketching trip. Dexter, who is a rising young artist, is handsome, accomplished, but unscrupulous. He induces Nellie to act as his model for a painting which he is to enter in the Salon the next exhibition and after much reluctance she consents." You can say the same thing in fewer words. "Paul Dexter, an artist, induces Nell Hampton to act as his model during a sketching tour in the country." That's all that the editor wants to know and if he gets interested in the headline he'll read the rest, but like the newspaper reader he has not time to read all the stories. Say it in two hundred words and you'll get him reading if you have the sort of story he wants, but if you send in a couple of pages of synopsis it may not be read at all.

Keep this in mind when you think you can't get your synopsis so short: The editor can find those who can and who are willing to consult the convenience of the purchaser and some of these can write just as good stuff as you can, no matter who you may be.

More About Casts.

We print this letter from G. J. M. because it is the clearest of a number of similar inquiries. He asks:

> In scenario writing do I have to make a cast of my characters? For instance I have a saloon scene with about fifteen men in it. Must I invent names for all these men or just the names of my leaders?

The cast of characters is supposed to be devoted to those whose actions advance the story. On the dramatic stage they would be said to have speaking parts and they are named that they may be identified. It is easier to call the husband John than say "the husband" or "the hero" and if you add to the name of the character a brief description you help the director in his work. You can either say:

James Jones—a rich merchant,

or else be more fully descriptive and write him in in this fashion:

James Jones, a rich merchant. The sleek, well fed type of prosperous business man. Rather pompous and set in his ways.

There you've drawn a pen picture of the man that will give the director your idea of the type of man you have had in mind while you were writing your story.

But extra people are "supes" in play or photoplay and their names are not used. After you have gone through your cast of people for the acting roles add a list of extras like this:

Men for saloon in scene 3.
Miners in scenes 7-11.
Coroner's jury, witnesses, etc., in 18.

This is amply sufficient for your extract, never mind their names.

A Rose by Any Other Name.

Here is a letter from E. M. Hawthorne, of Seattle, who writes:

> For the first time in my experience I saw the name of a scenario writer on the screen the other night while watching one of the Kalem Co's. plays. It occurred to me that the Average Patron (of whom I read such a good description in a recent issue of your magazine) doesn't know what a *scenario* is. Now, the credit that comes to the scenario writer must come largely through "Mr. A. P.," and wouldn't it be a better plan to say "Photo-play written by ———," instead of using the term "Scenario" on the screen? I am much interested in your Scenario department and would like to see this question commented upon.

The writer is a little behind the times in noting the credit. The Edison company has used some names for more than a year and now uses the names of many authors while the Kalem, Reliance and others are doing the same thing, but the point raised is interesting.

Personally we think the term scenario is a misnomer. It is a photoplay and not a scenario. Properly the scenario is merely a more or less brief condensation of a dramatic play, giving the essential facts with or without bits of the dialogue. When the dramatic stage manager came into the motion picture business he brought the term with him for want of a better and it has been accepted generally as the term for a play wholly written in action and inserts.

The word is not correctly used save that by common acceptance it has been incorporated into the language and we differ with our correspondent's doubts as to the knowledge of the general public. Even those who do not frequent photoshows will know what is meant. "Photoplay written by John Smith" might read more smoothly and therefore is to be preferred, but we do not believe that photoplay would be any more intelligible than scenario so far as definiteness goes.

The main point at issue is the use of the author's name on the screen and we welcome the Reliance company into this division of producers. The Imp company should also be noted in this connection, but the Reliance is the latest and it is a part of Mr. Terwilliger's campaign to get the best possible scripts for his company. The use of the credit line is bringing into the field more good writers than the outsider yet realizes.

Naughty!

Responding to our invitation to come on in, a feminine correspondent frankly admits herself to be a disgruntled scenario writer "or rather near scenario writer," she explains, "for as yet all, I did not say how many, have been returned," and she goes on to say that it wearies her to compare her stories with "the trash one sees every visit to a picture show." She is confident that her ideas are better and wonders why it is that photoplayers, who seem to be intelligent, will consent to pose for such foolish things as some of the screened offerings. She adds: "Might I not ask a question here? We poor, deluded mortals spend our time and energies working out plots and putting them in shape. How do we know our ideas are not made note of and used? It would be a good trick if they do it. Truly if I should put into print what I really thought in regard to the film companies I would be arrested."

We confess to a growing feeling of weariness when we read the wail of those who want to know why it is that their fine scripts are turned down in favor of the rot that gets on the screen. We would be the last to contend that only good stories are filmed. We'll admit that much of the stuff rejected is better than some of the stuff made, but the people who get the good stuff back are not the ones who raise complaint. As a rule they know it's good and keep it traveling until it makes a sale sometime.

It's the man with the good idea but the faulty technique, who sends in the script in such a condition that it would take a couple of days to make it over into a photoplay, who says with some justice that his story is better than much he sees. He doesn't know anything about technique and he is too busy kicking about rejections to study to avoid them. He knows he has a story and he's sore at everything because his story is not purchased, yet he keeps on sending out stuff that is utterly and hopelessly impossible, until someone else writes something that by a stretch of the imagination might be regarded as somewhat similar in some feature to the rejection. Then the growl about superiority is forgotten in the new yowl about the dishonest scenario editors. The complaint nauseates us. Here is what William Lord Wright has written on the subject:

> The sooner a certain class of writers get this plot-stealing-bug out off their minds, the better for all concerned.

> long experience as a scenario "dopester," never but once had occasion to query on the subject of confliction of ideas. The trouble was immediately and satisfactorily explained. No editor of any reputable company will steal your plots, any more than the editor of any reputable magazine would print your story without pay. Get down to business and write good "dope" and the plot-stealing-hoodoo will soon be forgotten.

To all of which we would say "Amen!"

If you have an idea that scenario editors steal your material, why send them more to steal? If the picture writing business is conducted by a pack of thieves why mix up with it? If you know your ideas are stolen why keep sending your stories in? You do not have to associate with thieves. You do not have to send your scenarios to any company and, if you are certain that your ideas are stolen, why keep on supplying the robbers with more material?

For more than three months this page has been looking for an established case of theft; not allegation but definite fact. We thought once we had a clear case, but inquiry proved that the company was merely waiting for the author to see the announcement of release and supply the address he had neglected to put on his script. We have investigated about twenty promising cases and we have yet to find a reasonably authentic case of idea stealing, and by "reasonable" we mean one where even circumstantial evidence will bear out the complainant's charge. Long before this page was instituted we were interested in this matter, both as a scenario editor and scenario writer, and we have not yet been able to convince ourselves that the practice is even sporadic. We do believe that now and then a story read will give a suggestion to a reader who may turn it to his own profit, but it is not often that even this is done, and assuredly not as an habitual thing, nor is it done even then for the profit of the company. We are tired of hearing vague statements unbacked by facts.

If you *think* your scenario ideas are being stolen don't write scenarios. If you *know* they are stolen write the manufacturer, but because you and thirty others have all written stories on the same theme and one of them is good enough to gain acceptance, don't get the idea that you are the only person who ever thought of that idea and whine about the way your ideas are stolen.

It's a simple proposition.

If the editors persist in using the rotten ideas of someone else in preference to your own fine plots, don't waste your postage on them.

If they persist in stealing your ideas don't give them any to steal.

But if you stay in the game play fair and be nice.

INQUIRIES

F. H. C.—We told you what we supposed was meant by the plot being "too sketchy," but we don't know what is meant by the additional statement that because of that fact it could not be made to register. There are some things that are too deep even for the editor of an inquiry department and when we try to skip gracefully out of it you press us again. You go write Selig for an answer. Perhaps the man who wrote it knows, but we'll be blamed if we do. If you find out please wise us up.

FLORENCE R.—The reason the advertisement appears as it does is because the man who pays for the advertising wants it run that way, and we know of no rule that compels this particular company to advertise its casts. The lead in Lubin's "Mexican Courtship" was Miss Edna Payne. There are a number of leading ladies with the Edison Company; so many, in fact, that we hesitate to print the list lest some be unintentionally ignored. Sorry we can't oblige, but answers to general questions such as this are barred.

INTERESTED READER.—Your suggestion that credit to the original author should enable you to market your adaptation of his ideas is interesting, but not well founded. The copyright law gives to the originator the right to use it in any form for a full period of 56 years. If you want to adapt a copyright idea you must first arrange with the author and it is up to you to find out whether the idea is still protected or not. Just as a matter of fact they have people in the studios who can make better arrangements of scripts than you can. If you cannot think up ideas of your own do not try to write scenarios. Only original ideas are wanted. The manufacturer can make better terms with the author than you.

J. M.—Miss Betty Harte was the Mercedes, Herbert Rawlinson the Don Juan and Hobart Bosworth the Alcalde in Selig's "The Shrinking Rawhide" (not the Krinkling Rawhide). Brinsley Shaw was the Essanay villain in this and other Western productions. Four questions is letting us down easy. Come on again and you'll be welcome.

K. L. B.—We do not answer questions by mail and someone got your stamp before we saw it. The reason that the Pathe cameramen caught the stalled train before the relief came through was that the roads were not wholly blocked. The Pathe Weekly cameramen are distributed through the country and when they are wired to go and get a subject they do not wait for the trains if the trains are not running. The weekly is very much like the organization of a newspaper staff. A central editor guides the staff and when they are told to get some particular feature it is up to them to get it in a hurry, no matter what difficulties may present themselves. You are always welcome until you commence asking if they are married.

H. M. P.—The Western section of the Essanay Company is located at San Rafael, California. G. M. Anderson is at the head of the company and Miss Vedah Bertram is the present leading woman.

L. H.—Film manufacturers have the right to use the author's name when they buy his script. As a rule the shoe is on the other foot and complaint is made because so many companies do not use names. C. G. P. C. is the designation of the European-made films of the Pathe Freres. They do not use American scripts. Scripts intended for Pathe Freres should be sent to 1 Congress Avenue, Jersey City Heights, N. J., and should be typically American.

A. P. F.—"Scenario form" means the form in which scenarios are written. This, in its turn, means that the story is written in action instead of narrative or dialogue, and is divided into scenes for the convenience of the director. As an example you do not write "John entered the room and carlessly crossing to the table picked up the letter," but, "John enters room—goes to table—takes up letter." After you have written your scenario, you make a short synopsis or story of the plot and precede the scenario with this synopsis and a cast of characters. There is no "average number of words for a 1,000-foot reel." The length of the scene, not the length of the script, is the determining factor. As a rule from 18 to 25 scenes, depending on their length, make up the full reel.

PICTURE FAN.—Miss Mildred Weston was the heroine in Essanay's "A Hen House Hero." Additional to our reply last week you will be interested in knowing that Miss Edna Fisher, formerly of the Western Essanay Company, is now with the Western section of the Vitagraph Company.

LEON G.—Sorry to keep you waiting, but we had to query the company. The release dates of the Vitagraph's "Life of Moses" (5 reels), are December 4th, 1909, January 4th and 25th, February 12th and 19th, 1910. The same company's three-reel version of "Uncle Tom's Cabin" was released July 26th, 29th and 30th, 1910. Both are still current releases, having lived past the usual release stage and become standard.

L. L. M.—Walker Miller was the successful suitor in Rex's "Readin', 'Ritin,' and 'Rithmetic.'"

T. N. F.—In Essanay's "A Western Kimona." Alkali was Augustus Carney, the Wife was Miss Edna Fisher and the Baby declines to permit her name to be published. Coming reels with Miss E. Dolores Cassinelli are "Napatia and Our Neighbor's Wife."

HARRY L.—You've offered a beauty. We are saving it for the scenario page for next week. Just goes to show——.

W. H. K.—We do not answer questions propounded in a spirit of levity. If you do not believe this is a serious business come over some time and help answer them.

DAN.—Miss Turner is so far from being laid up that elsewhere in this or the next issue you'll find an account of her triumph in Portland, Oregon, where she is the guest of the People's Amusement Company, and drawing crowds that necessitate her making her entrance into the houses through the fire alleys. We do not know whether she will join the Western company for a time or come directly East. She is in the Vitagraph release of April 8th.

T. J. J.—We do not find Marshall P. Wilder's photographs listed by the Vitagraph, but we believe that if you will address Mr. Wilder in care of the company, he will tell you where they may be had.

T. D. B.—No charge is made for answering questions. Ask as many as you wish, in reason, so long as they are relevant.

D. C. P.—We believe the marking has something to do with the censorship by the police, since it appears only on the scripts of the Chicago companies.

L. R.—We do not know where you can go to get educational and religious films. Our most recent inquiry relative to the latter, of the General Film Company, brought a most discouraging response. There is supposed to be a special department to handle this end, but the person in charge is silent as to where reels may be had.

V. T.—President Taft does not charge for facilities extended the motion picture companies. It is part of the duty of a public official these days to pose for the pictures and this goes for both sides of the water.

THE LUBIN CHILD WONDER.

Master Roswell "Buster" Johnson is probably the most wonderful twenty-five pounds of intelligence and dramatic ability in the profession. Born in New York, he is now scarcely 3½ years old, 2 feet 9 inches high and has been working for the Lubin Manufacturing Company since he was two years of age. Many children are used in the Lubin stock companies, but Buster is always the star kiddie. He plays girls or boys with equal intelligence and the more mischief required in the role the better. In a recent photoplay called the "Kiddies' Christmas," five children were used. Four of them were brought from New York City on account of their ability, they ranged from five to nine years of age and had appeared in many of the Broadway productions, but on the animated screen not one of them stood a chance against little Roswell Johnson. He is an unusually handsome blonde, well built and as robust as a fawn. Among the patrons of the moving picture houses "Buster" is well known and a big favorite.

Comments on the Films

Licensed.

"THE GREAT DIAMOND ROBBERY" (Vitagraph), March 15.—A farce that is amusing, but not equal in merit to the typical Vitagraph comedies. The settings are, for the most part, a "Dunderbeck" butcher shop where we see dogs disappearing and where we also see sausages appearing. The diamond disappeared from a neighbor's apartment at the same time as a pet dog. The detectives buy all of Dunderbeck's sausages to find the diamond on the supposition that the dog first swallowed the gem and then was caught and cared for in the sausage meat machine. The mystery, however, is otherwise solved. The photographs are good. Mr. Phillips plays the butcher; Kate Price, the cook who borrowed the diamond; Miss Walker the ring's owner, Messrs. Powers and Porsen, the detectives.

"FROM TENT TO MANSION" (Cines), March 12.—An Italian story of two circus children whose lot was hard until a rich woman adopted the boy because he resembled a child of her own, now dead. Through this lad, the girl later, is also adopted. The interest centers not in the boy but in the girl, and yet the lad is forced forward, weakening the picture. The story doesn't drag heavily, but is sentimental, old fashioned and unconvincingly conducted. The backgrounds are, for American audiences, very interesting indeed. The photographs are fine. It is a filler.

"MRS. 'ENRY 'AWKINS" (Vitagraph), March 13.—A cheery, wholly commendable picture of costermonger life in good comedy spirit which pleased the audience very much. The character portrayals of every one in the cast, there are only four or five who play roles, is excellent; but that of Van Dyke Brooke, the old, gouty father, is very fine. We didn't recognize him in this part. Liza, the girl, is played most charmingly by Miss Norma Talmage. Her two lovers are a costermonger owner of a donkey cart (Mr. Costello) and a pugilist (Mr. Morey). The action is brisk and dramatic. It is well photographed and makes a most entertaining release, a very good feature to brighten up an audience on a rainy day.

"THE SENTRY ON GUARD" (Eclipse), March 13.—A picture in which a green soldier on guard refuses to let Napoleon pass. He doesn't know him and had been ordered, on pain of death, to let none pass. He thus saves the great commander's life; for a woman whom Napoleon thought friendly was waiting to assassinate him. None of these Napoleon pictures has failed to be entertaining. This is very clearly told, dramatic and effective, although it is not so good as the best have been. The photographs of some of the scenes could hardly have been made better and the acting, settings and costuming all are highly commendable. We fear to call it a sure feature; but it is a good picture and will be liked.

"THE FIRST WOMAN JURY IN AMERICA" (Vitagraph), March 11.—A picture with an amusing comedy situation and with some first class comic character sketching. Miss Flora Finch is the forewoman of the jury; Bunny is the court officer who knows how to handle the jury; and there are several others in the cast who play amusing roles. It happens in California. The receipt of the summons had made one jurywoman very self-important and she, because another is forewoman and not her, refuses to agree until the court officer persuades her. The spectators laughed heartily and often. The photographs are fine.

"IOLA'S PROMISE" (Biograph), March 14.—An Indian picture with chase, battle and massacre. It is a good feature picture, truly thrilling and plainly pleased the audience. The plot, though very interesting, does not rise very far above commonplace; yet the acting and business show careful, painstaking thought and artistic ability; the very backgrounds seem alive and full of atmosphere. Iola, the Indian maid, found that there were two kinds of white people. The cut-throats held her in captivity and were cruel; but the miner who took her away from them was different—he was the "cross heart" kind. Iola's people chased a caravan, overtook it and massacred all but two, a father and daughter. Iola found that they were "cross heart" kind and gave her life to free them. The white girl was the miner's sweetheart and he, with other miners, was coming to the rescue. Iola's promise to the miner was to find gold for him. She died in a place where there was gold. The ending (just a few feet) decidedly falls down, but it comes too late to spoil the picture. The action never drags and there are some first class thrills. The photographs are very good.

"A FLURRY IN FURNITURE" (Essanay), March 14.—A farce comedy with more than one laugh in it due to the setting. The situation is unusually artificial for Essanay pictures. The photographs are fine. It is a very good filler.

"THE SHERIFF'S DAUGHTER" (Melies), March 14.—If we are not mistaken, this is the most carelessly conducted and obscure picture that has come from the Melies studio. We watched it, but cannot tell with certainty just what happened in that valley in the West where it is set. It is a poor picture, or else a badly made print.

"THE SLIP" (Selig), March 14.—There are three kinds of slips—a slip of paper, a slip through the fingers of the police and a slip in plans that brings about an arrest of wrongdoers. All three kinds come, naturally, into this strong picture in the order we have given them. It is an unusually clever detective story, truly instructive as well as exciting and with an undercurrent of most amusing irony. It shows three sharp swindlers and how they are doing business. It then shows how the post office authorities are set upon their trail; how one detective after another (there are a half dozen on the case) fails to "nab" the people they are after and whom we want to see nabbed in spite of our interest in them; how, in the end, they are "rounded up." We commend it as a feature for any and all occasions. There is no reason why it couldn't be shown in a Sunday school, that we can see.

"THE LOAN SHARK" (Essanay), March 15.—An educational story; in truth, it is more of a tract than a story, although the imaginative portrayal of the loan shark gives to it unusual interest. Its purpose seems to be to picture the possibilities when a salaried man resorts to such a lender of money. It lives on our hatred of the ruthless, grasping character, the usurer, rather than on our sympathy for the young man and wife who fall into his clutches. It isn't convincing as actual experience to-day, with the usury laws as they are. Things to-day may be bad enough and we commend the picture as a desirable number to show. The photographs are very good. There is one poor set in it.

"THE COIN OF FATE" (C. G. P. C.), March 15.—It was a counterfeit coin given by a rich man to a poor girl who couldn't afford to buy needed medicine for her sick mother. The charitable man had just buried his daughter. The coin caused much trouble in the girl's home and her mother died because of it. The rich man later adopted the girl. It would have been more convincing if he had married her. We saw it on a rainy day and found it most oppressive. On the brightest of days it would be slow, and it harrows our feelings without convincing us. The reel is full length. The photographs are good.

"THE SURPRISE PARTY SURPRISED" (Lubin), March 20.—A comedy at a country surprise party. It is rather loose in its construction, in truth, although there is fun in seeing the work of the second surprise party, ten orphans, who eat up the supper in the baskets. The value of the picture comes largely from the comedy and the romantic incidents that happen along the way. The story might have been easily made clearer. The photographs are often very pretty and some of the business is amusing, but the picture is only a filler.

"A COLLEGE GIRL" (Lubin), March 21.—Mr. Arthur Johnson and Miss Lottie Brisco play the leads in a very pleasing love story, which really makes the second half of this picture. A large part of the film is used before Mr. Johnson appears in the story (as a young but skilful doctor), merely in a statement of the situation, and this statement is markedly self-conscious—in its business and atmosphere, but not in its acting. The long braid of the leading lady accents this. The sets are simply perfect, and all of the scenes are very pretty indeed, in the "clear as a bell" photographs. We like the picture, but don't dare call it a sure feature—it will be a feature in most places.

"SAUL AND DAVID" (C. G. P. C.), March 22.—A masterpiece of coloring, this biblical picture tells a stirring and dramatic story that is very well known. Saul, King of Israel, knows that David is to follow him as king and tries to put him out of the way. Jonathan, Saul's son, loves David and saves his life. David finds Saul asleep in a cave and, instead of killing him, cuts off a portion from his robe. This convinces Saul that David is not conspiring to supplant him. The picture tells this clearly in outline, but the filling in is new and not according to the historical narrative in the Bible. The audience watched it with the closest attention, and seemed greatly pleased with it. It is a very sure feature picture. It has only one very commendable characterization, however; it is that of Saul. He is fine.

"A BUCKTOWN ROMANCE" (Kalem), March 22.—Darkies, a whole village of 'em, with an heiress-widow and two black swains, one of whom owns the barber shop. The whole atmosphere of this comedy picture is fresh and will surely please the usual audience, North or South; there are no white people in it at all. It seems to have been taken in a Southern village and also seems like the real thing. The photographs are very good indeed. We had a good time watching it and so did those around us. It's a feature comedy.

"A RECORD ROMANCE" (Essanay), March 22.—A dictograph is an office phonograph. The boss dictates to it all day long and the stenographer listens to it, while she writes afterwards what he has said. It was to such a record that the title refers. The picture shows a lively comedy, romantic and full of the right spirit and of good nature. The two leading roles are also very acceptably filled. The interest that the people take in a romantic picture like this depends very largely on the personality of the girl and man, because the young people (everybody is young while looking at a romantic picture) put themselves in one or the other of the leads, and it is well to have both very acceptable. In this case both certainly are. It will easily pass as a feature comedy. The photography is good.

"MR. BOLTER'S INFATUATION" (Vitagraph), March 22.—John Bunny plays "Bolter," a man who came to the city from a country town because a dancing girl (Miss Walker), told him, in fun, that she'd meet him there at the Hotel des Imbeciles. He lands in a police station and has to telegraph to his old friend (Mr. Eldridge) to come to town and get him out. Many people seem to think that Mr. Bunny is amusing chiefly because he is fat. It is because so many of his comedy pictures don't give him so good a chance to act as this does. In it he plays nearly the whole gamut of comedy emotions with the sincere earnestness that makes it a masterpiece. Mr. Eldridge (Bolter's grandfatherly chum), adds a good deal to it also; so does Miss Walker with her sprightliness; but Bunny is the ace of trumps. He gives us jolly laughter when he's sunny, and he makes us smile with sorrow when he's sad; but John Bunny's far more funny when he's found he's lost his money, and he's forty times more funny when he's mad.

"THE GYPSY SINGER" (Eclipse), March 20.—A picture with many highly artistic scenes and one that is acted by noted French players very well, indeed, at least in the parts of it that are consistently human. Its only weakness comes from the fact that it shows us a most heartlessly thoughtless act on the part of the picture's heroine, the Gypsy singer. It was inhuman ingratitude in her; she destroyed the masterpiece of an artist to whom she owed everything and merely because her pride revolted at its continual reminder to her and to the world that she had once been only a ragged Gypsy. Her old benefactor was driven almost crazy. Repentance came later, but it didn't, couldn't atone. The situation is competently handled, but the scenario doesn't permit us to be sympathetic with the girl, in spite of all that art could do, and the picture fails to get across powerfully. Yet many, nearly all of the scenes are lovely.

"THE TWO PENITENTS" (Vitagraph), March 20.—A strong, effective picture by the Vitagraph Western company, in which a wronged employee, for revenge, steals from his employer. Emma Goldman advocates this theoretically and Pittsburg Joe puts it in practice, but we never remember seeing it before in the pictures. The picture's point of highest interest comes several years after the "appropriation." The employer has failed and has become a bandit. The employee has repented and has sent his daughter with a letter and a large sum of money, more than he stole, as restitution. The bandit, with his gang, holds up the girl's stage. They take what money there is and the girl, too. It is an ugly situation (we don't intimate that this part of the picture isn't praiseworthy; it is), and one that gets over a hundred per cent almost. It is very effective. Some latent spark of manhood brings to the bandit a touch of revulsion when he sees the treatment the girl is receiving and he turns upon his confederates. He then finds the letter to himself and becomes repentant. After freeing the girl he repents still more and brings back the money to its sender and there's a short final scene, just enough to close the picture. It is a very good feature picture from the exhibitor's viewpoint, well photographed, tense and human.

"HOT STUFF" (Biograph), March 21.—A farce comedy, fairly entertaining throughout and affording one or two good laughs near its end. "Hot Stuff" is tobasco sauce, and a jilted lover who wasn't invited to the candy pull put it in the candy, cooling on the dry goods box under the window. His hated rival had made the fudge.

"A VOICE FROM THE DEEP" (Biograph), March 21.—This farce comedy on the same reel is even better than the former one; it is full of laughter. In a peevish mood our old comedy friend pushes his chum off the dock. They both are in bathing suits and the chum swims under the dock so that the man above thinks he is drowned. The photography of both reels is excellent and the release is desirable.

"THE ONES WHO SUFFER" (Selig), March 21.—It is the wives and children of course, and it is clearly set forth in this picture of an escaped convict who has been returned to prison after he had married and become a father. The picture is truly effective, but the whole drift of the story doesn't come out clearly until rather late in the film. This is not necessarily a weakness. There are two characters which, although barely outlined, are interesting studies. Both contributed to the tragedy. One is the sentimental old man who helped the convict and the other is the grasping man in fashionable clothes who betrayed him to the police for the reward. It is a good picture; but it will be admired more than liked. We call it a feature. Some of the photographs are lovely.

"THE TROUBLES OF THE XL OUTFIT" (Melies), March 21.—A farce comedy that kept the house laughing. A pretty trained nurse was called when one of the XL boys was injured. The fun in the picture comes from its showing of the efforts of the boys to keep her on the ranch. One man was willing to blow off his toe with a gun in order to make work for her. He missed, and that with its results was one of the picture's best laughs. The photography was not very good; yet clear enough. A good farce.

"THE DEFEAT OF THE BREWERY GANG" (Kalem), March 20.—A very well pictured political story with a brand new sensation. The story is good; it interests while we are in doubt as to the outcome, but it does not convince. The photographs are very good, many of the scenes are pretty. It will make a good filler.

"THE PRICE OF GRATITUDE" (Pathe), March 20.—An interesting but conventional story of the West. Roughly outlined it is this: The bad man saves the sheriff's daughter from the Indians and also keeps his very pretty wife from stabbing her. The wife, through jealousy, brings the sheriff to the hut and there he finds evidence that makes him arrest the bad man. Later he is set free by the sheriff's daughter who hands over the keys to the wife. The sheriff loses his job. The backgrounds in which this story is told are often very beautiful. The acting is nothing special in any scene and in some scenes it is poor. The photographs are fair, in one or two instances very good. It is a good filler.

"CUPID'S LEAP YEAR PRANKS" (Essanay), March 21.—A truly delightful farce comedy contained in the dream of a tramp. The kind spinster was getting the marriage license and the minister. While she was gone the tramp fell asleep under a theatrical poster and dreamed a very well acted and laughable love story, in which he and a very pretty actress figure as the principals. This burlesque of theatrical life is rich. Acting, mechanical work, sets, costumes, and photographs are all excellent. It is a very good farce feature.

"THE HOUSE WITH THE TALL PORCH" (Edison), March 22.—A dignified picture with distinguished settings and beautiful backgrounds (perhaps in Bermuda), which tells of the love of a lonely old man for his turbulent, unruly son whom he has driven from his presence, because of the boy's violent love for the young wife of a neighbor, his best friend. Toward the picture's close, the old gentleman is sick and the son returns. There are happenings in the margin of the story that are left obscure and at times, because of this, the main thread even seems broken. The acting of the chief players is good. The photographs are not up to Edison standard in all the scenes. It is a filler.

"INCIDENTS OF THE DURBAR AT DELHI" (Edison), March 23.—This is a collection of very interesting views of this great gathering in India and is well worth seeing. The two on this reel together make a good, desirable filler.

"TOMMY'S GEOGRAPHY LESSON" (Edison), March 23.—On the same reel with the above. We hoped that it was going to show in Tommy's dream an ideal and pleasant way of teaching geography; but it turned out to be a farce. Tommy dreams that he changes places with his father and makes his father study. There are one or two laughs in it.

"THE RIVAL CONSTABLES" (Pathe), March 23.—A rural comic character farce that a large audience found very laughable. The rival constables are a man and a woman. They are shown as out for chicken thieves. The scenes are mostly around the country store and around the coop from which the chickens were being stolen. The man cop puts red pepper on the chickens to make the thieves sneeze. The woman cop sees foot prints in the snow and measures them. She has the man cop, or thinks she has, just where she wants him and attempts to make an arrest. The man cop rolls down a bank to escape her and comes upon the real thieves. He gets one, and the woman the other. The audience seemed to enjoy it very much. It is well acted and well photographed, and will make a good, desirable filler.

"KARLBERG" (C. G. P. C.), March 23.—A very short film showing mostly the setting up exercises in use at the Karlberg War School in Sweden. The men are very expert at their work. The photographs are fine.

"THE DEPUTY'S LOVE AFFAIRS" (Essanay), March 23.—In this picture Mr. Anderson, with very competent support, plays a freshly interesting four-cornered story of love and jealousy. Beside himself as the deputy, there is the American sweetheart in sunbonnet and gingham dress, the senorita in Mexican costume and "Pedro." The senorita is the jealous one and excites Pedro to make the deputy think the sweetheart is untrue. We do not know who the lady is who plays this Mexican girl; but she is a very skillful actress in the heavy work that her part demanded. The photographs are poor; they seem muddy. The release is a good filler.

"PRESIDENT TAFT AND HIS CABINET" (Vitagraph), March 23.—The photographs are fair, but might have been better. We were glad of the chance to see the picture.

"HER FORGOTTEN DANCING SHOES" (Vitagraph), March 23.—A farce that shows many incidents quite impossible in real life. For the most part, the audience watched without any general laughter. In truth, it seemed to fall pretty flat. The first number on the reel, however, makes it a good and substantial release. Because of it, we call it a feature.

"THE GODDESS OF SAGEBUSH GULCH" (Biograph), March 25.—A good, interesting story, commendably sensational. It serves to contrast the characters of two sisters. The dark one, who comes on a visit to the sagebush, steals the sweetheart away from the light haired one, the "goddess of Sagebush." It was acted by all pretty well. The goddess is especially pleasing in this part. She is unique among picture players in the possession of hair that in the sunshine looks like a nimbus. Her acting also seems to be very popular. The story of the picture doesn't drag at all; the photographs are good enough and, although there are one or two minor points that might be called weaknesses, we call it a good feature picture.

"THE PRICE OF SILENCE" (Vitagraph), March 25.—A picture of a bad man and his mother, but one that is well made, extremely well acted and emotional. The mother is played by Mrs. Turner, mother of the Vitagraph Girl (Florence Turner) and there is a marked resemblance between them. The photography is good and the story is simple, direct and impressive. It is a good feature picture.

"HER UNCLE JOHN" (Lubin), March 25.—A farce in which a man who can make funny tumbles "makes up" as the Western uncle of a girl with whom he has fallen in love. He gets found out and then kicked out. It made the spectators laugh.

"HOODOOED" (Lubin), March 25.—Mr. Brown breaks a mirror and tries to get the hoodoo off on somebody else, succeeding at length with a Chinaman. We wish he had not tried it on a baby. The spectators laughed heartily and often.

"SONS OF THE NORTH WOODS" (Selig), March 25.—A winter picture with log cabin and backwoods store, dog sleds and snowdrifts. It tells a love story that is kept from being commonplace by pretty good acting and by interesting backgrounds. The action is very slow, except at moments; it is almost sleepy in parts. The photographs of snow scenes are bright, but fail to show faces clearly; the interiors are distinct but a bit misty. Its picture tells a human, acceptable story and can be rated as a fair filler.

"PATHE'S WEEKLY NO. 13" (March 25).—This weekly topical has a very large number of items and they cover a wide interest. There is a picture of Col. Roosevelt at Mineola when the counsel of a railroad recently challenged him as a juror; a striking miners' parade in Belgium; three or four steamship wrecks; the wreck of the 20th Century Limited near Poughkeepsie, N. Y.; scenes at El Paso, Tex., opposite to the much troubled Mexican city of Juarez; the delegates of the Lawrence, Mass. strikers at Washington and an impressive picture of a Greek Church ceremony before the monument erected near Moscow, Russia, to Napoleon's soldiers who died there. There are present several of the city councilmen of Paris.

"THE WRONG BRIDE" (Pathe), March 21.—A Mexican story in interesting backgrounds (park scenes in California) and with a stately marriage ceremony. The groom is seen going to the church with a cavalcade of his friends; the bride, in pretty wedding dress and veil, walks accompanied by her relatives and friends. The woman whom the groom-to-be had jilted lies in wait to stab the bride as she passes. She fails. The bride and her father hear her story and have her dress up and be married as the chosen one (under the veil). The chosen girl, after the ceremony, persuades the groom to accept his new wife. It is a pleasing picture, not a work of rigorous art. It is fairly well acted and pictured. We call it a feature, though with some doubt.

"THE JUNIOR OFFICER" (Selig), March 22.—A melodramatic love story with many pleasing scenes and some very good photographs. It is a story set for the most part on a steamship and is not very convincing. Mr. Hobart Bosworth plays the hero's part as the junior officer of the ship. He had loved the heroine, now married to a nobleman who is about to elope with an adventuress also on board. The junior officer saves the situation and reunites husband and wife. It is a picture with a sea breeze through it and seemed to be liked. We can safely call it a very desirable filler.

"RADGRUNE" (C. G. P. C.), March 26.—A glorious picture in many ways; it is beautifully colored and very well acted by skilful and pleasing players. Perhaps the picture's best quality is its truthfulness to the romantic tradition. In this, it is scholarly. It is not only a story costumed and played as in the Middle Ages; but is also a story that belongs to its time; it seems like an old story retold and not a modern story told in a background of moated castles, crowns, mantles of silk and satin, swords, armor and dungeons. We enjoyed it and every one seemed to enjoy it around us, except only as to the last ten feet which was gloomy and also seemed wholly unnecessary.

Radgrune is the daughter of a baron whose convoy is robbed by a powerful neighbor. She has a graceful dancing girl whom she sends to her enemy's castle to win the love of his son. This girl is successful. She drugs the young prince, admits the baron's adherents and the youth is kidnapped and carried to the barron's castle. Radgrune then falls in love with him. He escapes from the dungeon under a beautiful purple satin robe that she had bought. She is left alone in the cell and stabs herself.

"THE HOBO" (Selig), March 26.—A good, interesting picture, very well managed and well photographed. The Selig stock company which is led and directed by Mr. Hobart Bosworth very seldom produces stories that lack substantial human interest or fail to have a wholesome optimistic outlook. They often get a pretty convincing grip on that "good" that is in the worst of us. This picture does that and does it in a pleasing, strong way. Mr. Bosworth plays the "Hobo" in this picture so that we believe the story, although a man of his facial expression can't very well show the characteristics of a man "on the down grade." When he gets to be a tramp, and he certainly does get to be one, and has much grime on his face, he is convincing enough. This hobo fell from good estate and landed on the bottom; but at his death he showed that he had kept the hero stuff in him all the while. The audience liked the picture. It will make good as a feature.

"'ALKALI' BESTS BRONCHO BILLY" (Essanay), March 26.—This is another comedy dealing with these well known boys of a certain rollicking ranch in the West. It's a race picture. The girl promises to go to the barn dance with the man who can catch and take her from the saddle. There is a brisk, snappy race. "Broncho" catches her and thinks he wins; but finds he is mistaken. It brings a good hearty laugh out and everybody joins. The photographs are pretty fair. We call it a first class filler.

"REUNITED" (Cines), March 26.—A rather conventional and also modern story is told in this picture costumed as in the Middle Ages. The acting is not as good as in the best Cines pictures. The photographs are clear and the scenes interesting. The picture is hard on the eyes; it trembles.

"PISA" (Cines), March 26.—Gives good stereoscopic pictures of the Italian city not very far from Florence. The scenes are fairly well tinted.

"THE REVOLUTIONIST" (Lubin), March 23.—A Mexican story of a disappointed lover who became a revolutionist. He was a doctor. Later, he saved the life of the woman's baby and her husband, his former rival saves his life. This is one of the slowest pictures we have seen; it is fairly sleepy. Its climax is very unconvincing. The sets and costumes are nondescript. The photographs are good.

"THE LIGHTHOUSE KEEPER'S DAUGHTER" (Edison), March 26.—A well acted and commendable story of seafaring people. Miss Laura Sawyer plays the keeper's daughter who elopes with a sailor, a good man but one whom her father distrusts. He sails away and after a long wait is wrecked in a storm and is saved by the girl's father and her former suitor. The scenes, acting and photographs make this well managed and interesting story a substantial feature. It is not a very tense picture.

Independent.

"THE ANIMATED WEEKLY NO. 1" (Sales Company), March 13.—Here is the feature for Independent exhibitors. There is no picture that is so likely to be worth while as these animated illustrations of the world's most important events which is to come every week. It, in this first number, is a better picture than any other of its kind. There is a bit too much from Germany in this first issue, that is for the rest of the picture we mean. However, the general average for a year is of much more importance than the balancing of any one number.

Among the items there will be found the impressive military funeral of Gen. Von Haneke, the Kaiser is prominent in it as in another military item, the procession on the birthday of Frederick II. One of the most interesting items shows the members of the German Reichstag entering the assembly building. These portraits are very good. We also have a good portrait of the famous Countess of Warwick, of Dr. Wiley, and of a Marabout, village holy man, of Tripoli. There is a picture of a big German dreadnought and of a French submarine.

"IT PAYS TO BE KIND" (Eclair), March 19. A likable picture chiefly because it is well acted by players who are themselves pleasing and because it shows, although in a sentimental way, how a warm hearted little girl was rewarded. It doesn't convince; but makes up by leaving a pleasant taste. It is full of charming scenes. A rich aunt (Mrs. Stewart plays this role), pretends that she is poor and finds one of her four nieces more worthy than the others. It is not a very sure feature, but is well photographed and will make a desirable filler.

"IRELAND AND ISRAEL" (Champion), March 20.—A story of the pugilistic ring and of a Hebrew and an Irishman who were true friends. Ireland, the first of these, is a great fighter, but Abie's tactics in the ring made a roar of laughter. The mill in which Riley, the Irish friend, lost to his opponent, is refereed by Tom Sharkey. These scenes are very well photographed, as indeed the whole film is, and are very interesting. The story is good and very well acted and it was also watched enthusiastically. It is a good feature picture, good natured in its comedy and pleasing.

"THE TRAMP'S GRATITUDE" (American), March 21.—A lumber yard story in which a tramp is helped by the foreman and is then the unintentional means by which the dishonest watchman made it seem as though the foreman was a thief. The tramp explains and the true culprit is discovered. The action doesn't lag; but neither does it rise much above commonplace. The photographs are homely but interesting. It will make a fair filler.

"TAMING OF MARY" (Thanhouser), March 22.—A very amusing comedy in which a henpecked man and his termagant spouse are on a winter vacation trip in Florida. The husband meets an old friend and this man suggests a plan to tame Mary who, seeing the photograph of her husband embracing a dummy, falls into the trap. The photographs are very good.

"THE GOLF CADDY'S DOG" (Thanhouser), March 22.—A pretty picture telling a love story, many of whose scenes are on the golf links very near the old fort at St. Augustine, Florida. The darky caddy was the means of reuniting two lovers who had quarreled. The scenes, the simple, natural acting, the whole atmosphere of the picture are pleasing. The photographs are good. The release is well worth while; spectators will like it.

"NICHOLAS NICKLEBY" (Thanhouser), March 19.—A good picture; it is sure to be very popular and to be talked about; a good feature for several days' run. We have already reviewed it at length on page 858 of March 9, 1912.

"TENDER HEARTED MIKE" (Powers), March 19.—Mike was a burglar who broke into a house where the man and wife had quarreled about wife's mother's coming visit. Mike forced a reconciliation and while husband and wife were in each other's arms, ran off with the silver. However, they say that peace is better than gold or silver, so we count these young people fortunate. To say that such a picture is unconvincing would be foolish, because it is absolutely impossible; but there are one or two laughs in it. The photographs are fair.

"LIFE AMONG THE GYPSIES" (Powers), March 19.—On the same reel is this very interesting topical picture of gypsy life. It was probably taken in Europe, in Austria or Hungary. There are some fine character sketches in it.

"THE WORLD FAMOUS DANUBE" (Powers), March 19.—A series of glorious, stereoscopic views of the beautiful river Danube and its villages and towers. A very desirable offering. It sadly needs leaders to explain. All three are on the one reel.

"OVER A CRACKED BOWL" (Nestor), March 23.—It was just an ordinary bowl that got broken. The young husband passed his wife the crackers without looking up from the newspaper and the quarrel began. The young husband's chum came on a visit and, not finding either his friend or his friend's wife, made himself at home. A most pleasing comedy follows. The wife is played very acceptably by Betty Keller; the husband, by D. A. McDonald; the friend, by H. A. Lockwood. All are pleasing. The photographs are excellent. It makes a good comedy picture.

"SANTA FE, NEW MEXICO," (Nestor), March 23.—A distant view of the city is given and this is followed by some of the quaint city's buildings, old and new. The photographs are good, but might have been better, in the prints at least. It makes a very welcome release.

"OH, LISTEN TO THE BAND" (Lux), March 29.—A good trick film making, we almost said, a musical comedy, but it is a band comedy. The bandmaster got married and the instruments came of themselves to the wedding. It is a good picture, quite laughable at times, and well photographed.

"BILL BECOMES A FAVORITE WITH THE LADIES" (Lux), March 29.—On the same reel is this "Bill" comedy. This comic actor's fun-making is well known. The farce has a first class situation and is amusing, although a little on the rush and tumble line.

"THE BACHELOR AND THE BABY" (Nestor), March 30.—A pretty romantic comedy that opens with a rowboat scene in the harbor at San Diego, Cal. Mr. Harry Lockwood plays the bachelor who had just become engaged to a young lady (played by Miss Josephine Ricketts). Later his automobile and that of a pretty widow were both waiting at the door of the hotel. The widow's baby got placed in the wrong auto and the bachelor carried it away without noticing it. There was much trouble all around. The situation as shown has much probability, except the bachelor's taking the baby to his room. Perhaps he never would have been able to get it there. The final love scene with the bachelor making love to the widow (played by Miss Dorothy Davenport) is charming. We like the picture ourselves and the spectators seemed to enjoy it. The photography is perfect.

"WHO'S WHO?" (Powers), March 30.—The very pretty young cousin of an old maid is courted by a young man who has a double. That he was a double ought to have been told in a leader, plain as the pictures of the two make it. The situation when this double, an entirely different kind of man from the lover, takes his place, he being absent from the village, is very commendable. It was full of possibilities and a good many of these were brought out in this picture. It will be liked pretty generally. The photographs are fair and we risk calling it a feature.

"ON THE EVE OF AUSTERLITZ" (Eclair), March 31.—This beautiful film, made by the French company, is by George Desparbes, and is taken from the "Legend of the Eagle." It is not quite so artistic in its treatment as some of the Napoleon pictures we have seen, but in its sentiment and in its story, it is very acceptable. The picture is not very well named, for there is nothing in it to suggest the coming battle. No large bodies of soldiers appear on the scene; the episode alone furnishes the interest. The photography is clear, yet fails to give artistic feeling to the scenes. We call it a good feature, yet a little doubtfully.

"OUR BABY" (Imp), March 30.—A pretty, and well photographed picture, whose purpose is to educate. Good advice (we assume that it is), is given on the care of babies. The ladies in the audience liked it very much. The kid is very human and pleasing.

"SQUNK CITY FIRE COMPANY" (Imp), March 30.—On the same reel is this rural comedy. The suitor whom Pa doesn't like is elected fire chief and proves himself the village hero. Pa shakes hands. There is good comedy in it and many laughs. The photographs are good.

"THOU SHALT NOT" (Champion), March 27.—An amusing character comedy set in a country town and mostly in the parsonage thereof. The parson is caught breaking into his own house and the cops don't believe him. The minister's wife is a very well drawn character and furnishes most of the fun. The picture has a satirical intention, but we don't see that it hits a very definite mark. The photographs are very fair and we call it a filler.

"PHOTOGRAPHS, $5,000 EACH" (Ambrosio), March 27.—A flirtation farce comedy and detective story, in which a clever pair of swindlers (man and wife), fleece a rich man and his wife by leading both into flirtations, getting snapshots and later blackmailing them. It is a competently made and well photographed picture. The situation is somewhat vulgar. The detective tries, but fails to nab the swindlers.

"BROOMS AND DUSTPANS" (Eclair), March 28.—The lazy son of the bank president sold brooms in his own home district. It was a plan to get one over on father, who wouldn't come across with any more money. The picture's weakness is that it lacks human atmosphere, doesn't convince. It doesn't permit us to sympathize with any one in it. But the photographs, scenes, and much of the business in it are fine.

"FOR SALE—A LIFE" (Thanhouser), March 26. A rich clubman meets on the steamer going south to Florida an invalid and his wife. They are poor and the husband is dying of consumption. The clubman seems to be sophisticated and the invalid a selfish weakling. The outcome of the situation is left obscure, yet the picture seems on the whole very clean and wholesome. The backgrounds are on the steamer and in Florida for the most part. They are interesting and the photographs are excellent. We can call it a good feature picture although it is slight, because of its good characterizations and its photography. Miss Snow and Mr. Cruze play the leads.

"MY BABY'S VOICE" (Thanhouser), March 29.—A picture artistically made and very pretty; in it a mother, who is neglected by her busy husband, is tempted to be untrue, but is saved by her baby whose voice she hears over the telephone. This is fine and is made as convincing as can be. It was brought about by a little plot of a quick-witted and warm-heated telephone girl. When we say that Miss Marguerite Snow plays the mother, Miss Florence La Badie the telephone girl, and little Miss Helen Eline the child, and that all three play as well as they always do when playing a good situation, we have praised the picture highly. It is a very commendable, human release. The scenes, both those that are set and the exteriors, are well photographed and unusually pretty. It is a sure feature picture, one that can hardly fail to please everywhere.

"HIS DAUGHTER'S LOYALTY" (Powers), March 26.—To be old and, after years of toil, to find one's life work vain, is likely to place a man in a situation where love and loyalty of any friend or relative, if he has one, is to be prized. The old inventor thought that his invention was a failure when suddenly it proved a good success. The shock prostrated the man. A scheming manufacturer told him that it was valueless and later broke into the workshop to steal it. The old man hears him and a fierce struggle ensues, but the villain is confounded. The story is good and interesting. The picture is well made and acted. It is likely to be a popular feature.

"BILLY'S SHOES" (Solax), March 27.—A pair of hob-nail shoes cause their owner a great deal of trouble. He can't get rid of them. The quality of this snappy farce comes from the acting of Fanny Simpson and Billy Quirk, who play the leading roles. The photographs are fine. It's a good farce filler.

"A LIVING MEMORY" (Eclair), March 26.—A fine picture. To an old bachelor living in his dreams, the daughter of his old sweetheart comes as a ward. This girl looks exactly like her mother. She brings cheer and light into the musty house. At first this only shows the old man how bright things might have been and is too painful for him. But he nobly rises, like the fine old gentleman that he is, to what he things is required in the situation, brings young people in and encourages a love affair only to find that the girl loves not the man, but him. Mr. Francis, in his interpretation of the situation, keeps it highly poetical and makes it a commendable feature. The scenes and photographs are fine.

"ACROSS THE SIERRAS" (Nestor), March 27.—A story of friendship that interests and that convinces in spite of lack of probability. "Across the Sierras" was merely the place where the incidents pictured take place. The pictures are clear and the backgrounds are interesting. Mr. Jack Conway and Mr. Gebbart play the leading roles as two friends who are separated by a misunderstanding and reunited after twelve years. It makes a good, acceptable filler.

"WINTER SPORTS AND PASTIMES AT CORONADO BEACH" (American), March 28.—Coronado Beach is a very beautiful resort. This remarkable picture ought to be good for trans-continental passenger traffic. Moving pictures are likely to make Coronado as famous as the Riviera in the south of France. A picture very much worth while. Full length and very well photographed.

"A NIGHT'S ADVENTURE" (Champion), March 25.—A burglar comedy in which two darkies, who had broken into a house where three girls were alone, took them for ghosts and beat a hasty retreat. The girls called up three friends who, seeing them at a window, also took them for ghosts, causing some disturbance in the neighborhood. The farce is pleasingly acted, and although slight, is amusing. It is a fair filler.

"FIDELITY" (American), March 25.—An effectively pictured love story in fresh settings and showing the faithfulness of a wife to her husband in prison. It was suggested by one of the best told short stories that has appeared in the magazines recently, and gives Miss Pauline Bush a chance to give a new character interpretation. It makes a vital, human picture, a good feature. The types of mountain characters are interesting and clearly drawn, as is usual in "Flying A" pictures. The photography is very commendable.

"THE ANIMATED WEEKLY NO. 2" (M. P. D. & S. Co.), March 20.—A good number of short items rather than a few long ones are found in this week's animated picture of the world's events. The picture of widest general interest is the recent wreck of the 20th Century Limited near Poughkeepsie, N. Y., on the Central Railroad. The scope of the events shown covers a wide range of interest. One picture of an aeroplane rising from the sea is very interesting. The aviator's return to the water is very amusing. There is a military funeral in Paris, that of General Langlois. Another very interesting item is a picture of a sled driven, like an aeroplane, by fans. It goes fast and looks promising. We find among other items three new Paris creations in the way of evening gowns, a fine picture of Champ Clark with his son and daughter, the suffragists at Albany and a picture of the water carnival at Villefrance.

"ROMANCE OF A GAMBLER" (Nestor), March 25.—A gambler's love story with a good deal of pleasing freshness. He was deeply in love with the mine owner's pretty daughter and had hopes, for he was himself heir to a large fortune. The girl, however, loved someone else. This the gambler finds out and also that the other man is going the downward track. He saves him, to be the husband of the girl he loves, and does it in an unusually convincing way. We commend the picture as an interesting story and a safe feature. Many of the photographs are perfect, and the backgrounds very beautiful.

"AN EX-CONVICT'S ORDEAL" (Republic), March 26.—A wintertime picture with fine snow scenes, and showing adventures in the Alaskan gold fields. It's a love story, full of brisk action of the red blooded kind, usually found in Alaskan stories such as Jack London writes, for instance. The heroine is true to the honest, brave prospector even after she is told by an enemy of the man's prison record. It is well photographed, doesn't lose interest at any time and has thrills. It is a good feature picture of adventure.

"THE ETERNAL MASCULINE" (Majestic), March 24.—In this amusing picture Mabel Trunelle plays a comedy role that is consistantly off the beaten track. In the early scenes she is a convincing freak, the countrified gawk, very rich, whom the broker married for her money. In the latter scenes she is herself, the sparkling society woman with whom the broker, her husband (Herbert Prior), falls in love and whom she leads a pretty pace until he is half crazy with jealousy. It is a good, fairly fresh picture and in a good measure lives up to its title. The photographs are excellent. It is a very fair feature.

"SOCIETY FOR YOUNG WOMEN'S PROTECTION" (Great Northern), March 30.—The married man, Mr. Merry, told his wife that he had to attend a meeting of the society named in the title; but he was going to entertain his enamorata. Mrs. Merry was warned by a friend and various cleverly pictured complications came of it. The comedy doesn't drag; but it is very sophisticated and would never do for a church. The situation is one that can hardly be pleasant to the majority of spectators; it is a bit too vulgar.

"TEMPTED, BUT TRUE" (Imp), March 28.—A picture of a country blacksmith's sweetheart who, called by the lure of the city, left the little village. She is tempted, but remains true to her home training, and is saved from a schemer by the blacksmith who has come to the city to find her. There are some extremely fine smithy scenes in it and one beautiful fireside scene at home. Miss Vivian Prescott plays the girl and Mr. King Baggot the smith. Mrs. Hurley plays the girl's mother. All three do excellent work. The picture has much freshness and vim, but it isn't a new story. It ought to be acceptable as a feature in places where this theme hasn't been used too often. The photographs are good.

"A TRAGIC EXPERIMENT" (Reliance), March 27.—A thoroughly delightful picture with many of its scenes as natural as life. Miss Fernleigh plays in it an emotional role very strongly. She takes the part of an older sister who distrusts her younger sister's accepted beau. Miss Gertrude Robinson plays this younger sister as delightfully as usual and is especially so at one moment when she drums on the piano to tease her sister. The father of these girls is a chemist and the young man has become interested in a valuable new discovery of the old man's and is helping him sell it. While alone in the laboratory (a good set) the old chemist faints and is thought to be dead. The older sister accuses the young man of murder; but the younger sister proves him innocent. The chemist recovers. It is very prettily photographed and is a sure feature. These Reliance melodramas of late are very commendable. They are very artistic and yet are also very popular.

JOE BRANDT GOES WITH LAEMMLE.

For some months it has been rumored that Joe Brandt (Brandenburg), formerly manager of the New York office of The Billboard and at present advertising manager of the Dramatic Mirror, would join the Imp Films Company. Mr. Brandt says that his only reason for divorcing himself from the publication end of the film industry was because of the wide scope of operations afforded in the manufacturing center.

Taking with him, as he does, an intimate knowledge of the theatrical and amusement situation and having established an enviable record as a producer for both papers mentioned above, he should prove to be a valuable asset for the Imp Company.

Mr. Brandt will become part of the executive staff at the factory and will occupy a position of confidential relationship with Mr. Carl Laemmle personally.

NEW EXHIBITORS STARTING RIGHT.

Among the new equipments furnished this week by J. H. Hallberg, "The Economizer Man," the following are mentioned as those who have wisely decided to purchase the best without regard to price, where current controlling devices are concerned. Orpheum Theater, Lexington, Ky., one Hallberg 35 amp. D. C. economizer, 110 volts. Bathgate Theater, the Bronx, New York City, Hallberg Standard A. C. economizer. G. L. Babcock, Plainfield, N. J., Hallberg regular A. C. economizer. Mr. Hallberg reports a brisk demand for moving picture machines, opera chairs and other equipment for moving picture theaters.

Projection Department

Edited by F. H. RICHARDSON.

TO MANAGERS: Some time ago I started to give a series of talks to operators and managers, but the pressure on space was so great that the matter had to be dropped. I must, however, say a few words to managers and exhibitors on the subject of speed. Of course, I well know that I have already covered this subject pretty thoroughly a great many times, but it will stand repetition as long as there is a single speed maniac left—and there are still plenty of them, more's the pity.

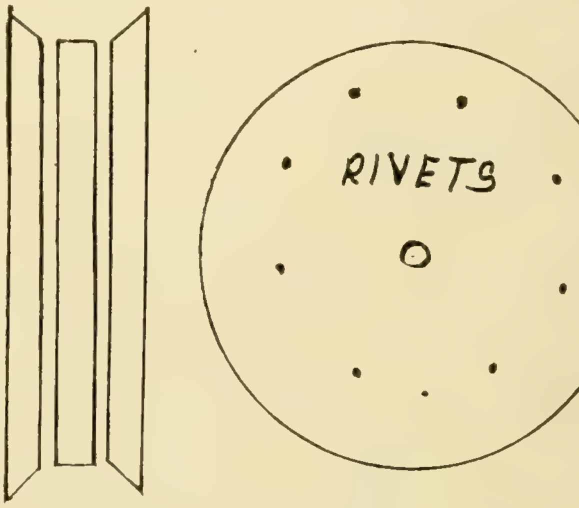
The moving picture is supposed to portray real life. It is the rendition, or repetition, of scenes actually enacted; usually by men and women, trained as actors, and presumed to know just how any given scene will look best. Now each act we do has its own peculiarity of motion. If we walk, the movement is not at all the same as when we run. It follows that if an actor walks across the stage, and then the film be run at over-speed it does not have the effect of making the actor run. Nothing of the sort. It merely causes him to move with quick, jerky, impossible movements, which are utterly ridiculous. I merely use the walking man as an example. This same thing holds true of practically the whole of any scene in which there are moving figures of men, women or animals. It therefore follows that the speeding up of the machine on such scenes utterly ruins their effect, provided always the speeding be carried too far. Without entering into question of damage to the film itself, let me appeal to your common sense—to your sense of obligation to the business to which you owe your living—to your sense of fairness to your operator, whom over-speeding compels to ruin his own work—to your sense of decency to your fellow exhibitor who will have to use the film after you get through with it—to your sense of fairness to the exchange which has paid more than $100 for the film you abuse, to stop, once and for all, the over-speeding of your projection machine.

The stock excuse for over-speeding is that the audience expects to see a certain given number of subjects, and that that number cannot be run in the time allotted to a "show" unless the machine is over-speeded. Let me say right here and now that if you cannot get business without abusing the films, prostituting projection, outraging your projection mechanism, and turning the products of the producers into a howling farce and ridiculous series of jumping-jack performances, then it were better, from any and every point of view, that you retired gracefully whence you came and leave the show business to those who understand it better. But I hold there is no such need for over-speeding. It will have to be proven to me that any audience—*any audience*, I said, mind you—would not prefer three reels properly and beautifully projected to four run through at racehorse speed. If the race-em-through managers would make a real effort to find out the possibilities of projection, and apply the knowledge thus acquired to the improvement of their own, they would soon find that the public are not such asinine idiots as they seem to imagine. Let those who are willing to be honest with their audience and not chop down the show when there happens to be a crowd, install a clock in plain view, preferably near the screen, and then advertise one hour's show, or whatever time it may be. The real trouble is that the average man or woman does not realize the passage of time when they are in a theater. When Mr. Chase-Em-Through slows down his machine and cuts out one of the reels, running the others as they should be run, the audience, while pleased at the improvement, imagines the time has shortened. It is not analytical and does not stop to consider, or does not know that it takes more time to run a picture right than to run it the other way. The audience knows the pictures have been vastly improved, but does not attribute it to the right cause. It has been vastly pleased by the improved performance and wants more, naturally resenting what it believes to be a shortening of the program time. Once let the audience understand the proposition and you will find them with you. If this is not so, it would have to be very thoroughly demonstrated to me. It is a shame; it is a disgrace and almost a crime to ruin the beautiful work now being turned out by our producers by running the films at racehorse speed. I certainly would like to see Exhibitors' Leagues, Exchange Men's organizations or Operators' Unions strong enough to stamp out this most pernicious practice.

WATERBURY, CONN., writes: "Have been interested in the discussion of direct current economizers (so-called motor generator sets) and notice that you have asked for the experience of users, etc. Over a year and a half ago I installed in my Scenic Theater, Bank Street, Waterbury, Conn., a Hallberg automatic direct current economizer, on 110-volt circuit. This has been operated continuously ever since, both afternoon and evening shows, without any interruption, saving me fully 50 per cent. on electric current bills, and I have the reputation of showing the brightest pictures in this section of country. My own personal observation is that they are a big improvement over running on rheostat. The economizer has given me no trouble whatever, and the only expense I have been to was $1 for a new set of carbon brushes. I would not operate this house now without the economizer. In my new Fall River house am installing a 40 to 60 ampere, A.C. to D.C. economizer."

I note that you say a "so-called" motor-generator set. You are in error there. The economizer is nothing more or less than a motor-generator, though the generator end is of a peculiar type, or winding. I am glad indeed to hear such good reports of this device. The saving ought to be about as follows: Assuming that you are using 40 amperes, that would mean, when using rheostatic resistance, 110 x 40 = 4,400 watts taken from the line. Of this you would use approximately 48 x 40 = 1,920 watts in the actual production of light, and waste 4,400 — 1,920 = 2,480 watts in the rheostat. With motor-generator set (I don't like these trade names since, from my point of view, they are confusing), having an efficiency of 100, there would be no loss at all. Motor-generator sets do not, however, have an efficiency of 100. It is a high class set which has an efficiency of more than 60 per cent. Mr. Hallberg claims an efficiency of 80 per cent, but with all due respet to that estimable gentleman I believe he is a little high in his figures. I would consider an outfit having an efficiency of 70 per cent as very good indeed. They only way to rightly test this matter is to have two absolutely correct volt-meters and two ammeters. Connect one voltmeter and one ammeter on the line side. Connect the other two instruments on the lamp side. When the arc is burning normal and the light just right, take readings on both sides. The difference in watts between the two sides will be the loss in electrical and mechanical friction. I have had a number of very excellent reports from users of Mr. Hallberg's D.C. economizer. I think there is no doubt but that it is a success.

INTERESTING LETTER. Texas (Name of town suppressed by request), writes: "As I stated in my other letter to the Department, that I would furnish a few more kinks, the first one will be for the benefit of operators in the smaller towns, who do not have the facilities of their more fortunate brothers who are close to a lathe or source of supplies. As shown in the sketch, pulleys of any size can easily be made, where needed for motor drive. The discs can be easily cut with a lantern chisel, and bevel-worked off with 8 or 10 inch wood rasp. Glue or shellac between inside and outside discs will make a stronger pulley. Can be fastened on shaft by drilling and tapping center disc and putting in set screw, or driving on shaft tightly, using resin or shellac, melted. ⅛-inch fibre board is used. Dimensions are for 3-16-inch round belt. For ¼-inch belt make bevel ¼ inch. Silicate of Soda of water glass is a fine thing to have in operating room. Where condensers are broken use a thin film of the soda on broken edge and press broken edges firmly together and dry under pressure. This will make them easily handled. I give the above for use in case of emergencies, where one has no new condenser on hand. Have frequently had to change broken condensers; one badly broken and the other only slightly so. By using above method had no trouble in handling. Silicate of Soda has a variety of uses which ingenuity of operator will discover. One word here in regard to a peculiarity of breakage of condensers I have experienced, i. e.: five condensers, all broken in a neatly straight line across lens and at right angles to flat side. Break as perfect as if cut with diamond. Am still using one. Crack does not show on screen when using stereo lens.



"You made a mistake in name of my engine; it is Hagan, not Hogan. I failed to give cost of outfit and running expense. Price for engine, pulley, belt, generator, volto-ammeter, $630. Expense 20 cents per hour with gasoline at 15 cents per gallon. As to 70-volt outfit, I was rushed for time and could only get 125-volt generator. Would have had trouble also getting fans for that voltage. 125-volt was better all the way around for my purpose than 70-volt, although would have effected an immense saving at rheostat with 70-volt. I would, with the same power, have been able to generate approximately 99 amperes at 70 volts, but in lowering voltage would have raised amperage at fans and arc. Also would have to use a larger size wire throughout. Other things being equal, I consider the 125-volt outfit better with the exception of loss at rheostat as you mentioned. A little more about care of commutators: I have seen crank twisters using motor-generator sets, holding sandpaper on commutator of generator while running with brushes in contact. A fine way to put things on the bum for sure. Small particles of copper and sand will stick to brushes and continue cutting process on commutator indefinitely. If you must use sandpaper, remove the brushes and clean brush holders and commutator thoroughly when done. For a sure method of smoothing commutator after using sandpaper, use powdered pumice and oil. Then clean thoroughly with gasoline, after which use the prepared chalk as mentioned in previous letter. Brushes need no particular treatment where commutator is kept free from dust, if they be kept at neutral point. In a 4-pole machine this can be found by lifting one brush from commutator at a time while load is on. If opposite brush sparks it is out of position and needs to be shifted until sparking ceases. When set perfectly no sparking occurs when brushes are lifted. As to that shutter proposition from Sullivan, Ill., you state that it is practically impossible. I had studied about that location of shutter for some time before Sullivan brought it up. I am not bull-headed, but I am going to work on it till I run up against your statement good and hard or get results. I want to give you a little incident here that occurred some time ago in a small town. Went into a show, having practically same generating outfit as mine. Operator was an electrician, but did not claim to know anything about projection. Found operator running with his carbons frozen and positive carbon on bottom and carbons set on the jack-knife plan. Light,—of course—(?). I straightened out his light and improved it some, but condensers were wrong for his throw (80 ft., with 14 ft. picture, Motiograph machine) and a nondescript screen, that had a penchant for absorbing a lot of light, made it impossible to get as fine a light as he should have had. No ammeter, so don't know arc consumption."

This letter is of interest. I hardly believe you will be able to evolve any practical scheme for placing shutter between condenser and aperture. As to the pulley scheme it seems to be entirely practical. I will freely admit that 110 volt current is more convenient in several ways, but the waste is too great, unless the percentage of current used for incandescent lights, fans, etc., is very heavy. That does not lessen the waste at the rheostat, but it makes it less in proportion to the whole and the convenience of using standard fans, lamps, etc., is considerable. You had me stumped with that waterglass cementing stunt for a moment. I see, however, that you use it merely to stick the two halves together for convenience in handling. Personally I don't think it pays to fool with a broken lens, except in emergency when one gets caught without a spare lens. Of course if the break is perfectly straight and at right angles to the surface it does no material harm to the M. P. projection and shows very little on the stereo We are obliged to you for the excellent letter.

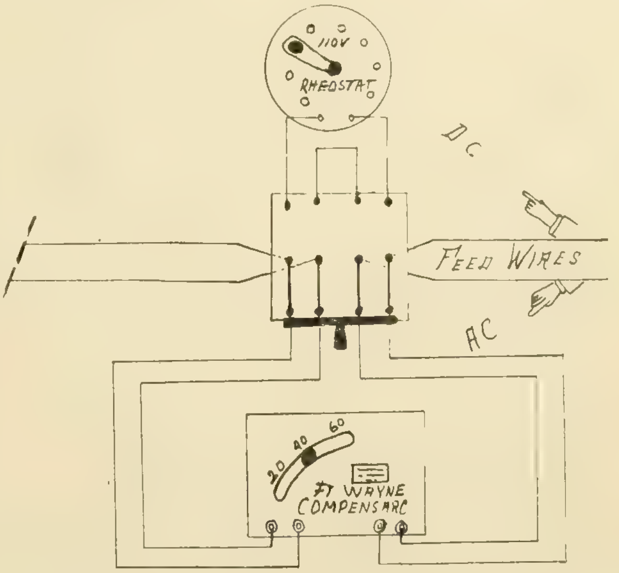
HIGH JUMPING, Shelby, Nebr., writes: "I notice in the March 16th issue of The World that you say in the Projection Department, bottom of column 2, page 966, that a 40 ampere D.C. arc through a rheostat consumes about 6 H. P. That hits me exactly. And I have to pay a very high rate for my juice. I run an average of fourteen hours a week, and my light bill is $8 per week. Could you advise me of any way that I can cut this expense? 110 volt D.C. Do you think that the economizers advertised in The World would help to amount to anything on a D.C. such as I am using? Expect to have A.C. some time in the summer. It will be carried about seven miles from another place and I think will be run through a transformer at a station here before it is delivered to the town for use. Am using at the present time 12 incandescent lamps in the house and 36 in front of building in sign and have paid as high as $39 in one month for juice for these lamps and machine. It seems to me that this is high jumping. Any suggestions cheerfully accepted."

Yes, that seems to be "high jumping" all right. You did not say what c. p. your sign lamps are. Possibly you might reduce current consumption by using 4 or 8 c. p. lamps for your sign. I believe if I were in your place I would carefully investigate the Detroit Moving Picture Electric Light Plant (see adv. on P. 1103, March 23 issue). I have many excellent reports on these plants. Mr. Hallberg's D. C. motor-generator set (Economizer) is also giving good results. There is also a similar set put out by the Fort Wayne people but I have had few reports on it and the Ft. Wayne people will have to convince me their set is O. K. before I can recommend it. Mr. Hallberg's, I am convinced, is all right and will deliver the goods, except that I cannot vouch for the correctness of his figures as to efficiency. But there is no doubt but that it will effect a considerable saving at any rate—possibly as much as he claims, viz., 50 per cent. Would advise that you investigate both Mr. Hallberg's and the Detroit Engine Works proposition carefully.

NEW CARBON STUNT.—Ft. Worth, Tex., writes: "Brother Gregory is perfectly right when he asserts that he is able to get a better light with carbons soaked in brine. It is an old trick. Have used it for years, but it won't work with all makes of carbon. Now here is one for D. C.: Take 1 oz. bichromate [don't mean bicarbonate do you? Ed.] of soda, 1¼ gills of boiling water. Dissolve soda in the water and let cool. Then, while slowly stirring, add ¾ oz. of sulphuric acid. The acid must test at least 65 degrees (Baume). Lay carbons in the mixture from one to two hours, remove and allow to get thoroughly dry before using. Use ⅝ cored above and ½ inch solid below, the latter to be dipped, but the ⅝ carbons not to be. I have 110 to 115 volt current. Use 35 amperes to project a 12 ft. picture 61 feet. Next door is a mirror screen. Mine is plain aluminum. I have the best picture, though he uses 50 amperes on a 12 ft. picture at 78 feet. Of course, a lot depends on the individual operator, when it comes to using such things."

Very likely, Ft. Worth, it is your lack of experience in writing, but I don't quite "get" you. As I understand you, the top carbon is not to be soaked at all—just the ½ inch solid, lower carbon. I would strongly advise anyone trying this to first have a batch of it mixed by a druggist. Sulphuric acid is an extremely dangerous thing to fool with unless you know precisely what you are doing. If the druggist says the mixture is all right as it is given, well and good. It doesn't seem to me, however, that you would have enough of the mixture to soak many carbons. As to the comparative results, if you can approach the same results as are obtained with a mirror screen, the mixture certainly is a wonder. However, I must question some of your statements. In the first place the man who would use 50 amperes D. C. on a 12 ft. picture, projecting same on a mirror screen, is either totally incompetent or crazy. Twenty-five or thirty amperes would be ample. I thank you, in the name of the Department fans, for the carbon-soaking receipt, even though advising that it be used with caution. Those Bijou Dream days in Chicago are quite a spell back. Glad to hear from you, nevertheless.

UNIQUE WIRING SCHEME.—Clayton, N. J., writes: "I read quite a number of interesting novelties in the Department. Will now contribute a small one I once ran across in a little Jersey town. The current was supplied by the glass plant, and, during the day, and until 9 P. M. was 110 volt D. C. After that it changed to 110 volt A. C. The company refused to allow us to use A. C. through rheostat as it pulled the lights in nearby stores down and the merchants put up a big kick. The manager (owner also, by the way) purchased a Ft. Wayne Compensarc and I devised the wiring as per sketch, it seeming to be the least troublesome to operate.



"I have tried out Gregory's plan of soaking the carbons in brine and the result proved quite satisfactory. Where I am now working, we have 220 volt A. C. I could not get along with 20 amperes but got a better light than usual with 40; so much so that patrons spoke of how bright the picture was and Manager asked what I did to get such improvement in results. I find the Handbook to be a friend in time of need every time. The World is also a most welcome visitor each Tuesday."

The wire scheme could scarcely be improved upon for the purpose. It is unique also. The only drawback is that four-pole, double-throw switches are ordinarily only to be obtained of large dealers. However, two double-pole, double-throw switches would do practically as well. For that matter they could be mounted side by side and the handlebars be fastened together rigidly with a bar of fiber, provided one cared to take that bother. As to the brine stunt: I had a sort of ingrowing idea that there was something in Brother Gregory's stunt. I had a suspicion he hadn't told me quite all there was to it, however. Looking back at the comments I have made I think you will all admit that I came remarkably close to it, considering that I was only guessing at it.

GHOST.—Clarion, Ia., writes: "Am having trouble with my light. There is a black spot in the center of the screen, same being about two feet in diameter. Cannot get it out."

You give no information as to size of picture, throw, or focal length of condensers. How then, do you expect that I can reply intelligently to your inquiry? Try moving your lamphouse forward and ahead—not the lamp, but the whole lamphouse. If this does not accomplish the desired results change your condensers for others of different focal length. If your projection lens is less than three inch E. F. very likely two 6½ inch condensers will be best. If your projection lens is between three and four inch E. F., most likely one 6½ and one 7½ condenser lens, the latter in front, will be best. If your projection lens is more than four inch E. F., you will probably get the best results with two 7½ inch condensers.

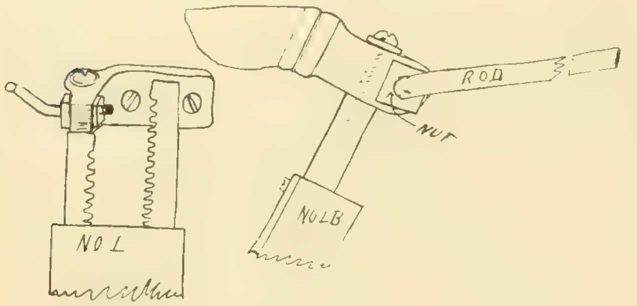
SHOCKING.—Norwood, O., writes: "Will you tell me whether or not it is possible to tighten the connections at rheostats while the arc is burning, without receiving a shock. I have learned half what I know about projection from experience and half from your Department."

You can easily tighten rheostat connections by standing on a piece of dry board, or by using a pair of pliers, the handles of which are wrapped with insulating tape, or even by wrapping a piece of paper around the handles of a pair of pliers; assuming, of course, that the voltage does not exceed 220. A piece of dry board or an ordinary wooden chair will insulate you for that voltage. The operator is frequently called upon to handle live wire connections. The best method of accomplishing this, ordinarily, is to wrap the handle of one of your screw-drivers, and its blade down to within one-half inch of its point with insulating tape; also wrap the handles of at least one pair of pliers with tape. You can then handle wires carrying voltage up to 220 with impunity since the tape prevents the current reaching your hands.

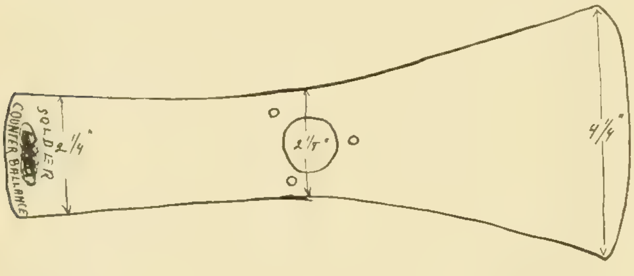
TORN FILM.—Crossett, Ark., writes: "Enclosed find piece of film with sprocket holes, or, I might say, one side of film torn loose. We have recently installed a Power's No. 6 and this has happened two or three times. We have been unable to locate the trouble."

In the first place the film is either quite old or else has been badly used. The trouble does not, I think, lie in the machine, but in the film itself. However, there are two things possible which might help to produce this kind of damage: (a) emulsion on the tension shoes combined with too much tension; (b) the intermittent sprocket not square with the camshaft, thus throwing all the strain of the film-pull on one side of the sprocket, which in this case would be the right hand side—in other words the right hand side of the intermittent sprocket lower than the left hand side. To remedy this it would be necessary to readjust the two bushings which carry the intermittent sprocket shaft. As regards tension you should only barely have enough to perform the work of stopping the film and holding the picture steady over the aperture during exposure. Loosen up the tension until the picture begins to climb on the screen when the crank speed is increased to about 90 per minute.

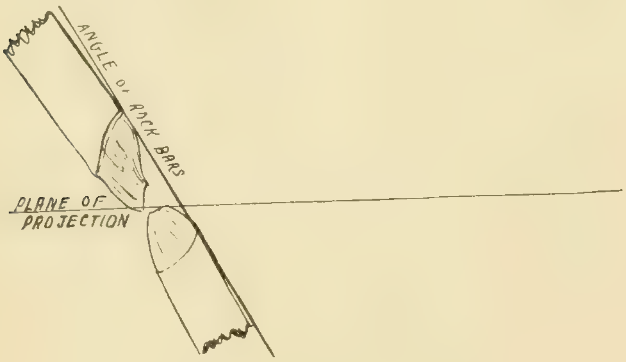
EXCELLENT LETTER.—Calexico, Cal., writes: "Have a Powers Six, 112-foot throw, 8-inch Bausch & Lomb M. P. lens, and 28-inch B. & L. stereo with 2½-inch lens diameter. Picture, 14-foot Kimball motor drive, Fort Wayne compensarc. Condensers, 6.5 x 7.5, but are not extremely satisfactory. What focal length would you recommend? Furthermore, I have an operating *room*, asbestos lined, size 10 x 10, with 5 x 10 skylight, and a big double window in front, which opens on the street. In recent issue I note communication from La Grande, Ore., regarding sidewise regulation of arc, while in operation. I have used such a scheme for the past year and find it very convenient at times, though with the use of good carbons, and careful adjustment of same at the start, I seldom need to use the adjustment. It is illustrated in No. 1 and No. 1B, of accompanying sketch.



"As to opening in rear of lamphouse, of which you spoke in your reply, to allow adjustment rod to stick out, I always leave whole back of lamphouse out. This ought to be done wherever possible. By so doing I have yet to crack my first condenser. I have noticed much comment regarding use of two and three-wing shutters on 60-cycle A. C. I cannot use a three-wing shutter at any speed, owing perhaps to the habit my voltmeter has of wandering all over the face of the dial. It runs all the way from 95 to 125, never remaining at the same spot for more than one consecutive minute. However, I made a two-wing shutter which gives such entire satisfaction that I am sure no three-wing, under the most favorable conditions, could do better. Weight (solder) is put on small blade for counterbalance.

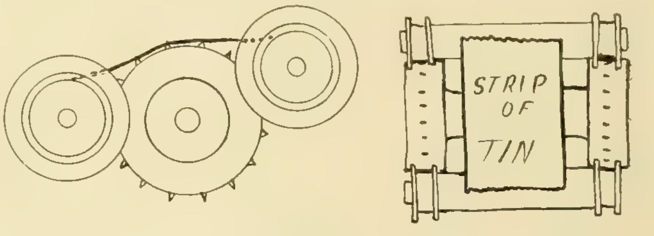


"Regarding the electrolytic rectifier, they give fair satisfaction where only a small amount of current is used, such as operation of small, wireless coils, etc. In their present state, however, they are hardly adapted to the rectification of projection current. Attached find sketch of my method of setting carbons for A. C. Securing and maintaining craters in this shape was only accomplished after a great deal of experimenting, both as to setting and "make" of carbon. I find ⅝ Bio, No. 10, 610, to be best.



Sketch shows exact angle at which I carry my carbons, and the usual appearance of the craters. Carbons are not quite parallel with rack-bars, you will notice, both angling away a little. Still another matter which I wish to bring up is the losing of the lower loop by film jumping off lower sprocket. As I before said, I have a Powers Six. I have eliminated the trouble by means of a very simple expedient. As you see by sketch it consists of a strip of tin about ⅝-inch wide, bent slightly and soldered to the lower sprocket idler rollers. It passes over sprocket just below end of teeth, so that film does not touch it except when it jumps. It absolutely prevents the film from leaving the teeth.

"There seems to be some misunderstanding regarding so-called economizers. They are simply step-down transformers, economical because they transform useless surplus voltage otherwise consumed in rheostat in the form of heat, to additional useful amperage, thus lowering the line watt-consumption. The Fort Wayne compensarc, which I have, delivers a secondary voltage of 55, with 25, 45, or 62 amperes, as desired, by simply moving a switch handle over to its respective position—contacts are enclosed. There is no waste in heat and they *are* money savers. A manager who will do without them in this day and age has no regard for his operator's comfort, and has no eye for business, as the rheostat is simply a hole in which he is slowly dropping unnecessary dollars. A correspondent some time ago asked for the address of Underwriters at Los Angeles—it is 318 Security Building."



I was really provoked at this brother. He made very excellent sketches. They were excellent indeed, BUT they were all done in pencil, hence it all had to be done over. You have about a 7½ e.f. projection lens, and most certainly at least two 7½ lenses should be used. You surely have a dandy operating room. In that respect you are indeed fortunate. With all due respect to you, Calexico, I've no faith in that shutter of yours. If it would work, and not give flicker, it would be great for it cuts a very small percentage of the light indeed. But ???? The crater position and shape is ideal for A. C. I never was able to get it quite that good myself, though I'll undertake to come pretty close to it and keep it that way all the time, too. The idler bracket scheme I cannot commend, if I rightly understand it, for the reason that it stops the rollers from revolving, and they would very soon wear flat on one side. Of course, though, if it works satisfactorily after an extended test I have nothing to say. The nature of an economizer has been set forth in these columns many times, as well as in my handbook. However, there are two kinds—the kind which is a straight step-down transformer and the auto-transformer. In the former there is no mechanical connection between the primary and secondary. In the latter there is. I shall be glad to hear from you at any time.

?????????—Homeworth, Ohio, writes: "With a light, the outside diameter of which is 1½ inches, what size condensers ought I use to get proper size spot at the cooling plate? Distance from condenser to aperture 14 inches."

I am not sure that I grasp your meaning. The size of the spot does not depend on focal length of condensers, but on the distance of the light itself from the condenser. If you are using some kind of light which has itself a diameter of 1½ inches, I shall have to refuse to be interviewed. I am of the opinion that a standard condenser, having a diameter of 4½ inches, would only utilize a small percentage of such a light. I believe that only a space on the luminant about ½-inch in diameter would be of much value in producing projection light. What the effect of a lens of larger diameter, of any different, I am not prepared to say. Better make your proposition a little more clear. As to the firm name you ask for we have been unable to locate same.

HALLBERG D. C. ECONOMIZER.—Mr. Geo. M. Krupa, proprietor and manager Hippodrome and Dreamland Theaters, Lancaster, Pa., writes: "I have been using one of J. H. Hallberg's D. C. economizers for the past two years and a half and in that time have spent $6 for brushes, and not another cent for any other repairs. It runs constantly from 7 to 10 hours a day 6 days a week. The light is brighter, steadier, and seems to be more evenly distributed than when using rheostatic resistance. It saves me about 40 per cent. on my former light bills. We have had no trouble in the operation of this machine. In fact, my operator prefers it to a rheostat. We are supplied with 110 D. C. I would be pleased to show this machine in operation to anyone who might be interested."

I am not printing this letter to "boost Mr. Hallberg's game." It is rather an unusual proceeding to print such letters, but I regard the throwing out of the rheostat, with its waste, as of such importance that I am willing to give space to letters proving that there is a device capable of accomplishing the reduction of D. C. voltage and which at the same time is practical from any and every point of view. I have personally examined several of these outfits and talked with operators running them. I have at last become convinced that they are thoroughly practical and to be recommended. Of course, they do not save *all* the waste, as their efficiency is not more than 80 per cent., if that. But, even so, the heat of the rheostat as well as much of its waste is eliminated. With 220 volts the saving would be enormous as against rheostatic resistance.

CANNED PROJECTION.—Salt Lake City sends in clipping from the Salt Lake Evening Telegram, March 18 issue, asking what I think of it. The clipping gravely relates that a firm to be known as the Automatic Stereopticon Company, of Salt Lake City, is to be formed for the purpose of manufacturing and marketing a device, the invention of a Salt Lake man who went insane immediately he had finished the device, designed to be attached to moving picture machines. It is claimed that it will automatically do all reel-shifting and other work now performed by the operator, hence displace him.

Don't be alarmed, Salt Lake. You'll hold your job quite some time yet, if you wait to be "displaced" by an automatic device. Undoubtedly the reels could be shifted automatically and possibly even the machine could be threaded. Maybe the carbons could be re-set and wire-ends be repaired when they burn off. Perhaps an automatic device could be perfected which would even—but pshaw! What's the use spoiling good paper and wasting valuable space on nonsense. It is quite likely that the newspaper has simply gotten the whole thing twisted, as newspapers usually do when attempting to speak of anything even remotely pertaining to moving pictures, and that the fact is that the device is merely something designed for advertising purposes. There are already several such devices on the market.

MORE TROUBLE.—Syracuse, N. Y., writes: "Have two Power's Six machines. There is a grind in one of them. It seems to be in the gear next to the camshaft on the balance wheel side. I am not very well acquainted with the mechanism and would like you to tell me what adjustment I should make."

You should immediately send 10 cents in stamps for a copy of the January 6th issue of The Moving Picture World in which appears photographic instructions for the adjustment of the Power's Six machine. This will give you all necessary information. Meanwhile be sure that the sliding bar which holds the gear in question is not loose in its ways. If it is, loosen the two screws which hold the gib on its right side, and in behind the rim of the gear which meshes with the gear the sliding bar carries, you will find two set screws. Tighten these set screws until the lost motion in the sliding bar is eliminated. Don't get them too tight or you cannot move your framing carriage.

PROJECTION INFLUENCES.—A gentleman, whose business it is, in part, to analyze such matters, has written me saying that apparently the quality of the picture and the amount of current required for such quality, is influenced by the following: Setting of carbons, size of upper carbon, size of lower carbon, kind of screen, two or three-wing shutter, size of picture, length of throw, amperes at the arc, character of house lighting during projection; that is whether indirect lighting, green shades, or approximately full lighting; atmosphere and density of film.

This is perhaps the best analytical statement I have ever seen of this particular proposition, except that I cannot agree that, given a reasonably clear atmosphere, the length of throw makes any appreciable difference whatever. Aside from this, there is nothing in the list which does not have a very large bearing on projection. Particularly do I wish at this time to call the attention of operators to the fact that the size of the carbons, as re laed to the amperage used, is a matter of very great importance. It is a matter to which altogether too little attention is paid. We find an operator using ⅝ cored carbons above with 45 amperes D. C. in one house; and we find the same operator using 25 amperes in another house (at another time of course) and the carbons are still ⅝. This is wrong. The size of the carbon should be varied with the number of amperes used, particularly with D. C. I am not sure whether this holds good with A. C. or not, as I have not experimented in that particular. I should be very glad indeed to have operators make careful exhaustive tests of the effect of carbon size and report. My own view is that, for instance, 25 amperes D. C. should be used through a ½ inch cored carbon above, and either a 7-16 or ⅜ solid below. I will admit I have not tried these sizes of carbon below. I have, however, tried ½ inch cored above and ½ inch solid below, using 25 amperes, and find them to be much better than ½ inch solid below and ⅝ cored above. This is another one of the matters to which we must now proceed to give our attention, and experiment until we find exactly what is right and best for the various amperages. The density of the film, of course, we have not control over, and the size of the picture is usually arbitrarily fixed by the management. The screen is sometimes, within certain limits, under the control of the operator as is also the house lighting. I have not the space to devote to this subject, at this time, which its importance demands. However, there is food for much thought and study in the list given. I shall hope to receive some letters on this topic, since it opens up a very wide field.

WIRE TERMINAL.—Illinois (name of town suppressed), writes: "The motor is pulling nicely and the light is good, the film in excellent condition. There is nothing to do but change reels every fifteen minutes, so I will take up some of your time because I have some of my own to spare. I have been working (or is it play?) for my present boss for about three years. I have seen a few different ways of fastening the wires to lamp set forth in the Department, but have seen nothing like mine. I would not think of looking at the connection oftener than once in six months; in fact, I have only renewed them once in the two and a half years since I first put them on; but the second renewal is about due. I only draw 30 amperes D. C. I removed the covering from 7 in. No. 6 asbestos covered, flexible wire, opened up four inches from the end of the wire and bent it back and wrapped it around the remaining three inches. I then put the new end into a copper terminal such as electricians solder to wire ends where they fasten to switches, etc. It is a copper tube, outside diameter ½ inch and half its length is flattened out; it is 1½ inches in length over all. Instead of solder I hammered the tube as solidly around the wires as I could. The result is it keeps in good condition for a long time."

Now my brother, while I appreciate your kind letter I am going to "land on you." In the first place you say the motor is pulling nicely, the film in good condition, etc. Therefore you have spare time for letter writing, while the machine runs. That doesn't sound good to me. It is exactly on this account that I have discouraged the installation of motor drive. There are no circumstances that I know of where an operator can possibly have any spare time while his machine is running. I don't care how much experience he has or if he has been running a machine for three hundred years, his eyes should be glued to that picture every instant of time it is on the screen, and his whole attention be given to the perfection of his projection. As regards your terminal stunt, I see no reason why it should not be all right except that inasmuch as copper oxidizes under the influence of heat I very much doubt the possibility of leaving your wires without attention all that time and not having them develop a great deal of resistance, even though you may have the back entirely out of your lamp house. I imagine that if you took those wires off and substituted new ones you would find a very decided improvement in your light. I imagine that an ammeter in circuit would show a jump of from 5 to 10 amperes upon the installation of new wires. This would mean that you are wasting that much energy in the resistance of your old wires. As for myself, I would cut off these wires at the back of the lamphouse once a month, if not oftener. This would waste about twenty cents worth of wire, but will, in all probability, save you a great deal more than that in energy dissipated in overcoming the resistance of the old wires; that is, provided you are on meter, of course. Now, my brother, do not get angry, because I have talked to you thus. Consider what I have said carefully and I believe you cannot but concede that I am not very far from right.

NAUGHTY GHOST.—Mr. Carey Wilson, manager Criterion Theater, Rutherford, N. J., writes: "Have been having some difficulty with a ghost and want to find out what size condensers you think best adapted for our purpose. Throw, 106 feet; picture, 16 feet; current, 220 volts, A. C.; Power's Six machine, with Hallberg economizer. Ghost appears in center of picture and occasionally at top. No amount of shifting or adjusting seems to remove it permanently. Use ⅝ Electra carbons. Can you tell me what size condensers we need?

"Our house is, we think, just about the best ever. Seating capacity, 700. The front half is reserved. All draperies, carpets and decorations by Arnold Constable, of New York. Stage 50 by 32 feet. Mirroroid screen used. Our operating room is one of the finest I have ever seen. Size, 22 by 15 feet. Solid concrete floor, walls and ceiling. Separated from the auditorium proper by a concrete and fireproof tile wall sixteen inches in thickness, through which no fire could ever burn. Clean our reels every day with Mortimer cleaner and this and the rewinding is all done by electric motor. Telephone from operating room to stage. Thirty-inch ventilator directly over lamphouse. Workbench and full equipment of tools for any repair job. Running five reels of Licensed pictures and one, sometimes two, vaudeville acts, for ten, twenty, and twenty-five cents. While on the subject of films, I want to say a word on the exchange problem. We are dealing with the Actograph branch and our relations with them and particularly Mr. Etris, have been of the best. Have had no trouble of any kind and Mr. Etris certainly exerts himself in looking after the exhibitor's interest. Are running a series of popular player nights. Had Mr. John Bunny out here on the 13th and the town went wild. The street was blocked on both sides of the theater and we could have filled the house a dozen times. Played absolutely to capacity all evening. Mr. Costello comes on April 9th, and expect a duplicate of Bunny Night. Expect to install another machine to avoid delays in threading up. But never allow show to be cut or reels to be run through in a rush, no matter how many people are waiting to get in. Wish you would come out and look us over. We are only fifteen minutes out of New York on the Erie. I think you would find it well worth the trip to see what we have out here 'in the country,' as Brother Sargent says. So pay us a visit and bring Sargent with you. He has promised to come out and pay a call."

As to condensers: It is possible the trouble is due to spherical aberration. Try two 7½ lenses of better grade. Condenser focal length is a puzzling thing. What fills the bill in one instance doesn't seem to do at all in another. Two 7½ lenses *ought* to fit your case. If it doesn't you will simply have to experiment until the right combination is found. However, first get two 7½ lenses of better grade, to make sure it isn't spherical aberration. I will try and visit you soon. Would bring friend Sargent along, but honest I'm afeard. He might kidnap me if I went alone with him over into the wilds of New Jersey. He's real jealous of me, anyhow, and I have to be very careful. I certainly must see that operating room of yours. Yes, you certainly ought to have two machines.

SALT BRINE A SUCCESS.—Mr. L. A. Young, vice-president the Auditorium Amusement Company, Norwich, Conn., writes: "Note in issue of March 23 you ask for opinions on the 'Salt Brine' stunt for carbons. This is my first offense, so let me down easy. I gave the idea a pretty thorough tryout, and was not disappointed with results. We use Fort Wayne compensarc, 110 volts, 60 cycles, A. C., and ⅝ Bio cored carbons. I first soaked the carbons three days, and dried them three days; results not altogether satisfactory, but I think the fault was they had not dried enough. I then soaked them in a stronger solution of brine for about 5 days, and dried them a week; result, quite a little better. There is considerable flaming, when the arc is first struck, but they generally settle down after a few minutes burning. I then tried using one carbon on the bottom that had been soaked, and one on the top that had not been soaked, and the results were very good indeed, as the light was very white and soft—very much like D. C. I do not think that it is possible to project a very good picture with only 20 amperes however; anyhow not in my case. I have an 87-foot throw, and picture is 18 feet wide. On the 60-ampere contact of the Compensarc there is a tendency to needling, but not bad enough to do any harm. I have found it is absolutely necessary to file all carbons that have been soaked; that is, to roughen both the sides and tip of the carbons; also file the carbon holder at every trimming, as the salt makes a bad contact and sometimes it is impossible to strike the arc. Best results on 40-ampere contact. No trouble here at present; broke one condenser in three years. Use Power's Six. Get good results all round, but still looking for better, willing to tackle any new stunt that comes out. That old gag, 'If it's good enough for dad, it's good enough for me,' doesn't go a cent's worth with me. Have got many good ideas from the Department, and have my 'eagle eye' skinned for more."

There is no "let me down easy" coming on such an excellent letter, Brother Young. I might say that Mr. Young went to Norwich three years ago as an operator. He is now vice president of the company. Whether he has given up active work as operator I don't know. Well, it seems that the best results to date come from soaking the lower carbon only. That was what took my eye with Brother Gregory's light—the soft, white light very closely approximating D. C. effect. No, you need not hope to get good results on 20 amperes for an 18-foot picture. That would mean less than .1 of an ampere per square foot of curtain area, where it should be almost .2 if D. C. were used.

PECULIAR TROUBLE.—Kans., (name of town suppressed by request) writes: "I wish to ask some questions, and give a bit of my experience. I work for a live manager who, although new at the game, having only had eight months' experience in the business, knows when the proper results are on the screen. He promptly procures anything I may need to better my work, as well as any needed repairs. I have two Power's Six machines, driven by ¼ h. p. motors. Use two motiograph lamps and lamphouses, which we think are the best made. Have compensarc now, but have ordered a mercury arc rectifier. There is a dark wave across the picture. It is noticed more on light background, but can be seen on all of the pictures unless I run the machine 60 per minute. More than 60 takes it all off. I removed the three-wing shutter and substituted a two-wing shutter of my own make, but it does not overcome the difficulty. What is my trouble and how can I remove it? If I run slow on pictures requiring slow speed, the waves get larger and darker every time I change speed, and that is why I am up against it, for it flickers; not a travel ghost mind you, for the picture is sharp and is outlined perfect. Which, in your estimation, is the best and cheapest, Mercury Arc Rectifier, or a motor-generator set? Now I will give my experience in adjusting the idler rollers and tension springs. I set the idlers just so they are even with the top of the sprocket teeth. I find the film will not be damaged any if it jumps off, because the roller gives some and lets the film slip back without punching the teeth into it, and the guides keep it from getting off the sprocket. My tension springs are so loose that I can pull the roller away back from the intermittent sprocket while the machine is running and the film will not leave the sprocket, yet the picture is steady."

As regards that "wave" proposition, the only possible explanation I can see is that you run your films very slowly and the effect which you call a wave is really a flicker. However, this ought to be much worse with a two-wing shutter than a three-wing, so I don't know what to think. You will have to describe that effect more closely before I can help you. As to the Mercury Arc Rectifier and motor-generator set, we cannot, for very obvious reasons, draw comparisons of this kind in these columns.

As to the idlers, I cannot commend your scheme, though it may work all right if you run at very low speed. Idlers are designed to be, and should be, set away from the sprocket by about twice the thickness of a film.

OPAQUE COATING.—New York City writes: "In a recent issue of The World someone asked for or gave a formula for coating slides with whiting. In answer you said that, while the process was good and cheap there might be trouble experienced in getting the coating right so that the whiting would not come off when writing on the slide. The formula is all right just as it is. Paint the slide with a brush and then dip it in a pail of clean water and lay flat on a table until dry. This removes the surplus glue and leaves the slide evenly coated. I have made my slides in this manner for two years and have never had the least trouble. Am sending sample slide that you may see how nicely it works. I make cartoons for all titles and announcements. Of course, they must be appropriate to the subject. There have been many articles written on alleged motion picture machine *"explosions"* in the past. Of course, when they appear in an ordinary newspaper there can be but one answer, viz.: ignorance. But when they blossom forth in the columns of no less pretentious publications than the Billboard, which devotes space each week to moving picture affairs and which claims to represent the industry, what are we to think? What is the answer in this case? Attached find clipping from the Billboard in explanation. I have a Standard machine, with motor drive. Use 30 amperes through Mercury Arc Rectifier. Meter registers 15 amperes on 220 volt A. C. Can you tell me why a motor run with current from a rectifier loses its magnetism in about one year? Having trouble with mine, I took it apart and by testing found the fields to be demagnetized to such an extent that with all the resistance cut out, the armature would only revolve slowly. The wiring and coil windings were all O. K. Got new castings, had them wound for 50 volts, put them in and everything has been all right since. If a motor in the condition of mine was run on D. C. for one month it would regain its field magnetism. Why is this and why does it loose it when using D. C. through a rectifier?"

I was unable to locate the article giving the whiting formula. However, the slide you sent in certainly is a dandy. The coating is all that could be desired. I assume that you mix up whiting with glue, coat the slide and then dip it in a pail of water, which removes the surplus glue, leaving a coated surface such as appears on the sample slide. Evidently, you have some method of tracing the figures in newspapers. How do you do it? The item from the Billboard referred to, reads as follows: "Panic in Chicago Picture Theater, Chicago, Ills., Mar. 5th, (special to the Billboard). A crowd of panic-stricken women and children fought to escape from the Peerless Theater near Division Street and Milwaukee Ave., to-night. The explosion of a moving picture machine filled the theater with smoke and set fire to the gallery."

The answer to this, in the opinion of the writer, is that the Billboard, while forced to take cognizance of moving pictures, is essentially a theatrical paper, and not a moving picture paper. It caters to the actor, and the actor is not at all averse to seeing a left handed swipe handed the moving picture whenever possible. It may be that the Billboard is so ignorant of moving picture affairs that it does not know that a moving picture machine does not, cannot, never did, and will not "explode," but we doubt this. As regards the motor, I think I shall refer this proposition to our readers, with the remark that a D. C. dynamo magnet has very slight residual magnetism, and while I am not sure, I presume the motor magnets are the same. The magnetism is built up by the current itself. Will some correspondent who is thoroughly familiar with such things kindly deal with this matter? I might add that from a sentence, not reproduced, I take it the motor was originally wound for 70 volts, whereas the current is about 48.

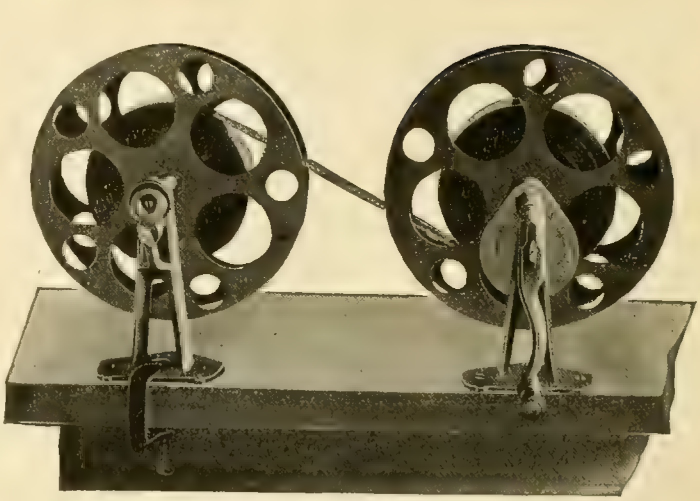
MORE BUNK.—Some friend in Jacksonville, Fla., sends in a clipping from a daily paper of March 14th, concerning a fire scare. It is so utterly ridiculous that it is worth printing as comedy. The clipping reads as follows:

"Tuesday night about nine o'clock a serious fire was narrowly averted when a film exploded in the operating cage at the Rex Theater, the largest moving picture house in the city. The explosion was caused by the film breaking on the top sprocket, jumping the gate and coming in contact with the arc. The film immediately took fire and in a few seconds had exploded, destroying the entire picture and the reel. The machine, which is a Power's No. 6, was unscathed. Manager Platt happened to be near the operator's cage at the time, and as soon as he saw the film break and strike the arc, he grabbed the awe-stricken operator by the neck and jerked him out of the room, slamming the door as he did so, thereby saving him from serious injury. Owing to the fact that the interior of the operator's cage is steel lined, the fire was confined to the cage. The other films were unharmed."

As an example of "jackass journalism," this I believe swipes the whole bakeshop, oven, pies, doughnuts and all. How under the heavens a self respecting editor, however prejudiced against the moving picture, can allow such examples of crass ignorance and stupidity to appear in his columns is beyond me. That matter of the film jumping a gate and striking the arc is at least unique. It displays ignorance of a little more classic type than even that ordinarially shown by reporters when dealing with moving picture affairs

NO THANHOUSER "CARMEN."

Learning that another Independent producer had made preparations to film "Carmen," Thanhouser Company state they will not put out this subject as previously announced.



THE SMITH REWINDER.

There are already so many makes of rewinders on the market that the question may be asked—Why another? Certainly there is no room for another unless it has features to recommend it that have not hitherto been utilized and this is why the Smith rewinder came to be made and why it has been selling rapidly wherever it has been shown. The first feature to recommend the Smith rewinder is its substantial construction and neat finish. The gears are encased and they are thicker than generally used, therefore being more durable. But the main talking point is that the reels do not have to be clamped or fastened on to the Smith rewinder; just slide them on the peg and no matter how swiftly the handle is turned the reel will not slip off. This is a great advantage, and the way it is managed is simple enough: the standards which support the reels are cast so that they lean slightly backward; the axle that supports the reel is therefore tilted upwards, causing the reel to cling to its support. Quantity prices on the Smith rewinder may be obtained from H. A. Mackie, Inc., 21 East 14th Street, New York, who have secured the agency.

"REDEMPTION," A 3-REEL ECLAIR FEATURE.

There has just arrived in America from Paris an ambitious three-reel subject by the French Eclair Company, entitled "Redemption." The picture is an account of a helpless girl who by a misfortune, not her own, was cast among a horde of wealthy wolves in the gay capital of France. It is an excellent illustration of the great conspiracy of age against youth which seems to obtain to a greater or less degree in all parts of the world. Her cup of joy was brief indeed as compared with the meed of anguish heaped upon her undeserving head by men who no doubt had daughters of their own whom they would rather see dead than be consigned to such a fate as they themselves had ordained for the girl in question.

Driven at last to sickness by the hard luck that afflicts all transgressors of the laws of nature, whether innocent or guilty, her meeting with the sisters of mercy is brought about, and by the same means her final redemption from the evils of her moral ignorance. The picture teaches a great lesson that will probably strike home in many cases, in many places.

This picture has been purchased as a State right feature by Mr. A, Warner, formerly of the Pittsburg Photoplay Company, and well known in the trade. The film will be one of a list of high-class features that will be handled by Mr. Warner, all of which will be known as "Warner's Features." Mr. Warner will not follow the usual plan of selling State rights for a lump sum or bonus proposition. In effect, State rights will be given practically free, Mr. Warner taking his profit from the running foot price at which the film will be sold. These State rights are now open to purchase for immediate delivery and it will be a case of first come first served. Mr. Warner has opened an office in the Exchange Building at 145 West 45th Street, New York City, which will be his headquarters from this time on. Elsewhere in this issue will be found a full synopsis of the "Redemption," as well as Mr. Warner's regular advertisement. "Redemption" will probably be reviewed at length in these columns later on.

Manufacturers Advance Notes

"THE DOVE AND THE SERPENT" (Imp).

Tortola was a dove and Luis was a serpent. She, with her father, the old senor, led an ideal life until Luis entered the home. Her heart went out to him because he was handsome and persuasive. But it was not long before she discovered that the serpent, true to his imputed origin, was treacherous.

He fell in love, after tiring of his dove, with a picturesque girl, who belonged to anybody who would flatter her and gratify her whims for display and gaiety. So the poor little dove went back home, whither she was followed by the serpent, but it was too late. The fond and true lover, who had been in the background all through, claimed the wounded heart. A happy marriage, therefore, came to reward the trusting Tortola.

Scene from "The Dove and the Serpent" (Imp).

The story is laid amidst the still pictureqe life in modern Mexico, and illustrates the passionate life led by the Latins in their love affairs. Tortola is played by Margarita Fischer, and Harry Pollard is the lover who is finally successful in winning over the dove to peace and happiness. Edward Lyons is the serpent. Release date is April 4.

"A CHANGE OF STRIPES" (Imp).

The stripes that are changed are those of an escaping convict. The man has, by a series of miracles, suddenly got away from prison. He has not had time to turn his newly found liberty to account when an automobile appears. This thing has temporarily stopped and the owner has departed for more fuel. Enter Mr. Convict, who persuades the frightened woman left in the car to let him drive on to a place of safety. Then he turns her and the car adrift.

By accident, the owner of the car suddenly appears before the escaping convict. The latter is a man of nerve and daring. Pointing a pistol at the head of the auto owner, he forces him to effect a change of stripes. In other words, he changes clothes with him. So the convict becomes garbed in civilian attire, has money, keys, and some visiting cards in his pocket, whilst the innocent auto owner is made to look like a convict. Of course, the plot develops along fairly obvious lines.

A reward is offered for the escaped convict and the man in the stripes is at first mistaken for the fugitive until he explains matters satisfactorily.

Scene from "A Change of Stripes" (Imp).

Meanwhile, the convict, elated with his new-found liberty, makes for the auto owner's home and is about to depart with some of the plunder of that pretty residence, when the auto owner catches him up and delivers him up to justice.

The important role in this comedy falls upon Harry Pollard, as the escaping convict. It is a comedy set amidst Californian scenery, showing the adventures which may befall a young couple out for an innocent day's automobile recreation. April 6th is release date.

ESSANAY GRECIAN DRAMA.

Always seeking for a real feature with which to please photoplay-fans, the Essanay Company are releasing a magnificent dramatic production entitled "Napatia, The Greek Singer," in which a thrilling run of the fire department is vividly shown. The plot is strikingly original. A young fireman falls in love with Napatia, a Greek singer of the streets and, one day, tells her if she ever needs him, to turn in an alarm. A week later Napatia is beaten by her foster parents and imprisoned in a dirty room. Poor Napatia, feeling she needs her fireman lover badly, sets fire to some papers, holds them near the window and soon an alarm is turned in. Naturally her lover and his men soon burst in the door and, when the truth of the "fire" is learned, the young fellow gains permission of his chief to marry Napatia, while his men stand by itching for a chance to turn the hose on the venomous foster parents.

'ALKALI' IKE'S BOARDING HOUSE" (Essanay).

Doesn't this name sound familiar? What film-fan in the country isn't on the jump when he sees an "Alkali" Ike announcement strung across the front of his favorite theater? G. M. Anderson, director of the Essanay Western company, struck a sympathetic humor chord of the vast American public when he originated the famous "Alkali" Ike series that are delighting millions of people all over the world.

These popular films are steadily growing more and more humorous and mirth-provoking, and each successive new one is far superior to the others. This is especially true of "'Alkali' Ike's Boarding House," the latest and laughiest of Mr. Anderson's wonderful series.

"Alkali" and his companions on the Coyote Ranch string into dinner one noon-time and make a horrible discovery. The soup is awful!

A consultation of war is held and, after heated discussion, "Alkali" is selected with great care to inform the cook of the aforesaid terrible soup. Now "Alkali" isn't exactly stuck on the high honor, but, realizing he must appear brave before the others, tightens his belt and stalks to the kitchen where he finds Bridget, the Czaress of pots and pans, vigorously mashing potatoes with a ferocious scowl. "Alkali" finally manages to weakly voice the common complaint and the storm breaks.

Scene from "Alkali Ike's Boarding House" (Essanay).

He is landed back among his pals from one terrible blow of Bridget's fist and, before the boys can gain cover, an avalanche of potatoes, cups, saucers, kettles, boiling water, saucepans and various other kitchen utensils descends upon them and they seek refuge outside, wet and bedraggled.

It doesn't take Bridget long to pack up her things, smash what remaining dishes are left and flaunt off forever, leaving the boys gazing after her from their retreat in a convenient hay-loft.

Naturally the question now arises: "Who'll do the cookin'?" Not a single volunteer offers his services and finally straws are drawn and—"Alkali" is the new cook! Now "Alkali" doesn't happen to know the slightest thing about cooking, but he manfully dons an apron and takes possession of the kitchen. A new supply of crockery is procured and "Alkali" is left to puzzle out the menu for the first meal.

After due deliberation "Alkali" decides upon several kettlefuls of steaming things and gets them to boiling nicely on the stove. He now prepares to bake biscuits and is mounting a chair to reach the flour when Porky Flynn enters and demands to know when dinner will be ready. Now "Alkali" is not in the best of temper, having scorched his fingers, and suffered in an atmosphere of about 200 degrees all morning, consequently Porky receives the contents of the flour-bin over his head and leaves in great disgust. Stumpy Adams next bobs in with inquiry as to dinner-time written on his face, but is highly humiliated when the contents of one of the kettles strikes him squarely between the eyes and lands him outside the door in a most ridiculous posture.

One by one the boys troop in to hurry "Alkali" with dinner, and each one is driven out amidst a storm of the nearest things "Alkali" can lay his hands on. For dinner he loads them up with nothing but bread and that night they go to their bunks well-nigh starved.

Next morning "Alkali" routs them up with a noisy bell and a douse of cold water in their faces, herds them to breakfast, then turns the tables on them nicely. Suddenly covering them with his six-shooter, "Alkali" calmly tells them they are to do the dish-washing, scrubbing and other general work. The boys reach for their guns, but discover "Alkali" has trickily relieved them of all artillery and they are helpless.

Scene from Alkali Ike's Boarding House" (Essanay).

So it is that "Alkali" sits calmly on the kitchen table with leveled gun, while the boys rub, scrub and wash vigorously, an incentive to work being a shot from "Alkali" at frequent intervals while he pounds into them the old adage that "the worm will turn."

Augustus Carney is uproariously funny as usual in the role of Alkali," a character that has made him famous throughout the country. All the other parts are excellently interpreted, and the picture is one of the surest laugh-getters of the month. It is booked for release April 23rd.

ONLY ONE MANUFACTURER AT INDIANAPOLIS MEET.

At the recent meeting, March 19 and 20, of the Indiana Moving Picture Exhibitors' League, the comment was widely made that the only manufacturer, licensed or independent, who could find time to send a man to that important meeting was the American Film Manufacturing Company, which was represented in the person of R. R. Nehls, manager.

About seventy-five exhibitors and exchangemen from Indiana were present and the members of the league felt that their gathering was important enough to warrant some attendance from the manufacturers.

R. R. Nehls secured the Lyric Theater on Wednesday for a private exhibition of American productions. He had an enthusiastic audience that crowded the Lyric to the doors. The exhibitors were loud in their praises of the American's policy, as described by Mr. Nehls, of adding to the popularity of "Flying A" pictures and increasing attendance at the theaters by the use of large space in seventy-two daily newspapers throughout America in the interest of its weekly productions.

Licensed "First Runs"

Where They May Be Seen to the Best Advantage in Manhattan—Conditions in the Various Houses.

WHERE to see "first run" Licensed pictures in New York is a question frequently asked by picture fans not familiar with conditions in the Greater City. The Moving Picture World's reviewer, whose business it is to see all the pictures released each week, gives a comprehensive answer to the question and, in passing, mentions some of the conditions existing at the various houses visited by him and the features most pleasing to him. To begin with, he says that he enjoys most of all his visit to Proctor's 125th Street Theater, giving as his reason that he felt more at home among the patrons of that house and that it was more comfortable, especially in the winter. This is, of course, a matter of personal opinion and preference.

By arrangement with the General Film Company, the B. F. Keith and the F. F. Proctor houses show all the new Licensed pictures on the day they are released—six on each week day. Of these, two are shown at Proctor's 23rd Street Theater; two at the Bijou Dream, Keith's old Union Square Theater; one at Proctor's 125th Street Theater, and one at Keith's Harlem Opera House.

The operating rooms in all four of these houses are high up in the second balcony and the picture is thrown on the screen at a sharp angle. This disadvantage is fully compensated for by clever manipulation of the projecting machines.

All the Keith and also the Proctor houses have this winter been thoroughly renovated and repainted. They are very bright and cheerful. The new lobby at Proctor's 125th Street Theater is perhaps the prettiest entrance of any theater of its kind in the Greater City. The house is very well ventilated. Smoking is permitted in the first balcony, yet it never makes the house stuffy nor can it be noticed even on cold days and when the house, as often happens, is playing to full capacity. It is also clearly lighted, but the pictures do not suffer at all from this. They are clear and bright from the competently handled machine, which is operated on six-hour shifts by Mr. Murray Stein and Mr. Frank Boswell. Our reviewer says he does not now recall noticing, during the last six months, a single break in a picture while being projected. They must be very competent young men. Their framing up and focusing are very good. Mr. Jacob Holstein, the manager of the house, takes a keen interest in the pictures, and although the house is a general vaudeville theater, the pictures are given the place of honor. The music is provided by a single piano; but it is very well played. Four pictures are projected every day. One is a first-run, two are very recent and one is some good picture of several months back.

The Harlem Opera House, comparatively speaking, is a new theater. It is very commodious and very well ventilated. Smoking is permitted in the first balcony. It is a vaudeville theater and the home of the Harlem Stock Company in which the leading lady is Mrs. Beatrice Morgan, and which has won deserved fame for its short but very bright dramatic sketches and comedies.

The projection of Mr. Anthony Boscarelli is fine and, though the house is well lighted, the pictures are very sharp and bright. From the opening hour at eleven a. m. until one p.m. only pictures and a song with slides are given.

The program is as follows: A good old picture is shown first, followed by a release two days old and then the song by Mr. Sol Levoy, the stage manager of the house. It is a pleasure to compliment the house on this song. Mr. Levoy has a fine voice and is very popular with the audience. Following the song is the first-run picture and then another film, two days old; after that the program is mixed with vaudeville which is often very good. Our reviewer also compliments the house on its obliging and genial doorman, Mr. Harry Heyman.

The Bijou Dream, on Union Square, is the old and famous Keith's Theater. Its show begins at nine o'clock in the morning and until eleven consists exclusively of pictures. Two of these are first-runs, two are two days old and one is some good picture, usually a recall. The operating room is in charge of Jack C. Mason and John F. Recker. Their projection is very good; but conditions are against them on dark days when, at times, they don't seem to get enough light. The theater is in the heart of the business district with many large factories and business offices around them. Consequently the drop in voltage on dark mornings is very marked.

This house is smaller, more cramped, than the two uptown theaters. It has been renovated from top to bottom during the last winter and presents an immaculate appearance. It has also just installed brand new, roomy chairs which are most comfortable. From eleven a.m. for twelve hours the program gives a picture after every two or three acts of vaudeville. The Harlem Opera House Stock Company also gives sketches in this theater.

At Proctor's 23rd Street Theater four pictures are shown. The show begins at eleven in the morning and is continuous until eleven at night, with a picture, then two or three acts, then another picture. The pictures are bright and well focused, although the house is lighted. They are accompanied by a pianist who follows them very pleasingly. Two of the pictures are new releases and two are two days old. This is the usual program; but it is not always adhered to. Mr. How, the manager, is an enthusiastic lover of good pictures, especially of the laugh makers. He balances his programs carefully. If, as sometimes happens, the exchange sends him four typical "Westerns," one or two of them go back at once. He prefers to show good commercials rather than poor new releases. He doesn't often have to reject his pictures, however. His house is very cheery in appearance. During the winter it has been redecorated and changed throughout and is scrupulously clean and comfortable.

There is a house at 31st Street and Broadway—Gane's—where two new releases and two pictures of the day before are shown. Two or three days every week, when possible, three new releases and one of the day before are shown. Mr. Gane shows three or four acts of vaudeville also. He caters to a high class of patrons and his vaudeville is of the same quality as at the Keith and the Proctor houses. His house is clean, cosy and comfortable. It is not lighted so brigthly as are the Proctor houses; but the projection is very good indeed. A pianist accompanies the films. The house has an entrance that looks a bit forbidding, being almost covered with paper announcements; but once inside, the most fastidious could hardly fail to be pleased.

Of the Loew houses we can only mention in this article the Herald Square Theater, at 35th Street and Broadway. There, four pictures and two or three illustrated songs comprise the whole program. The show begins at nine a.m.. An orchestra and a piano accompany the pictures. The projection is the best we have seen. Two—sometimes three—of the pictures are new releases, two are of the day before. It is a very comfortable and pleasant place in which to see the pictures.

NESTOR NOTES.

Mr. David Horsley, president of the Nestor Film Company, is again returning East from the Nestor studios at Hollywood, Cal., accompanied by Mrs. Horsley, Stanley, the young hopeful, and Captain Davy—he should be "in our busy midst" by the time this issue is spread abroad. It is possible his stay this time may be of sufficient duration to enable him to meet and renew acquaintance with many old friends whom he has not seen since the advent of the Hollywood studios.

* * *

Charlie Simone was the big representative of the Nestor Film Company at the recent convention of the Ohio Exhibitors' League at Dayton, Ohio, where, as is always the case with Charlie, he made his presence felt. A flying trip to Chicago on important Nestor business and return home completed another busy week in the busy life of the Busy Bee of Bayonne and Boostville.

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It is in order to offer congratulations to Nestor on their picture entitled "Her Indian Hero," which is to be released April 17th. An advance copy has been shown and those who were fortunate enough to witness the first projection are unanimous in acclaiming it a strong and beautiful production and one which will add another star to the constellation of Nestor releases, which have placed the pioneer Independent moving picture maker in the front rank of the entire industry.

THE TRIMMER TRIMMED.

The biter bitten, is the way the old phrase has it, but since in bunco parlance the bunco man is known as a "steerer" or "trimmer," it's a case of the trimmer trimmed—for this is about a bunco story.

Thanhouser issues it Friday, April 12, under the name, "An Easy Mark." The trimmer is the smartly-dressed young man to the right. The elderly man is the attorney for the woman in the chair. The trimmer sees the lawyer pay a large sum of money over to the woman, and proceeds to "trim" her of it. But she, for all her unwisdom, evades his slick efforts and the film shows just how.

BURIAL OF THE MAINE IN KINEMACOLOR.

The Kinemacolor Company announces that it has secured excellent pictures of the ceremonies attending the final disposition of the old battleship Maine, which was destroyed in Havana harbor in 1898.

"DRIFTWOOD" (American).

The opening scene shows a squalid home, such as may be seen in the South. The exterior is a barnlike structure and pretty Mrs. William Jessup is seen buried to her elbows in a washtub. Leaning against the house, dirty, unkempt, lazy William Jessup basked in the summer sunshine. His wife roused him and sent him off to look for work. Going into the little cow town of La Mesa, Jessup met Jack Wilberting. Wilberting had designs on little Mrs. Jessup and promptly offered to buy Jessup a drink. This he did and supplemented the drink with a bottle of whiskey, leaving Jessup in no condition to do other than continue his basking in the sunshine. Wilberting then sought out Mrs. Jessup and endeavored to make love to her, but was repulsed.

Scene from "Driftwood" (American).

In the meantime an automobile party coming down the road suddenly found themselves out of water. They called on Mrs. Jessup for that most necessary ingredient. Little Miss Van Chesler took pity on the woful plight of the pretty Mrs. Jessup and when she returned to the car asked her parents to aid her.

Scene from "Driftwood" (American).

Meanwhile, Wilberting, having been repulsed, again sought out Jessup, whom he found in a pitiful state of inebriety. Placing a gun in Jessup's hand, Wilberting bade him commit suicide, hoping that the drink-crazed brain of Jessup would receive the suggestion and thus clear the way so that he could continue his attentions to Mrs. Jessup. Going off into the rocks by the roadside, Jessup arrived in time to see the auto party, having obtained water, again on their way. Instead of committing suicide, Jessup was suddenly seized with the desire to hold up the automobile and rob its occupants. Little Miss Van Chesler promptly alighted, bringing with her a large bundle of groceries which the party had purchased at a neighboring store. But Jessup, uncertain of his ground, compelled the party to carry the bag of provisions to his home. There he was met by Mrs. Jessup, who promptly recognized her friends. The strain was too much for Jessup. His shattered nerves suddenly gave way and he decided on the spot to brace up and do better in the future.

A week later we see him applying, by accident, at the home of the Van Chesler's for work. The father attempted to drive him from the premises, but little Miss Van Chesler again interceded in his behalf and influenced the irate parent to give him a position about the household.

A month later Miss Van Chesler again visited Mrs. Jessup, whom she found more destitute and poverty stricken than ever. The girl induced Mrs. Jessup to climb into the automobile, taking her home, where she arrayed her in presentable garments. Then Miss Van Chesler took her around to the rear of the mansion, where her unbelieving eyes saw the man whose name she bore rejuvenated and worthy of her.

"OH, YOU RAGTIME!" (Eclair)

Eclair will be releasing on April 18th a rollicking old-fashioned comedy picture entitled "Oh, You Ragtime!" The theme of the picture is not altogether new. It dates back to the story of the Pied Piper of Hameln, which is a very illustrious precedent. The theme of this creation is that of a ragtime professor who played such "heel-ticklin'" music on his piano that he blocked the wheels of commerce and domestic duty. His music was so very catchy that anyone who came within the range of it was obliged to immediately drop everything in hand and dance to the merry tune. The professor was only practicing and was unaware that he had paralyzed the business of the neighborhood. When he found it out he suggested playing a gallop to hurry the people back to work. He played a quick-step, and the way they flew back to their work is very funny. This is done, of course, by trick effects and it is quite certain to be a scream wherever exhibited.

Scene from "Oh, You Ragtime!" (Eclair).

NEWFOUNDLAND EXHIBITOR CALLS.

Mr. J. J. Duff, of the Pro Queen Theater, St. Johns, Newfoundland, dropped in at our New York office one day this week to pay his respects. He tells us that St. Johns is a more up-to-date city than most people imagine, and that the climate there is, if anything, more temperate than in New York. As a moving picture town St. Johns is a winner. Mr. Duff states that the fans have declared themselves in favor of cowboys and Indians by an overwhelming majority. The mere announcement of a Western picture is sure to fill a house. St. Johns supports four photoplay houses, two running straight pictures and two using vaudeville with pictures. The Pro Queen Theater seats 750.

CHINESE REVOLUTION PICTURE RIGHTS.

The Oriental Film Company, of 1237-1239 Van Ness Ave., San Francisco, Cal., which has been making high-class pictures, topical, educational and dramatic, in the Far East, reports a very gratifying sale of the state rights in their big feature, "The Revolution in China." So far nineteen states have been sold and old Mexico also. This glorious picture is in two reels (2,000 feet) and is a sure money maker.

Cutting Off the Feet

By H. F. Hoffman.

Some time ago in the columns of the World there was voiced a polite protest against the tendency of many motion picture makers to cut the feet of the actors out of the scene. There were fond hopes hereabouts that the morsel of suggestion thus cast upon the waters would some day come back twice blest, having blessed the sender as well as the giver. But the fond hope was not fulfilled; for, instead of following that bit of wise counsel, the film makers straightway began cutting off the figures at the **knees.** Nor did it end there. Things kept getting worse, until now it is a common sight to witness a photoplay the greater part of which is acted so close to the camera that the actors are seen only from the waist upwards.

Facial expression—that seems to be the dominating influence that brings about this inartistic result. The American producers, after they learned the rudiments of their craft, uncovered an entirely new school of pantomime. In the heyday of the business, when exhibitors were making fortunes out of small investments, the European picture had the call. Pantomime to the old world was an exact science. Every known gesture and expression had for years been labeled and catalogued as definitely as the rows of bottles in a chemist's shop. With the play-going public of America, the European school of pantomime at one time found favor over our crude home-made productions. Exhibitors clamored at the exchanges for foreign films. This was disheartening because it really did seem that the American product would never catch up. But at last the American producer found himself. He evolved a school of pantomime that swept away the antiquated formulas and proved to be such a revelation as to eclipse the European school even with the Europeans themselves.

The difference between the two schools is broad and plain. The European school is based more upon bodily movements than upon the mobility of the face. The American school relies more upon the expression of the face and the suppression of bodily movement. It remained for the American to demonstrate that more dramatic emotion is to be expressed by keeping the body rigid that by violent gesticulation. Facial expression is the keynote of American pantomime. It has made American pictures popular all over the world. But now the question arises: Is facial expression being carried too far?

It appears that many of the factors that make for art are being ignored for the sake of getting facial expression. Artistic backgrounds are being sacrificed in the mad desire to catch the roll of the eye. Correct composition is being neglected for the same reason. Actors are sent to the tropics and to lands that are rugged in nature for the sake of their excellent backgrounds. When the pictures they make are thrown upon the screen, the actors so completely block out the scenery that they could as well have saved their car fare and done the work at home. If this tendency keeps up we shall soon be seeing nothing of the actor but his head and shoulders and those of "the girl," in which case a brick wall will be the only background necessary. It seems "everybody's doing it," except one—the Rex Company. Study their work for consistent and praiseworthy effort to keep the full figure on the screen. No lack of facial expression there.

When the average American producer is taxed with these shortcomings he will tell you that he is obliged to do as he does in order to get facial expression. According to his theory and practice an actor must be as close to the camera as possible so that the slightest movement of his countenance may be recorded. The only way to do this, he tells you, is to cut off the feet. What good are feet? No good at all—granted for the sake of argument, but not admitted. Now an example: A picture is made with all pedals amputated. The first print is projected for the inspection of the producer and the owner of the business. It is thrown upon the factory screen—a little 3 x 4 surface that renders the half-length figures no larger than the height of the frame, or about life size. The owner will then complain that the facial expression is obscure, especially that of the actors further back. Later the same picture is shown in a theater and the foreground figures loom up like giants of old. The facial expression is then quite evident. The picture is all facial expression, and nothing else. Not in the film lies the fault, but in the small size of the factory screen. It may be contended that the question of size is only a relative matter, as the picture remains the same regardless of size. That is granted also for the sake of argument (with mental reservations).

Art is the element that suffers most by cutting off the feet. Moving picture making is going to be one of the fine arts, and the sooner that is understood by all hands the better. This brings us to the question of composition. Pictorial art is composition. A picture is a combination of several factors into a complete and harmonious whole. An arrangement with the feet cut off is not a complete and harmonious whole. There is something lacking. Most people cannot tell exactly what is wrong, but they feel it nevertheless. Neither can they analyze and tell why a composition is correct, but they realize it unconsciously because it satisfies. The French and Italian companies send us few pictures with the legs cut off, because most Latins have the artistic instinct and would consider such a composition as being defective.

Observations here and there, point to a little rule; that for every portion that is cut from an actor's lower extremities an equal measure of uninteresting ceiling or frieze must be added at the top. It will be left to the reader or the director as to whether a fine carpet pattern is or is not more pleasing to look at than an equal amount of ginger-bread wall. Notice this sometime when you are at the movies.

A good training for directors is to visit art galleries. There one will see very few compositions with the feet cut off. The only paintings with the feet cut off are character studies and portraits, and those have no place as such in moving pictures.

A better training is to learn to paint. And after the director has learned to paint, let him illustrate a magazine story. Let him make pictures of the characters with their feet cut off. Then let him try to sell the stuff for a living and see how near he will come to starving to death.

HUGH ANTOINE D'ARCY.

Here is another live one to add to the list of moving picture press agents. Hugh A. D'Arcy is at present in charge of the publicity of the Lubin Manufacturing Company, of Philadelphia, for which he is also scenario writer and editor. The history of his life up to date is almost that of the theatrical business of America since 1872, at which date he came to New York, and since when he has been almost continuously engaged in some capacity in connection with the theater or the theatrical attraction. He was born in a suburb of Paris in 1853 and accompanied his parents to England shortly after. At the age of sixteen years he commenced his theatrical career in the capacity of call boy and basket carrier in the Theatre Royal, Bristol, England. In the United States he has served as press agent and manager for most of the leading companies since 1878.

Mr. D'Arcy achieved distinction as a playwright and writer of poems, songs and lyrics, too numerous to mention here.

Calendar of Independent Releases.

MONDAY, APRIL 1st, 1912.

AMERICAN—The Maid and the Man (Dr.)	1000
CHAMPION—Kid Canfield (2 reels—Dr.)	2000
IMP—Where Paths Meet (Dr.)	1000
NESTOR—The Heart of a Tramp (Dr.)	

TUESDAY, APRIL 2nd, 1912.

ECLAIR—The Letter with the Black Seals (Dr.)	
GAUMONT—Calino as Mason (Com.)	
GAUMONT—Aunt Aurora (Com.)	
MAJESTIC—Keep Quiet (Com.)	
POWERS—The Joy Ride (Com.)	
REPUBLIC—Two Women (Dr.)	
THANHOUSER—The Star of the Side Show (Dr.)	

WEDNESDAY, APRIL 3rd, 1912.

AMBROSIO—A Mother's Love (Dr.)	
AMBROSIO—A Dancing Fit (Com.)	
CHAMPION—The Divorce Cure (Dr.)	950
NESTOR—Two Men and the Law (W. Dr.)	
RELIANCE—Birthday Present (Dr.)	
RELIANCE—Raising Alligators (Indus.)	
SOLAX—The Witch's Necklace (Dr.)	
SALES CO.—Animated Weekly	

THURSDAY, APRIL 4th, 1912.

AMERICAN—The Agitator (Dr.)	1000
ECLAIR—White Aprons (Com.)	
IMP—The Dove and the Serpent (Dr.)	1000
REX—Modern Slaves (Dr.)	

FRIDAY, APRIL 5th, 1912.

LUX—Bill Mentally Deranged (Com.)	478
LUX—An Enjoyable Ride (Com.)	426
SOLAX—Billy's Troublesome Grip (Com.)	
THANHOUSER—The Girl of the Grove (Dr.)	

SATURDAY, APRIL 6th, 1912.

GAUMONT—The Margrave's Daughter (Dr.)	
GREAT NORTHERN—During the Carnivals (Com.)	
IMP—The Chef's Downfall (Com.)	600
IMP—A Change of Stripes (Com.-Dr.)	400
NESTOR—The Cub Reporter's Big Scoop (Com.)	
POWERS—The New Village Doctor (Com.)	
POWERS—Mexican Border Defenders (Military)	
RELIANCE—Mother (Dr.)	
REPUBLIC—A Dual Personality (Dr.)	

SUNDAY, APRIL 7th, 1912.

ECLAIR—The Land of Darkness (Dr.)	
ECLAIR—The Masher Outwitted (Com.)	
MAJESTIC—A Dangerous Model (Dr.)	
REX—The Unending Love (Dr.)	

MELIES' COWBOY A CONTEST WINNER.

Otto Meyer Wins Ten Prizes in Southwestern Interstate Rodeo.

The Westerners look upon a bucking bronco riding contest as Easterners do a Marathon race. Business is suspended long enough to give everyone a chance to take it in and they come from miles around to see the boys "go through the stunts."

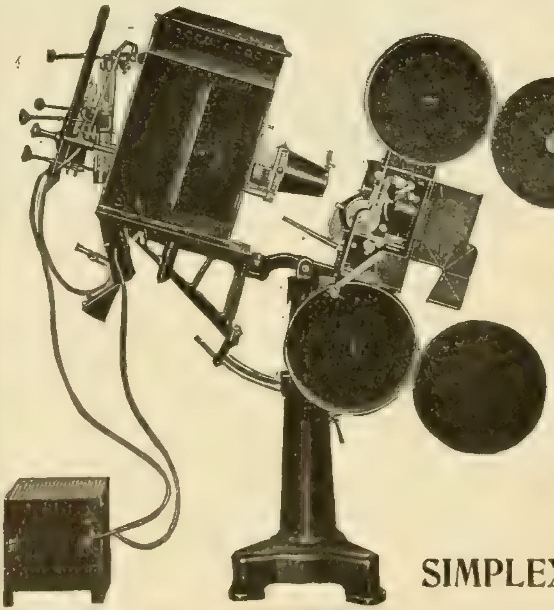
The Melies Stock Company at Santa Paula, California, is composed almost entirely of true Westerners, and when the Rodeo, the great Southwestern interstate cowboys' contest was held in Los Angeles, March 9 to 23, the boys of that company heard the call, and Mr. Gaston Melies who is proud of his skillful cowboys and himself fast becoming a thorough Westerner, decided to attend and back them up.

And some cowboys are these. Otto Meyer, foreman cowboy of the Melies Stock Company, entered for every event and while his boss was looking on won two first prizes, two second, one third and one fourth prize in the wild horse races.

A maverick is an unbranded steer and belongs to whoever can capture him. When first caught it is one of the wildest animals known. In the maverick races few were able to even stick on the maverick's back, but Otto seems to know the language of wild animals and came off with two first prizes. In the team roping contest for championship of the Southwest, the Melies cowboy won third prize, and in leading wild horses, first prize.

But of all events the one that proved "who was who" in the Southwest was the riding of the famous wild pitching horse, "Gaviotta." Braves from many states succeeded in mounting this untamed steed, only to be thrown or to have to resort to clinging to the horse's neck and make for safety. At last came Otto, who mouned erect, rode erect and stuck as if he had been planted on the animal's back. Again and again "Gaviotta" pitched, but in vain, and Otto was hailed as the only one in all the Southwest who had conquered this beast.

Otto Meyer has appeared in many Melies pictures, but after the contest Mr. Melies got hold of his scenario editor, and we may soon expect some stories in which Otto and his skilful, dare-devil riding will play a prominent part.



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Calendar of Licensed Releases.

CURRENT CALENDAR.

MONDAY, APRIL 1, 1912.

BIOGRAPH—Oh, Those Eyes! (Com.)	
BIOGRAPH—Those Hicksville Boys (Com.)	
KALEM—Jean of the Jail (Dr.)	1000
LUBIN—Hello, Central (Dr.)	1000
PATHE—Pathe's Weekly No. 14—1912 (Top.)	
SELIG—His Chance to Make Good (Dr.)	1000
VITAGRAPH—The Star Reporter (Dr.)	656
VITAGRAPH—His Mother-in-Law (Com.)	346

TUESDAY, APRIL 2, 1912.

EDISON—The Mine on the Yukon (Dr.)	1000
ESSANAY—Cured (Com.)	1000
C. G. P. C.—The Clemency of Isabeau (Dr.)	
CINES—Naming the Baby (Com.)	
CINES—Assissi, Italy (Sc.)	
SELIG—Tenderfoot Bob's Regeneration (Dr.)	1000
VITAGRAPH—She Never Knew (Dr.)	1000

WEDNESDAY, APRIL 3, 1912.

EDISON—Two Knights in a Barroom (Com.)	1000
ECLIPSE—Taken by Surprise (Com.)	
ECLIPSE—Scenes in Amsterdam (Sc.)	
ECLIPSE—Transformation of Scrap Iron (Ind.)	
KALEM—The Spanish Revolt of 1836 (Hist. Dr.)	1000
LUBIN—The Sacrifice (Dr.)	1000
PATHE—Tiger's Claws (Dr.)	
VITAGRAPH—The Seventh Son (Dr.)	1000

THURSDAY, APRIL 4, 1912.

BIOGRAPH—The Punishment (Dr.)	
ESSANAY—A Lucky Mix (Com.)	1000
LUBIN—Shall Never Hunger (Dr.)	1000
MELIES—A Man Worth While (Dr.)	1000
PATHE—Brave Heart's Hidden Love (Dr.)	
SELIG—Me and Bill (Dr.)	1000

FRIDAY, APRIL 5, 1912.

EDISON—Charlie's Reform (Dr.)	1000
ESSANAY—Teaching a Liar a Lesson (Com.)	1000
KALEM—The Schoolma'm of Stone Gulch (Com.)	1000
SELIG—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.)	500
SELIG—With the Boys of "Figure Two" (Sporting)	500
C. G. P. C.—The Queen's Necklace (Dr.)	
VITAGRAPH—The Illumination (Biblical)	1000

SATURDAY, APRIL 6, 1912.

EDISON—Rowdy and His New Pal (Com. Dr.)	675
EDISON—Dr. Brompton Watts' Age Adjuster (Com.)	325
ESSANAY—A Road Agent's Love (Dr.)	1000
CINES—Love and Hypnotism (Dr.)	1000
LUBIN—Fooling Father (Com.)	1000
PATHE—The Sins of the Father (Dr.)	
VITAGRAPH—The Unknown Violinist (Dr.)	1000

ADVANCE CALENDAR.

MONDAY, APRIL 8th, 1912.

BIOGRAPH—Fate's Interception (Dr.)	
KALEM—The Tide of Battle (Hist. Dr.)	1000
LUBIN—The Reformation of Kid Hogan (Dr.)	1000
PATHE—Pathe's Weekly No. 15th (Topical)	
SELIG—Darkfeather's Strategy (Dr.)	1000
VITAGRAPH—Burnt Cork (Com.)	800
VITAGRAPH—Pushmobile Races (Sporting)	200

TUESDAY, APRIL 9th, 1912.

EDISON—The Spanish Cavalier (Dr.)	1000
ESSANAY—Broncho Billy and the Girl (Dr.)	1000
C. G. P. C.—Laughing Gas (Comedy)	
C. G. P. C.—Wrasses, Dog Fish, Sole and Gurned (Edu.)	
CINES—The Brigand (Dr.)	
SELIG—Driftwood (Dr.)	1000
VITAGRAPH—At Scrogginses' Corner (Dr.)	1000

WEDNESDAY, APRIL 10th, 1912.

EDISON—Is He Eligible (Comedy)	1000
ECLIPSE—The Signal That Failed (Dr.)	1000
KALEM—A Leap Year Elopement (Comedy)	1000
LUBIN—A Pie Worth While (Comedy-Drama)	1000
PATHE—The Torn Note (Am.-Dr.)	
VITAGRAPH—His Father's Sin (Dr.)	1000

THURSDAY, APRIL 11th, 1912.

BIOGRAPH—Their First Kidnapping Case (Comedy)	
BIOGRAPH—Help! Help! (Comedy)	
ESSANAY—All In the Family (Com.-Dr.)	1000
LUBIN—That Chicken Dinner (Comedy)	
LUBIN—His Little Sister (Comedy)	
MELIES—Wanted—A Wife (Comedy-Drama)	1000
PATHE—The Girl Sheriff (Dr.)	
SELIG—The Redemption of "Greek Joe" (Dr.)	1000

FRIDAY, APRIL 12th, 1912.

EDISON—Church and Country (Dr.)	990
ESSANAY—Lonesome Robert (Dr.)	1000
KALEM—The Secret of the Miser's Cave (Dr.)	1000
SELIG—When the Heart Rules (Dr.)	750
SELIG—The Story of a Cocoanut (Edu.)	150
C. G. P. C.—Abraham's Sacrifice (Biblical)	
C. G. P. C.—The Cataracts of Elkfarleo (Sc.)	
VITAGRAPH—The Jocular Winds of Fate (Comedy)	1000

SATURDAY, APRIL 13th, 1912.

EDISON—Winnie's Dance (Comedy)	1000
ESSANAY—Under Mexican Skies (Dr.)	1000
CINES—Madame Roland (Hist.-Dr.)	
LUBIN—California Ostrich and Pigeon Farms (Ind.)	
LUBIN—The Alligator Farm (Ind.)	
LUBIN—Becky Gets a Husband (Comedy)	
PATHE—Unwelcome Love (Dr.)	
VITAGRAPH—Captain Jenks' Diplomacy (Com.)	1000

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Released Sunday, March 26th — Selig
THE HOBO
Released Wednesday, March 27th — Vitagraph
THE GOVERNOR WHO HAD A HEART
Released Thursday, March 28th — Biograph
THE GIRL AND HER TRUST
Released Friday, March 29th — Edison
WASHINGTON CROSSING THE DELAWARE
Released Saturday, March 30th — Essanay
AN ARIZONA ESCAPADE

Released Monday, April 1st — Kalem
JEAN OF THE JAIL
Released Tuesday, April 2nd — Pathe
THE CLEMENCY OF ISABEAU
Released Wednesday, April 3rd — Vitagraph
THE SEVENTH SON
Released Thursday, April 4th — Biograph
THE PUNISHMENT
Released Friday, April 5th — Vitagraph
THE ILLUMINATION
Released Saturday, April 6th — Essanay
THE ROAD AGENT'S LOVE

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A STORY OF THE LONG AGO.

The scene printed herewith is of a big moment in a Thanhouser old-time romance, released Tuesday, April 9, "A Love of Long Ago." The priest in the picture had loved the girl who kneels. But he lost to her rival, whose life he had in fact saved—to save the girl unhappiness. Then he vanished from the world, entered a monastery. On a stroll near the monastery, he encounters the girl and the rival, now the husband. They do not recognize him in his frock, and he, pausing to give his blessing, affects not to know them—and passes within the monastery walls to —forget.

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Our New York office was recently favored by a visit from Mr. F. H. Trifts, manager of the "Gem" Theater, Saint John, N. B. He reports business to be in very fair shape in that city. The Gem is a house seating 700 and running straight photoplays only.

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"The Hoola Boola Glide"—Pub. by M. Witmark & Sons, New York.

"On a Beautiful Night with a Beautiful Girl"—Pub. by Gus Edwards' Song Review Co.

"Let Me Be the First One, Dearie"—Pub. by Shapiro Music Pub. Co.

"You Can Bet Your Life I Would"—Pub. by Kendis & Paley.

DeWitt C. Wheeler.

"I Love to Hear an Irish Band Upon St. Patrick's Day"—Pub. by J. Schwartz Pub. Co.

"Oh, You Beautiful Coon"—Pub. by J. Schwartz Pub. Co.

"I'd Like to Be in Peachland with a Peach Like You"—Pub. by M. Witmark & Sons.

"Under the Dreamy Moon"—M. Witmark & Sons.

A. L. Simpson, Inc.

"The Turkey Trot Glide"—Pub. by Weymann & Son, Philadelphia, Pa.

"Give It to Me"—Pub. by William Cutty, New York City.

"Jolly Dancers' Serenade"—Pub. by Chas. I. Davis, Cleveland, Ohio.

"If a Rooster Can Love So Many Little Chickens, Can't a Man Love More Than One?"—Pub. by Geo. W. Meyer Music Co., New York City.

"The Song that Reaches Irish Hearts" (The Wearing of the Green)—Pub. by The York Music Co., New York.

"Good Bye, Rose"—Pub. by Shapiro, New York.

"That Military Rag"—Pub. by Musicans' Music Pub. Co., New York.

Scott and Van Altena.

"Yankee Love"—Pub. by Ted Snyder Co.

"At the Ragtime Ball"—Pub. by Forster Music Co.

"Precious Little Thing Called Love"—Pub. by Harry Von Tilzer Music Pub. Co.

"Oh! John! John! John!"—Pub. by Harry Von Tilzer Pub. Co.

"Three Things I Love!"—Pub. by Theo. Morse Music Co.

"Please Don't Take My Lovin' Man Away"—Pub. by York Music Co.

"Chic Chic Chic"—Pub. by Jannotta & Dunn.

"Italy"—Pub. by Geo. Meyer Music Co.

"I Love You, Kid"—Pub. by Geo. H. Diamond.

"Right from My Heart"—Pub. by Daly Music Co.

"You'll Never Miss Your Mother 'Til She's Gone"—Pub. by Geo. H. Diamond.

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April 17-SAVED BY A CAT. A Thrilling Melodrama.
April 19-BILLY, THE DETECTIVE: Billy Quirk Comedy Series

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The plot revolves about a secret service man, a gang of counterfeiters and a dog. The production is remarkable for light effects, mechanical sets, and tense situations.

Billy's Nurse Released Friday, April 12.

Another Billy Quirk comedy. This is the third of the Billy Series. Get them all—"Billy's Shoes," "Billy's Grip," and now "Billy's Nurse." Billy falls in love with a nurse and in order to win her love, Billy pretends that he is ill. Can you imagine the fun with the sick man.

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LICENSED Film Stories

LUBIN.

HELLO CENTRAL (April 1).—Jack Carbitt, a young business man, enters his office and calls a number. Midred Clark, the telephone girl at the exchange, is reading a novel and does not answer. Jack gets angry, but Mildred at last hears and connects him. It is the wrong number. Jack gets in touch with central again, but Mildred proves a match for him and talks back. Jack gives it up and angrily exits to see his man personally. That evening they meet at a small social gathering at the house of a friend. Jack acquiesces to his host's request that he escort Mildred home and the first thing next morning sends a bouquet of flowers to her. Mildred is delighted and takes them to the exchange with her. Later in the day Jack tries to get a number. Central, in the person of Mildred, is so busy admiring his flowers, that she does not hear the call of duty. Jack departs for the manager's office to report that girl. Jack storms in on the manager and the latter sends for Mildred. Jack is astounded when he discovers it is Mildred. Mildred is excused, but passes by the apologizing Jack with haughty disdain. In the evening Jack goes to her home and outside the door waits her arrival. She brushes by him, but leaves the door ajar. He enters and after an appropriate punishment, makes his peace and is in the market for a ring.

SHALL NEVER HUNGER (April 4).—Tom Mullaney, hungry and forlorn, is one evening walking the main street of a small town. Tom accosts a man and asks for help. He is pushed aside. The poor derelict enters church and congregation look at him. The minister after a hymn commences his discourse. Many penitents approach the Evangelist and receive encouragement. Mullaney totters to the platform and falls exhausted. The minister and another man phone for an ambulance. The doctor examines the poor fellow and pronounces it a case of starvation. The minister returns to the platform and putting a bill in the plate, urges a collection for the derelict, which is freely responded to. Mullaney is taken to the hospital and the minister after seeing him safely cared for, procures provisions and clothes and visits Mullaney's wife and two children. He quickly gives relief to the starving family and takes them well wrapped up to the hospital. There he meets Steve Brandt, the man who assisted Mullaney out of the church. The nurses permit the family to approach the sick father and Brandt assures him that as soon as he is able to work he will give him a good job.

THE SACRIFICE (April 3).—Howard Belknap, a youth of twenty, only son of an attractive widow, while at a ball falls in love with Enid La Rose, a dancer. Howard's mother is greatly disturbed and appeals to an old friend and admirer, Henry Carlton, to save the boy. In her pertubation Mrs. Belknap agrees to marry Carlton if he is successful. Carlton tries to reason with Howard, but finding it of no use determines to win the girl himself. Howard is very angry and next day writes to Enid asking her to lunch with him. His mother discovers this and asks Carlton to prevent the meeting. Carlton asks the girl to luncheon himself and while at the restaurant Howard discovers them and creates an unpleasant scene. Carlton and Enid leave and on the way back to her apartments she is hurt in a collision between their automobile and another. Carlton takes her to her rooms and discovers that the girl has fallen in love with him. When the doctor arrives he tells Carlton that Enid will recover but though she may walk, she will never dance again. Carlton goes to Mrs. Belknap and tells her of the accident and of the helpless position in which he has placed the dancing girl. Mrs. Belknap offers to pay her a sum of money, but Carlton informs her that the accident is not all; the girl has grown to love him. Mrs. Belknap, who has already given her heart to Carlton, tells him of her own love. Carlton is greatly pained, but remains firm in his conviction that his duty lies with the young girl. He parts from Mrs. Belknap in great grief and goes back to Enid La Rose. He finds her suffering much pain, but with a smile for him; she tells him that she will never dance again. Carlton asks her to become his wife. The girl accepts.

FOOLING FATHER (April 6).—Si Baker, the young farmer, is in love with Betty Collins. Old Collins, a farmer, of Beck Corners, has other plans for his daughter. A city friend of Collins has written him that he is sending his son Harold for a visit on his farm This pleases Collins, who has hopes of getting Harold for a son-in-law. Mrs. Collins disapproves of trying to make the daughter marry a man she does not love. The mother favors Si Baker. Harold arrives at the farm, and in order to get him out of the way one evening (Si and Betty, to have a few moments to themselves), Si invites Harold to go with him on a coon hunt. Si puts a cat up in the top of a tree, then gets Harold to watch it (telling him it is a coon), while he runs to get some cartridges for the gun. While Harold is watching the tree, Si and Betty are spooning. Si bids Betty good-night, and goes home. Harold in the meantime has fallen asleep, and does not wake up until morning, when the cat jumps from the tree. Harold finds that he has been the butt-end of a joke. He finds a chance to get even, when he overhears Si and Betty planning an elopement and he at once informs the old man of their plans. While Harold is telling the old man of the elopement, he is overheard by young Collins, who immediately informs Si and Betty that the old man is on to their scheme. The affair is now laid before mother, who plans to out-wit dad. Two dummies are made and dressed to represent Si and Betty. They are placed in a buggy and started down the road. Pa and Harold have been watching and seeing the rig going down the road, lose no time in mounting horses to start after the elopers. While Pa and Harold are chasing the dummies, Ma takes Si and Betty to the minister to be married. Father does not know he has been chasing dummies until the horse walks into the water. Father and Harold rush in the water, pull the dummies from their seats and after a good wetting they find their mistake. On arriving at the house father is surprised to find mother, Betty and his new son-in-law waiting for them. There is nothing left for father to do but to take the joke good naturedly, which he does after a while, and everybody is happy.

ESSANAY.

BRONCHO BILLY AND THE GIRL (April 9).—Broncho Billy, a lawless Western renegade, reels out of the Rawhide saloon one day and comes face to face with the town preacher. The good man tries to show Broncho the error of his ways, but Broncho laughs and goes on to the Rawhide dance hall where a crowd of young people are enjoying themselves. Broncho is on the point of shooting up the place when Nan Fowler, a pretty ranch girl, takes the gun from his hand, leads him outside and secures his promise to never drink again. A week later Broncho meets Nan, accompanies her home, is introduced to her mother and made welcome. A few days following, old Fowler is given one of Nan's photos and places it safely in his wallet. He now rides to town and receives a sum of money for the sale of some cattle. Broncho sees him leave with the money and, not knowing him, follows and holds him up. In his shack, Broncho examines the contents of the wallet and discovers Nan's photo. Realizing he has robber her father, he resolutely goes to the Fowler ranch-house and returns the loot to the old ranchman. Fowler is about to have him arrested, when Nan enters and pleads for Broncho, winning her father's consent to let him go. A moment later the sheriff enters, but Fowler gets rid of him without revealing Broncho's guilt, then offers him a place on the ranch. Filled with gratitude, Broncho warmly wrings his hand and earnestly promises to make good while Nan gives thanks for his reformation.

ALL IN THE FAMILY (April 11).—Joe Slocum, a young country boy, becomes tired of the humdrum farm life and longs to make his way in the city. Old Slocum finally consents to Joe's going and the young fellow leaves. Meanwhile, Beth Winters, a country girl with ambitions to become a great sculptress, pleads with her mother to allow her to go to the city and educate herself in her chosen art. The Widow Winters finally yields and Beth leaves. The young people meet accidently in the city and, by chance secure rooms in the same boarding house. Joe now falls into bad company and loses what little money he has. He cannot pay his room rent and the landlady summons the janitor to eject him. Joe becomes frightened and seeks safety in flight up the fire escape and, quite by accident, bolts into Beth's room. They recognize each other from the first meeting and Beth learns his trouble. Out of sympathy she gives him money for his rent. Joe pays the landlady, then determines to make himself worthy of Beth. Back in the country old Slocum is injured and the Widow Winters is called in to nurse him. The old people fall in love and determine upon a city wedding. Meanwhile, Joe makes good in business and marriage with Beth is the next step. The old people arrive at the minister's rectory, are asked to act as witness for another marriage he is about to perform and astonishment reigns when they discover their own children are the other couple. The minister declares a double wedding is in order, that it is "all in the family" and happiness reigns supreme.

LONESOME ROBERT (Apil 12).—Little Robert Woods, a cripple, gazes longingly from the window each day at the children romping past. In this way he becomes acquainted with Tom Morris, a stalwart, handsome chap who is a wireless operator in the plant of Mr. Harding, a capitalist nearby. Tom interests himself in the helpless little fellow and, to please him, installs a miniature wireless outfit in Robert's bedroom and teaches him the code. Each night Tom and Robert exchange messages back and forth between the office and the bedroom, and Robert becomes very proficient. One night Harding is forced to lock a large sum of money in the office safe and Tom is left to guard it. Two thugs now force an entrance into the office, overpower Tom and leave him bound on the table that contains his wireless outfit. While the crooks are in the inner office securing the money, Tom manages to wiggle his bound hands to the sender of the outfit and laboriously ticks out a cry for help to little Robert's bedroom. Robert is awakened by the noisy sputter, and spells out the message from Tom: "Help! Help! Robbers!" Robert's cries bring his father, who is a policeman. Instantly Woods dons his uniform and rushes out to head off the ruffians before they can escape from Harding's office. Meanwhile, the robbers have gotten the money, wave it before Tom's eyes and are on the point of escaping when the door is burst open and Woods, with two brother officers, confront them with guns. Mr. Harding is summoned on the 'phone and, an hour later, little Robert is made the happiest boy in the city by a handsome reward from Harding.

UNDER MEXICAN SKIES (April 13).—Pasquale, a half-breed Mexican, secures work on the ranch of old Fowler. Fowler has a pretty daughter, Vedah, who teaches the district school. Pasquale meets the girl on several occasions and falls in love with her. She repulses his attentions and tries to show him his error in loving her, but Pasquale is determined and, one day, rides to the schoolhouse after the children are dismissed. Finding Vedah alone he again renews his attentions and is on the point of taking her in his arms when she holds aloft a crucifix and, terror-stricken, Pasquale hurriedly leaves. Vedah returns to the ranch-house and her father, noticing her agitation, finally learns of Pasquale's intended insult. Furious, old Fowler arouses the cowboys; they capture Pasquale at his shack and are about to string him up when Vedah dashes up, pleads for the Mexican's life and secures his freedom. A few weeks later Vedah attracts the attention of a young Easterner who asks her to be his wife. She refuses and, for revenge, he lures her to the shack of Pasquale's companion, who aids him. Here the Easterner is about to force her into marriage when Pasquale returns, forces his pal who guards the shack to confess what is going on, then bursts in, drives the Easterner from the place with a threat of death, and returns Vedah to her father out of gratitude for her saving his life.

VITAGRAPH.

BURNT CORK (April 8).—An amateur minstrel show is given and everybody in town attends. Some of the best known citizens take part, among them Mr. Kirkus, who provides himself with a nice box of burnt cork. His son, a mischievous little rascal, comes across it and mixes the cork with ink. The night of the show everything is carried out according to programme. Kirkus makes a hit. When it comes to washing up, old man Kirkus can't get the black off his face. He makes his way homeward disgusted. His wife doesn't know him and he is refused admittance into his own home. He lies down at his door step, waiting for morning. While lying there, a colored man, escaping from his enraged wife, sees Kirkus and steals his hat and coat, replacing them with his own. The colored woman comes along, sees, as she thinks, her husband, and belabors Kirkus with her broom. Mrs. Kirkus hears the rumpus, rushes to the door, and recognizes her 'hubby,'' and rescues him.

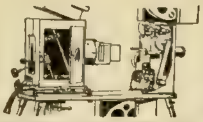
PUSHMOBILE RACES (April 8).—A very popular sport with the boys of Los Angeles, California. The pushmobiles are a boy vehicle, occupied by a happy youngster and pushed along by another. In this film they present a pretty picture, being gaily festooned and decorated with flowers, ribbons and other ornaments that make them very attractive.

AT SCROGGINSES' CORNER (April 9).—The general store at Scrogginses' Corner is the favorite lounging and meeting place for the citizens of the locality. On an eventful day a rich couple call at the store and ask Si Bunny, the storekeeper, permission to leave a bundle there, to be called for on their return. The storekeeper discovers that the bundle contains an infant. He takes it to his home and brings it up as his own.

When the child has grown up to be an attractive young girl, Lee Livingston, a traveling salesman, makes love to her and induces her to leave home with him, on pretense of a visit to his folks. Old Si is broken-hearted and would have killed Livingston if he had not been prevented. She discovers on her arrival in the city that Livingston is a rascal. She repulses him, but ashamed to go home, makes her living as an artist's model. The young artist for whom she poses falls in love with her and proposes marriage. She will not consent until she has returned to Si Bunny, the only parent she has ever known. The young sculptor escorts her to Scrogginses' Corner.

Bunny receives her with joy and gladness, for he has always hoped and longed for her return. They get his blessing and consent to their marriage. The girl's mother, who deserted her, enters and asks her daughter to go with her. Helen rejects her overtures and remains with her "daddy" until her marriage to the young artist.

HIS FATHER'S SIN (April 10).—Brought up in luxury, Dick Livingston has every chance of sowing his wild oats. His behavior angers his father and he accuses Dick of stealing and disposing of one of his bonds. He refuses to have anything more to do with Dick. Giving him a check for $5,000, he tells



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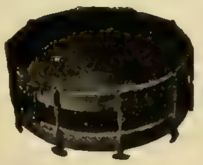

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him to depend upon himself in the future. Dick tells his sweetheart that when he has squared himself with his father he will return and marry her.

He goes into business and some time after his father meets with financial reverses, which he attributes to his son. When ruin stares Mr. Livingston in the face, Dick comes back, successful and triumphant. His father is still angry with him and bids him leave. Dick persuades his father to listen and then gives him a check sufficient to cover his losses and needs. Father and son become reconciled and Dick marries his sweetheart.

THE JOCULAR WINDS OF FATE (April 12).—Titled, but in debt, Lord Drumleigh is advised by his lawyer to marry an heiress. He recommends the daughter of Heinrich Humph, a brewer with plenty of money, but no ancestry. The brewer, out motoring with his family, discovers that his chauffeur is intoxicated and dismisses him on the spot. Humph is unable to run the machine himself. Lord Drumleigh, in his machine with his lawyer, sees Humph. The legal gent goes to his assistance, suggesting that his chauffeur will take them home. He goes back to Drumleigh and tells him to "get next" to the brewer. When the brewer reaches home, he employs Lord Drumleigh as his chauffeur, not knowing who he is. When the lord gets sight of Juliet Humph, the daughter, he is surprised and disappointed, for she is a most arrogant and homely upstart.

Mrs. DeVoe, an ambitious matron, desires to marry her daughter, Alice, a beautiful heiress, to Dickie Dewes, a priggish young man with a lineage. Alice objects and answers an advertisement inserted by the Humphs for a maid. She gets the position, meets Lord Drumleigh and they fall in love with each other. The lawyer now informs Humph who the chauffeur really is. Juliet and her parents become very deferential to him. He declares his intentions of marrying Alice, the maid, and she, surprising everyone, discloses herself to be an heiress in her own right.

CAPTAIN JENKS' DIPLOMACY (April 13).—Sir Brian, an irascible old gentleman, who suffers from gout, receives a note saying his son Gerald is very ill at college, and asking him to come to Dublin. He is too ill to go so he gets his friend, Captain Jenks, to go instead of him. Jenks finds Gerald being nursed by a pretty girl and soon discovers that Gerald is in love with her. On inquiry he finds her in every way worthy of him, but he is afraid of how Sir Brian will take it.

Gerald broaches the subject to his father and he flies into a furious rage and turns him out of the house. He will not listen to his friend Captain Jenks, when he tries to plead for them with him.

Gerald marries Mona and takes up literary work, assisted by Jenks. In course of time a son is born to Gerald and Mona, but Sir Brian will not become reconciled. Then he is taken very ill. A nurse is required and Captain Jenks contrives that Mona shall fill the position. Sir Brian admires her and learns to love her, and when she leaves, he asks her to come and see him. She returns with her child and tells him who she is. At this point Gerald enters the room and tells his father of his marriage. The heart of the old man is softened and he takes his grandson and daughter-in-law in his arms and is reconciled to Gerald, while Captain Jenks has the happiness of seeing the efficacy of his diplomacy.

CINES.

THE BRIGAND (April 9).—Jack, a dashing young fellow, resents the attentions of a soldier to Martha, his sweetheart. A quarrel ensues, and the officer is killed. To escape punishment Jack seeks safety with the brigands in the mountains.

One day he is seriously wounded in a skirmish, but is fortunately found by Martha and her father and taken to their farm.

The soldiers discover this fact, however, and a detachment comes to search the premises. By lowering the fugitive into the well, Martha and her father heroically manage to save him from capture. After many exciting adventures, the lovers succeed in leaving the country, and are finally married.

MADAME ROLAND (April 13).—Madame Roland, a woman of great personal charm and ability, was one of the most pitiable victims of that terrible uprising, the French Revolution. She is first seen scornfully rejecting the attentions of Viard, an unscrupulous fellow. Vowing vengeance, he brings charges of Royalist tendencies against her and her husband. The latter manages to make his escape, but she is arrested and taken before the Revolutionary Tribunal. There, the undaunted woman defends herself in such a manner that an acquittal is granted.

But Viard succeeds in having her arrested again upon a new charge. This time the fates are against her, and she is thrown into prison. From there she is taken on the "fatal cart" to the guillotine.

Surrounded by an angry mob of Revolutionists, she steps up to the guillotine, and, majestically bowing to the Statue of Liberty, cries out those famous words: "Oh, Liberty, what crimes are committed in thy name."

ECLIPSE.

THE SIGNAL THAT FAILED (April 10).—Pretty Lucille has two admirers, Marlowe, the commissary of the army, and Horace, the son of General Gerard. She favors the latter and the former vows vengeance. In the midst of a furious battle, Gerard receives word that the left wing of his army is being hard pressed. And the malicious Marlowe immediately rides to headquarters to report a total annihilation.

General Gerard is believed to have disgraced his country and is sentenced to death. The order is to be transmitted to the army by aerial signal. Hearing of this, Horace and his sweetheart bravely prevent the execution by destroying the signal apparatus, but are arrested and thrown into prison. Meanwhile the general turns the impending defeat into victory and triumphantly returns to liberate the courageous pair.

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KALEM.

THE TIDE OF BATTLE (April 8).—The story opens with a reception given in honor of the Confederate volunteers. Hardee, a sturdy young lieutenant, bids good-bye to his sweetheart, Alisia, who is the elder daughter of Mr. John Stafford, a representative Southern gentleman. Alisia is inclined to be coquettish and does not take the young suitor seriously. As the officer leaves for the front, he little realizes that Mystie, the younger sister of Alisia, is deeply in love with him.

A few weeks later the Staffords receive word from Hardee that within a few weeks he expects to camp near their home. Mystie utters an exclamation of delight, but Alisia displays no interest. Shortly after the receipt of Hardee's message, the Federals occupy the land surrounding the Strafford estate and make their headquarters at the house.

Hardee, anxious to visit Alisia, volunteers to act as a spy and learn the plans of the Federals. He succeeds in penetrating the enemy's lines, but his hopes are shattered when he gazes through a window and sees Alisia receiving the caresses of Denby, the Federal captain. Consumed with jealousy, the Confederate is about to shoot Denby, when Mystie appears and speaks his name. Hardee then remembers his duty and becomes alert when Mystie relates the account of a proposed attack, which she has overheard. Hardee starts back for camp to warn his comrades, when he is discovered by a sentry and severely wounded.

How Mystie saves the object of her secret love and how the intrepid girl brings victory to the Confederates by her daring and strategy make a happy conclusion to this story.

A LEAP YEAR ELOPEMENT (April 10).—Archie's parents kept him indoors and thwarted his efforts to join in the pastimes of the young folks. There came a day, however, when Archie broke the yoke and joined a skating party. This being his first acquaintance with outdoor sport, he made an exhibition of himself when he attempted to glide over the ice and Nellie, the athletic girl, came to the rescue.

Nellie was also much impressed with Archie. She wrote him a note, stating that what he needed was exercise. He met her the next day and the young couple had an invigorating run over the country road.

Several subsequent meetings took place and all had to be conducted with stealth. Nellie finally proposed to Archie and placed the engagement ring upon his finger. Archie proudly exhibited the ring to his parents and announced that in the future he would call upon his fiancée as he pleased. Father proceeded to take drastic measures and imprisoned the young man in his room.

When Nellie found that her lover did not appear, she started forth to investigate. From his window he told her of his plight. She was equal to the occasion, however, and assisted him in descending to the ground. Then they sped away. The father, hearing the commotion, followed in pursuit, but the young couple entered an ice boat and father was obliged to engage an ice auto to keep in the running. Arriving at the minister's, the ceremony was soon performed and when father put in his appearance, he was induced to give his belated approval.

THE SECRET OF THE MISER'S CAVE (April 12).—Incongruous as it may seem, Pinto, the old miser, was quite pious and maintained a little altar in his room, where he worshiped. When no one was about, Pinto would enter his secret cave, through an entrance which the altar covered, and there he would gloat over his treasures.

The grim reaper finally summoned Pinto and as he was passing away he presented his house to the church, saying it could be used as a mission. As he was about to disclose the secret of his cave, his life departed.

Many years later, Tom Mitchell became foreman of the Thomas ranch. He won the heart of Lettie, the ranchman's daughter, which infuriated Angelo, who hoped to make the charming girl his own. Angelo bided his time and when Tom was sent out with gold to pay off the hands, Angelo and his accomplices overpowered the young man among the rocks and buried him alive. Returning to the ranch, Angelo announced that Tom was a thief and had fled with the money. Lettie was not inclined to believe him, but as the days passed and no word was received from Tom, the young woman listened to the wooing of Angelo.

Fortune is always an uncertain quantity. Tom found himself in the misers' cave and was able to keep alive by drinking the old wines stored therein. He determined to fight desperately for his

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line and his efforts were rewarded when he discovered the exit which led to the room above.

Lettie was about to be united in marriage with Angelo, when there was a sudden commotion in the room, as it was noticed that the altar began to move. The startled wedding guests saw a form emerge from the depths below and Tom stood before them. Angelo was terror-stricken when he beheld his victim standing before him and while the unscrupulous schemer was led off to prison, Tom was happily married to Lettie.

EDISON.

THE SPANISH CAVALIER—(April 19).—The story deals with the love of a Spanish cavalier for a wealthy senorita of noble birth. Across the pathway of these two moves the shadow of the Spanish Inquisition with all the cruelty and ignorant conception of misguided Christianity. This noble Castilian senorita is also wooed by one of the members of the Inquisition whose suit is favored by her father. But the fair maid refuses this dazzling offer of marriage and spurns the all-powerful master of the Inquisition. Revenge soon takes the place of love within his breast and his hired spies are set to work to watch the lady. Soon this fair daughter of Spain finds her maid arrested and through torture forced to accuse her mistress of the crime of heresy, which is brought about while her brave cavalier is away to the war. The daughter is arrested at the home of the good priest and brought for trial before the Inquisition. She is condemned.

The good priest brings the news of her plight to the cavalier and together they manage her escape. but not before the priest has sacrificed his life for the sake of the two lovers.

IS HE ELIGIBLE (April 10).—A wealthy merchant gives his son, Charles Reed, the junior partnership of his well-established business as a birthday gift, and at the same time advises the young man to marry and settle down. Young Reed decides to comply with his father's request. At a ball one evening he becomes very attentive to a fashionable young lady who introduces him to her mother, Mrs. Jankins. Subsequently he calls on the young lady with a view to matrimony. He finds her father most agreeable, but Mrs. Jenkins, a would-be society leader, proves to be a stumbling block.

Accordingly she secures the services of the Blinkerton Private Detective Agency, where a female detective is detailed to present herself at young Reed's private office in the guise of a stenographer, and secure a position. She proves herself proficient as well as charming and winsome. and ere long gains the ardent admiration of young Reed, who falls desperately in love with her.

At last Mrs. Jenkins receives the long looked for report on the young man's character, which she considers quite satisfactory. She now condescends to write young Reed a letter, urging him to call—but too late, for pending her investigation he has proposed and been accepted by the other girl. Shortly after, he is met by Jenkins himself, who drags him into the house, where, to his amazement he meeth his fiancée, who is attempting to collect three hundred dollars for services rendered. It now comes to light that young Reed and the female detective are engaged to be married—to the utter dismay of Mrs. Jenkins and her daughter.

CHURCH AND COUNTRY (April 12).—The story concerns itself with the change of heart of a young preacher, whose love of liberty is none the less strong because he feels that the cloth he wears precludes his active participation in the war or even his preaching violence to his congregation. Even the girl he loves turns her back upon him because he refuses to take the offered sword and fight for his country's freedom. And then the girl chances upon a plot for the capture of General Washington by the British forces, when he shall leave Valley Forge practically unaccompanied, for a short journey into York.

Slipping out of her father's tavern she looks about for a horse so that she may warn Washington. The young minister happens by and, of course, feels that it is a man's work, and, remounting his horse, dashes off across the country for the long ride to Valley Forge. He barely escapes death at the hands of a British sentry whom he passes on the road and loses his way, but finally arrives at Valley Forge to find that Washington had already started. Frantically he remounts his horse, although completely exhausted, and dashes off after the leader of the American army. And then we see a squad of British soldiers waiting in ambush for Washington's arrival, and, just before Washington reaches them the young minister catches up with him in time to turn the General about and prevent his capture.

At Valley Forge that night he sees Washington, apparently warming his hands over a camp fire, but really offering up a prayer for the cause of the Colonies, and the young minister's eyes are opened He sees that it is a righteous cause that Washington is both fighting and praying for.

He returns to his congregation and in a splendidly dramatic scene urges them to take up arms and fight for freedom, closing his discourse by tearing open his ministerial robes and disclosing the full uniform of a Continental solider. He calls for recruits, who are immediately forthcoming. Of course, the girl forgives him for any delay now that he has become a hero.

WINNIE'S DANCE (April 13).—Winnie with her fiance, Philip, attends an evening of amateur theatricals, in the middle of which Winnie leaves him, and, to his astonishment, appears upon the stage in a dance between the acts. Philip has a decided objection to seeing her appear in public, and after watching the dance for a few minutes his anger rises to such a height that he leaves the hall. After the entertainment congratulations are much in order, but Philip has not returned to present his. Consequently Winnie accepts the escort of four or five other young men and leaves the hall. Philip returns later and, finding her gone, realizes that his anger has made a breach.

The next day he looks at her photograph, charging it with many cruelties, but the face seems to smile at him and Philip falls before the all-conquering curve of the lips he loves. He writes a note asking forgiveness, and Winnie upon receiving it, hastens to reply by messenger, but in ringing for the messenger she accidentally pulls the fire alarm. When the firemen find no fire they angrily demand an explanation. She apologizes and explains her mistake. but the irate chief denounces her roundly. Once more her smile comes to her rescue and he capitulates even to the extent of offering to deliver the note to Philip.

Just at this minute Philip appears through the window, having seen the ladder put up there, and Winnie must again smile upon both men in order to restore peace between them. Of course Philip eventually gets her note and the firemen go away happy.

SELIG.

DARKFEATHER'S STRATEGY (April 8).—The Moosehide Indians, led by their valiant chief, Graywolf, depart from their village to wage war upon their old enemies, the Frazier Rivers. Arriving in their enemy's country, they go into camp, while Graywolf and Little Panther, one of his favorite warriors, ride out to reconnoitre. Coming unexpectedly upon their enemy, they wheel their horses and attempt to escape, but Graywolf falls from his horse wounded. Little Panther rescues him. Arriving in camp, the wounds of the chief are examined, and he is placed on a hastily improvised litter, and his braves return with him to their village. Raincloud, who loves and is loved by Graywolf's daughter, Darkfeather, is dispatched upon a perilous scouting expedition. She watches his departure with fearful forebodings of his safety. Little Panther becomes enamored with Darkfeather, and, taking his secret to the chief, who, wishing to show his gratitude to Little Panther for his rescue, gladly accedes to the request of his favorite warrior. Darkfeather learns of her betrothal by her father with great sorrow and dismay; she decides to seek her absent lover's help ere it is too late. She goes to the mountains to await his return, but is seen and followed by Little Panther, who surprises her in her vigil, and angrily demands her return to the village with him to become his squaw. She resists him with force. Raincloud, returning from his mission, hears her cries for help as she struggles with Little Panther, and quickly goes to her assistance. Little Panther resents the interference of Raincloud and they battle to the death. Raincloud is victorious in the combat. Leaving their fallen foe, he goes accompanied by Darkfeather to seek forgiveness of her father. The pardon is not forthcoming, however, and he is quickly seized and bound by his angry tribesmen, while they prepare to have him expiate his crime by burning at the stake. Darkfeather strategically frees him from his bonds and, while the attention of the Indians is detracted from their prisoner by the arrival of the body of Little Panther, Darkfeather secures a horse, and, dashing to the side of Raincloud, he leaps up behind her, and they dash away to freedom.

DRIFTWOOD (April 9).—Katherine Dalton finds herself alone in a big city without friends, funds or hope of employment. Because she dares to rebuff the affronts of a ward politician, she is forced to leave her cheap rooming house and is denied admission at the city lodgings. Tired and hungry she finally joins the "bread line"—that last resort of the city's unfortunate. Here she meets Bill Hickey, a human derelict through circumstance. While wandering along the snow-covered streets, in search of a place to sleep, they suddenly come face to face with another couple. The girls stare at each other in amazement. They are exact doubles. The men do not notice this. Hickey later reads in a newspaper of the reward being offered for the return of one Katherine Kent, a wealthy merchant's daughter, and description. Katherine recognizes her passerby of the street. Hungry and cold, she tells Hickey she is going to try to palm herself off as the missing heiress. They go to the house, but the imposition is discovered and Katherine's last chance for a place to sleep vanishes. They later find the missing girl and induce her to return to her parents. When Mr. Kent hears his daughter's story, his eyes are opened to the existing conditions and the human driftwood find at last food and shelter.

THE REDEMPTION OF "GREEK JOE" (April 11).—Jim Rossi, a young miner in the Big Drift mine, is in love with Mike Noonan's daughter Mary. Noonan also works in the Big Drift. Mary returns Jim's love and would marry him, but old Mike objects because of Jim's father, "Greek Joe," whom he despises. Old "Greek Joe," at one time an honest, well-thought-of, hard working chemist, is now little more than a shiftless, drunken, ne'er-do-well. Jim tries time and again to brace up his "dad," but his efforts are of no avail. Mike and "Greek Joe" meet outside the mine one day and come almost to blows. After this episode Jim is barred from Mike's home. That incident serves to awaken in old "Greek Joe" all the latent manhood remaining, and he decides to brace up. The next day a terrific explosion occurs in the Big Drift mine and when the toll is taken Jim and Mike are found to be imprisoned in the mine. The miners hunt for blasting explosives to blow away the obstruction which restrains the imprisoned men, but find it has been stolen. The situation is critical and all hope is abandoned for saving the two miners. Joe finally induces the officials to allow him to mix a chemical explosive and, with this, he blasts away the gigantic barrier. Mike forgets his stubborness and the young couple find much happiness, not only in their own future, but in that of the redeemed "Greek Joe."

WHEN THE HEART RULES (April 12).—John Peabody, a blasé old martinet, tiring of commercial life, offers his son George a partnership in the business. George, however, is in love with his study of art, and his model Winnifred. He thanks his father for the generous offer, but explains that he prefers to stick to his painting. The father calls at the studio of his son and in a frenzy, demolishes everything in sight, humiliating the model Winnifred, and mutilating the almost finished picture of Psyche, which George is working on.

Some five years later we see George, now happily married to Winnifred and the proud possessor of a promising son, at work in his modest studio and home. We also see old John alone in his mansion, his heart hungering for the boy whom he once called son.

Moved by memories of the past the old misanthrope offers from an unknown purchaser, through an art dealer, the sum of $1,000 for his son's "Mutilated Psyche." George receives the offer, and leaves to deliver the picture. Upon his return he finds that his beloved wife has died from heart failure.

The years roll on, George and his little son struggle on in the now ill-kept studio, while old John resides in lonely solitude in his costly mansion.

One day by accident George is run over in the street by a rich man's carriage and is sent to a hospital wrapped in the rich man's overcoat. Little John discovers a card in the overcoat bearing his name and wishing to know the where and whyfor, he returns the coat himself. Needless to say, little John discovers the rich man to be his grandfather, through the mutilated picture of his mother, which adorns the old man's mantel. The reconciliation is speedy and father and son turn all their efforts toward the future of little John.

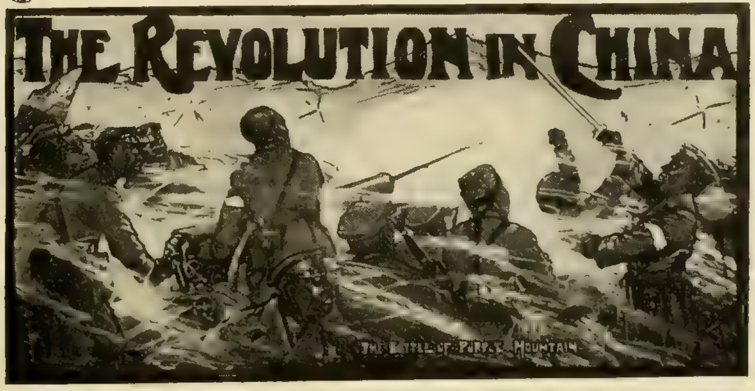
THE STORY OF A COCOANUT (April 12).—An educational picture of unusual interest showing the entire process of cocoanut raising.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

WAR THOUSANDS SLAIN IN BLOODY BATTLES WAR

HARRY BORAR

State Rights Men Wake Up!


THE REVOLUTION IN CHINA
THE BATTLE OF PURPLE MOUNTAIN

This is "The Goods!" Not a drama acted by an American Co., made up like Chinese, but "The Reel Thing." As the subject is such a good one, we've framed up the Strongest Lobby Display ever devised by a Moving Picture Showman.

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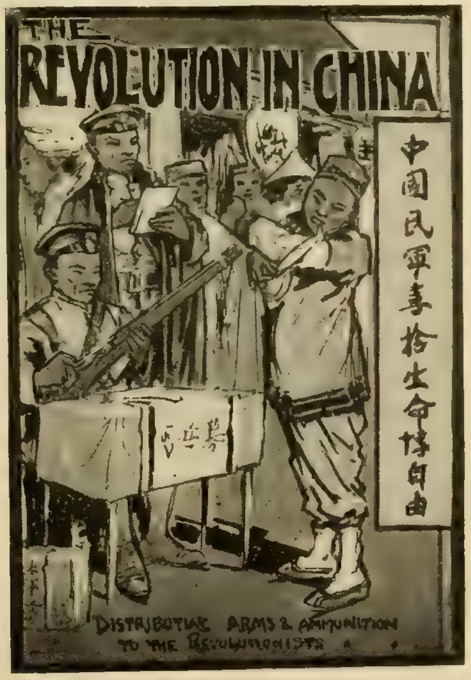
The Paper? Just the right size for display billboards and fences. The RIGHTEST KIND of reading matter ever printed.

PRICE? Wire. Don't take chances of someone else beating you to it.


THE REVOLUTION IN CHINA
中國民軍事拾生命博自由
DISTRIBUTING ARMS & AMMUNITION TO THE REVOLUTIONISTS

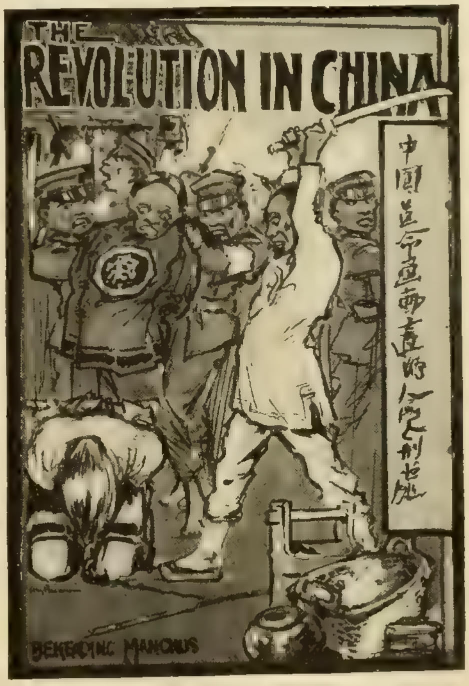
and while you are reading this we'll have closed others. DON'T WAIT till others get your territory and then kick yourself for being so slow.

DON'T PUT THIS OFF

Answer now, you may forget. It may mean hundreds of dollars to you.

WHO CAN TELL?

Procrastination is the thief of time; our Motto is Quick Sales, Small Profits. If you wish to save time, Root right in and get the money. Then SEND IN YOUR BID OR SEND FOR PRICES.


THE REVOLUTION IN CHINA
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You are the best judge of your finances and know your territory best.

Oriental Film Co., Inc.,
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We'll promise you this: We won't let price stand in the way, but be reasonable when bidding.

BIOGRAPH.

FATE'S INTERCEPTION (April 8).—The representative of an American Syndicate comes to Mexico to look over some land. While there, he, out of sheer loneliness, pays considerable attention to the little Mexican girl, at whose home he is a roomer. The girl falls deeply in love with the American, who wins her absolute confidence. When the time comes for his departure, he of course cannot take her with him, and when he says good bye, she realizes how false were his promises. Her love for the Americano now turns to bitter hate, and she agrees to marry her erstwhile sweetheart, whom she threw aside for the American, if he will avenge her wrong. This he consents to do and so follows the American to a nearby town. A boom is on and the American leaves his room at the hotel to go to the Land Office on business, leaving the gas lighted until his return. The Mexican enters to wait, and not knowing anything about gas, blows it out so as to attack in the dark. When the American returns he finds that vengeance has gone awry. At the same time, the girl, who has repented her impulsiveness, enters and sees the result of it. Still, love was to blame, and the American makes all possible reparation.

THEIR FIRST KIDNAPPING CASE (April 11).—The two sleuths, upon returning from a well-earned vacation, are solicited to aid in unveiling the mystery of a case of kidnapping. They get upon what they believe to be the trail, only to find that they have tracked down a party of health officers in charge of a child with smallpox. Their reward is their being detained at the pest-house, fumigated and quarantined for fourteen days.

HELP! HELP! (April 11).—Mrs. Suburbanite reads in the morning paper that burglars have been operating in the neighborhood and is, of course, thrown into a panic of fear, which is greatly intensified by her seeing a couple of suspicious characters loitering about outside. She locks the door and hides the key in the window seat, only to see, a few minutes later, the curtains in a state of agitation. She telephones Mr. Suburbanite, "Help! Help! Burglars are breaking in," who, after a wild chase home, finds the cause of the trouble to be a toy poodle playing behind the curtains.

C. G. P. C,

LAUGHING GAS (April 9).—This picture is a scream from beginning to end, being the story of a man with a toothache, who goes to the dentist, and having been given gas, refuses to come out of it. This leads to many exceedingly funny situations, which will put you in a good humor for a whole month and make you forget even to be grouchy about this desperately delayed spring of ours.

ABRAHAM'S SACRIFICE (April 12).—This Bible story lends itself beautifully to cinematographic representation. The story of the great love of Abraham for his son Isaac, the command of Jehovah to sacrifice his son, Abraham's compliance with God's order and the angel's intervention at the last moment to prevent the actual sacrifice, is all beautifully shown in this highly interesting film. The subject is treated with the dignity it deserves and will impress this portion of biblical history on the mind of both young and old in an entirely novel and lasting manner.

PATHE.

THE TORN NOTE (April 10).—A young man, accused of a murder he did not commit, visits his sister to obtain money. His sister's husband witnesses him leaving by the window and suspects his wife. He drives his wife from the house with their infant child, but everything is explained finally and the husband makes amends for his unjust suspicions, and firmly resolvès in his heart never again to be carried away by blind passion and risk doing an irremediable injury to those he holds most dear in life.

THE GIRL SHERIFF (April 11).—A bandit who has been flirting with a young girl kills the sheriff in a fight. The girl turns out to be the sheriff's daughter and receiving a commission from the governor to fill her father's unexpired term, she succeeds in capturing the man with whom she has been carrying on a flirtation. To do this, however, she has had to shoot him. When his body falls lifeless to the ground, she pins a note on his sleeve asking that the reward offered for his capture be used in erecting a monument to her father's (the sheriff's) memory. She then ties the body of the dead bandit on the back of her own horse and the latter carries it back to town.

UNWELCOME LOVE (April 13).—A young girl in an office of a foundry is caught in the elevator shaft and rescued by one Burns. Burns loves the little girl truly, but the proprietor's daughter loves Burns, and being of a revengeful nature, she seeks to do all the harm she can to everyone who comes between her and Burns. Ultimately everything turns out for the better and Burns and the little girl are happily married.

MELIES.

THE SWASTIKA (April 18).—Young Elk, an educated Indian, is secretly in love with Sallie, daughter of a prosperous ranchman. But his case is hopeless because Sallie's affections are already bestowed on Tom, one of the cowboys. Tom, in turn, is loved by Wana, daughter of an Indian chief, and when he makes it plain to her that he is going to marry Sallie, the Indian girl plots revenge on Sallie.

The Indians demand whiskey and tobacco from Sallie's father, and when he refuses, they declare war on the white men; Elk, fearing for the safety of the one he loves, plans to protect Sallie without betraying his tribe. He overpowers her in the woods and with a knife imprints a mysterious sign on her forehead—the Swastikt—meaning in Indian language, "Under the protection of The Great Spirit." The cowboys arrest Elk for the seeming outrage and cast him into prison.

Later the Indians, led by Wana, take Sallie captive and threaten her life unless whiskey is furnished, when suddenly the Swastika sign is discovered on her forehead. Instantly she is released and given many presents. She meets the posse, out in search of her, and explains the meaning of the sign upon her forehead. They ride at once to the prison and not only free Elk, but bestow their thanks in fitting manner.

THE GHOST OF SULPHUR MOUNTAIN (April 18).—When Bob Stanley from New York arrives in Sulphur Mountain he gets mixed up in a fight with Jose, a Mexican, and is injured. Joe, a miner, takes Bob home where his wife dresses the wound, and offers him shelter until he shall become well. Joe mistakes Mary's sympathy for Bob for love and decides to put himself out of their way. He causes an explosion, at the mine, leaves his hat and coat and makes it appear as though he has been killed.

But Mary loves Joe, and her grief at his apparent loss is great. Six months later Joe, in rags and with beard, comes back to the scene of the explosion. But his mind does not recall everything perfectly, for in his brooding he has become mentally deranged. Miners see him, and believing him a ghost, flee in fear.

Bob heads a party to investigate the place of the reported apparation and in a most unexpected manner comes face to face with his old benefactor. The man's mind slowly regains balance and he remembers that he has a wife. Bob persuades him to come back, but as they approach the house they discover a doctor just leaving. Joe enters to find his wife still longing for him, and to share with her the joy that has just come to them both—an offspring.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

HELP WANTED.

WANTED—A trap drummer with complete outfit of sound effects. Applicants must state salary. DRUMMER, care of Moving Picture World, New York City.

WANTED—A-1 ragtime piano player, for vaudeville act, for local work. Young lady or gentleman. Give age, phone number and address. Photo, snap or postal will be of assistance. Will return same. Address, BILL BECK, care of Moving Picture World, Chicago, Ill.

WANTED—Good electrician and operator; take charge of six-town circuit. Must be sober, honest and alive. Salary sure, but low. BOX 55, Chelsea, Michigan.

SITUATIONS WANTED.

OPERATOR AND ELECTRICIAN—With New York, Jersey City and Massachusetts cards. Experienced on any machine. Will work anywhere. MARR, 124 Jefferson Avenue, Everett, Mass.

AT LIBERTY—Moving picture operator with seven years' experience. Will go anywhere on a week's trial. Must prove to be a first class operator or no money. Best of references. ELMER STAMETS, Pattenburg, N. J.

AT LIBERTY—Trap drummer. Full line of traps and effects. Plays bells and cornet. Three years' experience. Address, DRUMMER, 5033 Lake Ave., Chicago, Ill.

MANAGER-OPERATOR—Seven years' experience. Wants position with reliable company who appreciate first-class men. Have machine. References. Married, sober. A-1 advertiser and poster writer. P. O. BOX 453, Watertown, S. D.

OPERATOR—Licensed, wishes position. Two years' experience, all machines. EDDIE RINCHEY, 108 Eighth Avenue, New York City.

EXPERIENCED OPERATOR—Strictly sober and reliable, with knowledge of all machines, wants position. Address, JOSEPH BIRCHER, 6008 Wentworth Avenue, Chicago, Ill.

EQUIPMENT FOR SALE.

FOR SALE—A new No. 5 Powers Cameragraph equipment. Never used. Cost $175, sell for $75 if sold quickly. Address, A. V. DECKER, Harriman, N. Y.

NEW POWERS NO. 6, with semi-portable asbestos booth. Used only fifty times. Send for description and price to, PHOTOPLAY, Philmount, N. Y.

FOR SALE—475 Hardesty anti-panic theater chairs, as good as new. 100 leather. Will sell any amount. Make offer. Address, DREAMLAND THEATER, Akron, Ohio.

EQUIPMENT WANTED.

WANTED—Set Deagan electric bells No. 310, two octaves, chromatic A to C, in A-1 condition. State price. Address, W. R. WALKER & SON, 64 South Broadway, Peru, Ind.

WANTED TO BUY—Copy of "A Fire at Sea" (old release of Kalem), "Incendiary Foreman" or any good fire film. Address, CHARLES BOWDEN, 821 West Main Street, Muncie, Ind.

WANT to hear from exchange, New York or Philadelphia, handling some feature films of two and three reels. Would like something on this line—"Colleen Bawn," "The Two Orphans," "East Lynne," "The Outcast," etc. Address, MOVING PICTURES, Lock Box 108, South River, N. J.

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THEATERS FOR SALE—Binghamton, N. Y., population 50,000. Finest and only motion picture theater on Main Street. Long lease. Ideal location. Thoroughly equipped. An opportunity. Capacity 400. Too far away for me to handle properly. GEORGE COHEN, Best Theater, Poughkeepsie, New York.

THEATERS FOR SALE—Live propositions that will stand investigation. B. C. ARMSTRONG, theater broker, Box 83A, Columbus, Ohio.

FOR SALE—All or half moving picture and vaudeville theater. Best show town in Southwest. Population 40,000. Reason for selling, have other business out of city. Address, BOX 24, Coffeyville, Kan.

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WANTED—Motion picture theaters, listed and purchasers found. Paying propositions wanted. Confidential service. Address, B. C. ARMSTRONG, theater broker, Box 83A, Columbus, Ohio.

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A SENSATION—Have exclusive rights to present Madame Berhardt in "Camille" and Madame Rejane in "Madame Sans Gene," including set of films for Middle West State. Am forced to sell cheap. Address, SENSATION, care of Moving Picture World, New York City.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
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Absolutely fireproof and portable. Can be put up and taken down in a couple of hours. Conform to all the requirements of State, City and National Board of Underwriters' regulations.

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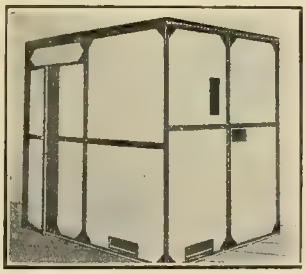

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All M. P. supplies at rock-bottom prices. If it's anything for the theatre "STERN SELLS IT."

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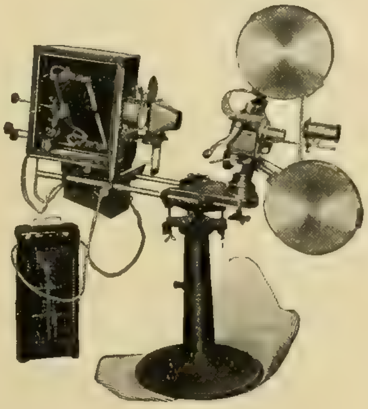

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Independent Film Stories

CHAMPION.

A CARICATURE OF A FACE (April 8).—Mr. George Fattie, proposes to and is accepted by his secretary, but he makes one condition of her acceptance, and that is there should be no mother-in-law in his house. This is a heart blow to the girl, but her mother tells her to never fear, for she'll concoct a plan whereby he'll receive her with open arms. Gladly and with joy, after the honeymoon of the Fatties, the mother and daughter get together on a plot. An artist's studio is visited and an order given to that gentleman for a dozen caricatures of the lady. The artist fulfills the order and the result is a dozen highly amusing and ridiculous caricatures.

In a weak moment, Mr. Fattie consents to permit the portrait of his wife's mother to be admitted to his home. Then suddenly he beholds from point of vantage, a face looking down on him—and such a face! Then one day he meets the original and the original was nothing like "that face," so he did not recognize her.

Later on, the original insisted on coming into his home. This he didn't want, because he had met her as a sweet thing, and didn't want his wife to get on to his flirtatious conduct. But the sweet thing insisted and he had to make the best of it—and introduced the sweet thing as his sister. Then the wife slipped forward and said, "This is my mother," and then Mr. Fattie collapsed.

THE BLUE MOUNTAIN BUFFALOES (April 8).—The Buffalo herd taken on the Blue Mountain Forest Reservation is one of the most interesting pictures of animal life ever presented, inasmuch as we are given a glimpse of the last sad remnants of what was once the pride of this continent, the mighty monarchs of the plains. The herd has been photographed close up in their New Hampshire winter quarters, that we may study with sad interest the noble creatures.

SALVATION SUE (April 10).—Jimmy Morgan is the scion of a wealthy father, but Bohemianism gets hold of him and he usually spends his monthly allowance to buy drinks for "the boys." One day, Mr. Morgan determines to end this state of affairs, and he tersely tells Jimmy to "get out and stay out" until he can sober up and be a credit to himself. Jimmy doesn't take this very seriously, so he immediately repairs to his favorite barroom, where he has a fine old time with the boys.

Sue Brown, a Salvation Army lassie, is collecting pennies when one of the half-drunken rowdies insults her. Jimmy knocks the fellow down and escorts Sue to the door, whereupon she thanks her "big brother" and disappears. Jimmy sinks lower and lower until within a month he is a bum. One day he is helped by Mr. Dorner, an aristocratic old philanthropist. Later, Sue sees an old lady run down by an auto and assists her. The lady insists on Sue accompanying her home and nursing her. She is Mrs. Dorner, the wife of the old gentleman who has assisted Jimmy.

Mr. and Mrs. Dorner and Sue become great friends. While Sue and Mr. Dorner are going their charitable rounds, they visit a very tough dive whereat Jimmy hangs out. Jimmy is asleep at a table and many toughs are idling about. In the brief moment that Sue is absent they set upon and rob Mr. Dorner. Jimmy awakens and tries to protect Mr. Dorner, but is beaten into insensibility.

Mr. Dorner and Sue then take Jimmy to the Dorner home, where he is given medical attention and brought around. Sue learns Jimmy's story and out of heartfelt sympathy for him, she goes to his father and pleads for Jimmy's forgiveness. At first Mr. Morgan is obdurate, but finally consents. All ends happily and congratulations are in order when Mrs. Dorner notices that Jimmy and Sue are oblivious of their presence. The old couple tiptoe out of the room and peek in, to find the boy and girl in each other's arms.

IMP.

BRADHURST FIELD CLUB FOUR MILE RUN (April 8).—On the evening of Saturday, March 9th, the Bradhurst Field Club of New York City had a four-mile run, which attracted a record entry of 500 and an actual starting list of over 330. The race was a handicap for a series of valuable prizes to which the Imp Flms Company donated a silver cup for the first team home.

Prominent amongst the competitors were several winners who are to compete in the Olympic Games at Stockholm next July. The following clubs entered teams: New York A. C., Irish-American, Long Island A. C., Glencoes, Pastimes, Xaviers, Mohawks, Trinitys, Morningsides, Mott Haven, and others.

The winner was Jack Gleason, of the Pastime A. C., with a handicap of 1 minute 40 seconds. Kramer, of the Long Island A. C., champion, was amongst the runners and did fast time. MacNamara, of the Irish-Americans, did the distance in 20.46, which was amateur record for the course. First team honors were won by the Morningside A. C. The reel includes pictures of Johnny Hayes, who is training several of the American contestants for the Olympic games.

FALSE TO BROTHER (April 11).—This story relates how two young men left the East for the West on the chance of returning with sufficient money to marry the girl they each loved. Each swain had his sweetheart's photograph, but unknown to the other the photograph was that of the same girl. The men for a time are estranged, because each suspects the other of stealing his sweetheart. But in the end it develops that the girl marries a third party. So in their disappointment the two young miners become great chums.

THE SECTION FOREMAN (April 8).—Edward Eagan is the foreman of a section gang on a steam railroad. The story opens with him at home at the bedside of his wife, who is dangerously ill. A physician is called and, leaving his wife with the doctor, Eagan goes out and proceeds up the track with his men to their work. The wife becomes worse and the physician decides to telegraph for the husband. He does so, and the message is delivered to Eagan. Eagan gives his men instructions and rides swiftly in the direction of his home.

While proceeding his machine is derailed. He stops and notices that the rails have spread. The fast express is about due. Eagan hesitates and his mind is filled with conflicting emotions. Placing the car on the track, he races back and summons his men. They repair the track just as the fast express rushes pass. Hastily bidding his men return to their work up the track, Eagan again mounts the vehicle and stars for home. He has his reward, for the faithful doctor, who has not left the side of the wife, allays his fears and pronounces her out of danger.

A LEAP FOR LOVE (April 13).—Arthur Law and Samuel Kingston are both aspirants for the hand of Marguerite Leonard. Kingston, however, is the favored one until he seems to be a coward in the eyes of his sweetheart. He proposes to Marguerite during the progress of a dance at her home. She accepts him and the betrothal is overheard by Law, who in a moment of passion quarrels with Kingston and strikes him. The latter, remembering the respect he owes his hostess, restrains his anger and refuses to retaliate. Cowardice is despised by the pretty Marguerite, and she breaks off the engagement. The rumor of lack of courage reaches his club, and when he arrives there, he is shunned by his fellow members.

Margerie, while on Brooglyn Bridge with young Law, looks down at the river below and in a flippant mood dares Law to leap over, even with the aid of a parachute. Law is piqued by her dare and tells his friends at the club, who make the attempt interesting for him by putting up a liberal amount of money that he will not do it. Kingston overhears the conversation and arranges to be on the boat the day the leap is made.

Law has his parachute on the bridge and he makes the jump successfully. After reaching the water, however, he is seized with a cramp and is within an ace of sinking when Kingston throws off his coat, forgetting the wrong that the drowning man has done him, and leaps to his rescue. They are both pulled up on the boat and when the exhausted man recovers his senses, he apologizes to Kingston, and thanks him for his bravery. Marguerite then realizes her mistake, and knows she cares for him alone.

MR. SMITH, BARBER (April 13).—Smith was of a sporting turn of mind, but his wife kept him thoroughly under control. Still when a man decides to deceive his better half for the purpose of getting a night off with the boys, he is generally equal to the emergency. So when Smith received a message and note from the friend whom he was shaving that a good time awaited him at the Cozy Corner Club, he arranged with the said friend to send him, Smith, a bogus telegram calling him out of town.

So Smith's wife dutifully saw hubby off to the depot and loyally returned to take Smith's place in the barber shop, whilst he was absent. A customer came in to be shaved. Mrs. Smith donned her husband's working jacket and before she had completed her task, accidently placed her hand in the pocket of the jacket, and discovered, not the telegram, which called her husband away, but a note signed "Jessie," inviting Smith to take a friend to the Cozy Corner Club that night. Mrs. Smith thereupon resolved to see things through and chooses for her plan that of disguising herself as a man. In this aspect she makes her entrance into the Cozy Corner Club, picks a quarrel with her husband, fights a duel with him, and when the hubbub is at its height, throws off her disguise and reveals herself. Thus Mrs. Smith cures her husband of his disagreeable habit of "lying in order to make himself a holiday."

NESTOR.

THE HEART OF A TRAMP (April 1).—Henry Fortman's automobile comes to a sudden stop and it's a long way home. Fortunately, there is a young tramp in the vicinity. The tramp goes to work with a vim, and the car is soon able to go on its journey. Fortman hires the tramp as his chauffeur.

"Dick," as the ex-tramp chooses to be called, looks mighty handsome and disgingué when thoroughly cleaned up and appareled in decent clothes. Thus transformed, he is presented to Mrs. Fortman. She soon becomes infatuated with the dashing young man, and later, what seemed to be but a passing fancy, changes into love.

Mrs. Fortman's love and tenderness are wasted upon desert air, for "Dick," whose heart is in the right place, remembers his benefactor and gently but firmly repulses her caresses. The woman's unwelcome attentions finally come to her husband's notice. While he debates as to whether he should discard her, "Dick" leaves a note behind and returns to the country, the open air, and the life of Trampdom.

TWO MEN AND THE LAW (April 3).—Tim, an outlaw, is entirely unsuspected, even by his best friend, the sheriff. Tim has always worn a disguise and he has shown it to but one person, Josie, the girl he loves, and who promises to marry him as soon as he turns over a new page. Josie lives with her Uncle Ben, owner of a gambling house. Tim writes her to be ready to marry him at once, as he has tackled his last job. It is the robbing of a bank, and the sheriff, who is home indulging in his favorite pastime of cards, is notified and starts out to trace the robber. He divides his men, himself setting out alone, but Tim has gotten a good start and, after taking off his disguise, he rides up to the gambling house, which Ben keeps, and secures a room for the night. As this gambling house is also a hotel, the tired sheriff also arrives and asks for a room and is told that all of the rooms are taken, but that he can bunk with Tim. He is quite satisfied and goes to bed. The next morning, however, he awakens first and is astonished to see Tim's disguise lying near his friend's bed. Upon close examination, he is satisfied that Tim has robbed the bank, as the money is in a small satchel with Tim's tools. He takes Tim's gun and commands him to surrender. Tim, taken wholly by surprise, is forced to do so, but pleads with the sheriff not to hand-cuff him or tell the people of the hotel, and he will accompany the sheriff quietly. The sheriff agrees and the men go down to breakfast, after which, much against Tim's advice, the sheriff enters the gambling room and starts to play. Cards are his one great weakness and, when once started, he plays on and on. Noon, evening, and midnight come and he never stops until not only his own money, but that which Tim returned to him from the bank is swept away. Tim finally gets the sheriff to their room, and urges him to drink. After the sheriff has fallen asleep and the gambling room closed for the night. Tim takes the sheriff's gun and his own tools and creeps cautiously down

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[illegible] blows the safe, secures the money that the sheriff lost and which belonged to the bank, and returns to his room. In the hall he meets Josie. Tim tells her what he has done and that he is returning the money to the sheriff. He enters his room, and writes a note, telling the sheriff to return the money to the bank and not to make a fool of himself again, after which he meets Josie again, and together they go away to commence life anew.

THE CUB REPORTER'S BIG SCOOP (April 6).—Thanks to the star reporter's absence, Jack Hunter, the "Cub," is assigned to interview the big sugar merchant, Henry Ford, at his country home. At the depot, he finds that a good two-mile walk separates him from the Ford mansion.

Alice Ford, the sugar magnate's daughter, is on the way to Mabel Smith's house. On a deserted road a footpad attempts to relieve Alice of her purse. The cub reporter arrives at the psychological moment and Mr. Highwayman meets his Waterloo. Alice thanks Jack and then continues on her journey. The "Cub" at last reaches his destination. A bitter disappointment awaits him. The blustering old man positively detests interviews and has no love for reporters. Disheartened and defeated, he returns to the depot, but ill-luck still pursues him—the last train has gone. Duty compels him to report to the city editor and a hunt for a telephone follows. The railroad station being closed, the nearest and only available phone is at Smith's. Thither he goes. The ringing of the bell frightens the girls. Mabel furnishes Alice with the family revolver, and tremblingly they await developments. Jack is determined to phone and he reconnoiters. If he cannot enter via the doors, why not tackle the window? He tackles it and the girls hold him up. The telephone is used, but to summon the town constable. By the time the law's representative arrives, Jack and Alice have renewed their acquaintance and are quite friendly, much to Mabel's displeasure. Alice 'phones her father and "swipes" the interview for the "Cub."

The big scoop earns Jack a salary increase, and his able write-up of the sugar deal mollifies Mr. Ford, who finally agrees to say: "Bless you, my children."

THANHOUSER.

A LOVE OF LONG AGO (April 9).—In one of the rural sections of Spain, they tell a story, handed down from generation to generation, of the brave soldier Pedro, and the sacrifice he made for his lady fair.

He was only an humble soldier, stationed at a fort, and he loved a maiden who lived in a village nearby. The girl liked him, and perhaps might have married him, had the "other man" not appeared.

The other was a stranger, who suddenly appeared in the village, and secured lodgings with the girl's mother. He quickly won the maiden's love, and they were planning to get married, when he was arrested. It happened that Pedro was the one who took him into custody, and he then learned for the first time that the girl's heart belonged to the other man.

At the fort the stranger was questioned, the belief being that he was a spy, but no documents were found in his possession. The commander of the garrison simply ordered him detained, and did not lock him in a cell. The stranger's case was desperate, however, for he really was what he was suspected of being—a spy. The girl determined to rescue him, and shot an arrow over the ramparts at night. A light cord was attached to the arrow, and to this in turn was tied a heavy rope, by means of which the prisoner could escape.

The plan worked successfully until the stranger was just starting on his perilous journey. Then Pedro discovered what was happening, and with a cry of alarm, ran forward with drawn sword. He raised his blade to cut the rope, but glancing down, saw the girl he loved, her arms raised appealingly to him. He realized that his rival's life was in his hands, and started to strike. Then, like a flash, he saw that upon him depended the girl's happiness, and he could not. On the contrary, he held back the other soldiers who would have killed the stranger, was denounced as a traitor, and finally, fighting to the last gasp, fell, supposedly dead, into the sea.

Years later, in a religious retreat, an aged monk, loved and venerated by all who knew him, died. Then the story, long a secret, was told to the world. Pedro was not killed, but narrowly escaped. He was found unconscious, washed up on the beach by a monk, who nursed him back to health and strength. Later he joined the order, and became one of its devout members.

AN EASY MARK (April 12).—She was rich and a good business woman, but she didn't look it. Her home in the country was comfortably furnished, and she lived there for choice, although property in the city was in her name. One building she owned was a city mansion, and the necessity of collecting the rent induced her to take a trip to the metropolis.

Crossing a crowded thoroughfare, she became confused, but was rescued by a polite young man, who, finding her rather upset by her experience, volunteered to escort her to her lawyer's office. There he saw a large sum of money paid over to her, and at once grew to like her the more.

The fact was that the young man was a crook, and saw a chance to make some easy money. The woman, who had taken a fancy to him, decided to be his "fairy Godmother," intending to test him out, and if he proved worthy to put him in the way of making his fortune. She was feeling most benevolent that day, and could see a popular story book ending to what promised to be a very ordinary adventure. So she listened while he told her of an excellent and cheap boarding house, went to the place with him, and was well pleased with her reception there.

The dishonest young man devoted much time to planning a way to relieve "the easy mark" of her wealth. Some were dangerous, others he regarded as "too coarse." Then Dame Fortune threw a chance in his way and he accepted it gratefully.

He found the keys of a stylish mansion, and soon proved to his satisfaction that the owner had gone abroad, and that the place was untenanted. Se he went to the woman from the country and offered her a bargain in real estate, and strangely enough the price was within her means.

It was so easy to swindle the rural visitor that as he told his pal, the boarding-house keeper, it was "like taking water from the ocean." He gave her a deed, accepted her money, and expected to be happy while it lasted.

There was one little flaw in his yarn, one fact he had overlooked and it aroused the suspicion of the "easy mark." In the very moment of victory he met defeat, and went to prison, angry at himself, the grieving because dishonesty had cost him the best chance he had ever had to make a fortune.

AMERICAN.

FIDELITY (March 25).—A faithful, devoted husband accidentally kills a man. The sentence of the court consigns him to a long term in prison. The picture swings to the wife—alone, faithful, struggling to support herself and child, and beset by an old time suitor. The suitor nearly wins—and then something happens. What and how makes an exceptionally fine reel that will appeal strongly to the sympathies of your audience.

WINTER SPORTS AND PASTIMES OF CORONADO BEACH (March 28).—You want to see beautiful Coronado—everyone does. But if you cannot see Southern California with your own eyes then see it through the eye of the motion picture camera. There's boat and auto racing, an exciting polo game, swimming races, etc.—and all on New Year's Day, 1912. Those who have never seen Southern California in the winter time will enjoy it—those more fortunate will find it equally enjoyable.

THE MAID AND THE MAN (April 1).—A tale of a wealthy bachelor, good-looking young ranchman, who went to a fashionable resort in search of adventure. And he found it—in double doses—along with a match-making mother, a scheming stock shark and a parlor maid.

THE AGITATOR (April 4).—While the foreman is absent in the city, with a train load of cattle, the ranch owner, finding himself short of men, employs a new hand. Young and extremely handsome, with a fine personality, Jack Williams makes quite an impression on the ranchowner's daughters, and he is himself attracted to the elder sister.

During his absence the foreman becomes inflamed with socialistic ideas by attending socialistic gatherings and listening to impassioned speeches by hot-headed men. He returns to the ranch with his head full of socialism and finds that the new ranch hand has made great headway with the ranchowner's daughter, whom he had hoped to win himself. He attempts to force his attentions on her, but finds them unwelcome, and when he carries it to the point of rudeness her father interferes, thereby gaining his foreman's enmity.

In order to retaliate for his suffered grievance he stirs up the cowboys with whiskey and talk gleaned from socialistic meetings.

Under his leadership the boys are ready to fight and in this dangerous mood the foreman leads a delegation to the ranchman with a demand that he divide his wealth equally among them. Reasoning and argument do not avail and the ranchman finds that of all his employees Jack Williams is the only one that remains loyal.

Finding that their demands are not complied with the cowboys prepare to fight and a desperate battle takes place between the gang, the ranch owner and Jack. The wife and daughters witness the fight and see the father wounded. Jack leads them all to a pit where they will be safe, and continues the fight alone.

A stray bullet strikes the foreman, and without a leader the cowboys soon see their folly, and hostilities cease. Jack finds that his brave defence of her father's home, has convinced the girl that he could defend one of his own and they make their plans accordingly.

CHECKMATE (April 8).—When George Grey invited his old college chum, Jim Blackwell, to Chicago, George, of course, had but little idea of the radical change that the years had made in Jim's nature or the fact that Jim had become decidedly handsome. So one day, fresh from the East, Jim blew into George's office, and a grand old reunion took place. George, of course, wanted to show Jim all the sights of his city, and naturally one of the chief sights was George's best girl. They telephoned to a little French restaurant to hold a table for them. They then repaired to George's rooms, where full dress suits were donned, and the two old friends made straightway for the home of George's best girl, Grace Harcourt. Here they were received with much pomp by the charming Miss Harcourt, who welcomed them into the library. George did not quite like the way in which Grace looked at Jim. When Jim offered to play and when Grace stood over him at the piano and they togther sang sentimental songs, George's patience began to ebb. This unfortunate state of mind was further augmented when Grace refused to answer his questions and became so interested in the conversation of his chum that she seemed oblivious to anything else in the room.

After several desperate attempts to introduce himself into the conversation, George seized his hat and coat and fled in dismay and disgust.

Meantime, Jim and Grace progressed nicely. Jim thought of the table reserved at the French restaurant, and insisted that Grace and he carry out the engagement. At the same time George was suddenly seized with an idea. He entered a telegraph office and wired a message to Jim in care of Café Noir.

Jim and Grace, reaching the café, were in the midst of a most loving tete-a-tete when the head waiter unexpectedly handed a telegram to Jim. He opened it, gasped in amazement and fainted dead away. Grace, thinking some serious calamity had befallen him, grasped the telegram and read the following message: "Twins arrived to-day. Your wife doing well."

RANCHMAN'S MARATHON (April 8).—Charley Wacher and Bob Culver were both madly enraptured with pretty Polly Daniels. They did not take young John Beverly into consideration, but Polly certainly did. When approached on the subject, Polly complained that both Wacher and Culver were much too old. This so wrought up Culver and Wacher that they decided to do a marathon. The one who could run the longest was to receive the hand of the gracious Miss Polly. So they started.

Meantime young John Beverly seized the elusive Polly and rushed her away to the minister. On their return, they met the two marathon runners, and informed them of the marriage.

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ECLAIR.

LETTER WITH THE BLACK SEALS (April 2).—When Uncle Bill passed away in the little cabin out West, all his old comrades and friends mourned his death, especially his little pal, "Kid," whom he loved as his own child. Before he died, the old man entrusted to "Kid" the delivery of his will to his niece, Kittie in New York. This will disinherits an ungrateful nephew and leaves the old man's wealth to the girl.

The nephew, learning of his ill fortune, tries to marry Kittie and when she refuses, carries her off to the rendezvous of the "Silk Mask Band," where she is finally traced by "Kid" and his pal "Kit" who have reached New York with the will. By a clever ruse, the boy hero places a decoy and rescues Kittie, the Silk Mask Band escaping in an auto, which, owing to a disengaged brake, plunges into the Hudson river.

WHITE APRONS (April 4).—A domestic science school boasts of its pretty teacher and prettier pupils. Ralph Brown, the superintendent, falls victim to the charms of Miss Beth, the teacher. Ralph becomes a dyspeptic from eating delicacies made at the school and his doctor prescribes a change of diet. Still the products of the school pour in and the distracted superintendent decides to quietly bury them in the back yard. Miss Beth, unfortunately, uses the same plot of ground to promote the growth of celery plants and when she and her class go to inspect them, finds on digging up the celery, a stack of the school's best mince pies adhering to the roots. Then the fun begins and Ralph's troubles with it. The doctor's prescription is called in to save him from the ire of the pupils and tearful Miss Beth, who finally accepts the inevitable and Ralph.

THE LAND OF DARKNESS (April 7).—Realizing that she is about to die, the mother of Claire Lenoir writes a pathetic letter to her sister, Mme. Drouard, who is a widow and lives with her only son, Louis, a workman in the mines. She implores her sister to take care of her daughter. The mother and son are inclined to welcome the poor child with tenderness.

Louis is deeply impressed with the charm of his cousin. He has a friend, Charles Marcourt, a miner like himself. He, also, is charmed by the beauty of Claire. Although he is confident of Louis' love, he cannot resist the impulse. He makes love to her in very ardent manner, asking her to marry him. She repulses Charles. Louis will be her husband.

The engagement day arrives. Charles cannot endure the happiness of his rival. Suddenly he rises and goes in the direction of the river He wants to die. Claire pursues the young man and reaching him at the water's edge, stops him from carrying out his fatal intentions.

In a sisterly manner, she pleads with him. Louis observes them while thus engaged, and misjudges the presence of his betrothed near Charles. Jealousy arises between the two men and a spirit of hatred is engendered. The hate engendered in the hearts of the two rivals continues to the bottom of the mines. The company's engineer, in making his daily tour of inspection detects the presence of fire damp and warns the workmen to leave the mine. He further advises them against opening their lamps.

Following his departure, the miners are shown leaving the mine. However the two rivals engage in an altercation and in the struggle which ensues a lamp is broken. A terrific explosion follows. Louis is uninjured but Charles is rendered helpless. Louis picks up Charles and desperately struggles on in an effort to reach a haven of safety.

The frantic miners dart here and there through dark passages and holes, while many are overcome and left dying behind. Louis is impeded in his progress by the helpless burden he carries and makes little headway. Suddenly an underground lake bursts through the shattered walls of the mine and the passageways are flooded with water. The only opening to the stairs is cut off by the deluge before Charles and Louis can escape and they are left alone with the rising tide. The wounded rival is tenderly supported by Charles who, swimming through the muddy water, succeeds in reaching a ledge where for a time they are safe.

Meanwhile the town is thrown into confusion. The dead and wounded are placed in one of the buildings nearby and there tears of joy for the living mingle with grief-stricken sobs of anguish for the dead. Claire and her aunt are among those who search the faces of the dead. The engineer bravely volunteers to take a body of men to the bottom of the mine. After penetrating many dangerous passageways the engineer finally reaches the walled-in cavity where Charles and Louis were last seen. Here they begin to dig. Louis and Charles, deprived of food and water are becoming slowly exhausted. Suddenly a faint tapping sound is borne to their ears and a wild hope that rescue is near at hand takes possession of them. With all his remaining strength, Louis picks up a piece of timber and pounds on the walls of their prison. Then they wait for an answer. They hear the responsive signal of the rescuers. In vain does Louis implore his dying friend to bear up a little longer. Charles has passed to the Great Beyond praying that Louis might be saved.

The rescuers approach nearer and nearer the imprisoned miners. Meanwhile Louis is becoming weaker and weaker. No longer is he able to answer the signals of the engineer. Outside, the rescuing party finally succeed in breaking through the wall. The engineer is the first to crawl through the opening and by the light of his lamp finds their task has been for naught. Charles and Louis are still in death.

Sadly and reverently their brother miners remove the bodies to the surface where they are tenderly laid in the chapel surrounded by lighted candles and flowers. Carefully the sad news is broken to Claire and her aunt. At the little chapel all is still and quiet save the sobs of the sorrowing.

Here the young orphan comes to mourn those who loved her too well. The engineer tenderly assures Claire of his respect and friendship and she feels a sense of protection stealing over her as she looks into his brave and honest face. That he proved a loyal and devoted husband to the orphaned girl in after years is a fact no one can deny.

LITTLE HANDS (April 9).—An escaping prisoner is befriended by a kind old lady whose little grandchild wins his heart. After struggling against the world's prejudices, to make an honest livelihood, he yields to the temptation of two old cronies. They burglarize a house, which proves to be that of his benefactress. The little child, as he enters, recognizes him with glee and through the "little hands" stretched out to him he is raised to a better manhood, and resolves to prove his worthiness for freedom and success.

A LUCKY HOLDUP (April 11).—Two brokers, partners, have a quarrel over some trivial matter and separate; they meet at a dance. Their son and daughter who are very fond of each other, are dancing together when their parents see them and forbid them to talk to one another. They plan to elope. With very little money, they go to the mountains; after two weeks they are broke. They engage with a stage driver to take them to his cabin till they are ready to go home. The driver holds them up. He finds only a dollar and turns away in disgust. The young couple conceive the idea of sending a letter to their parents to send a sum of money to the stage driver as a ransom, which is done. The two partners agree to unite in an effort to save their children. The story is carried on to a laughable conclusion.

MAJESTIC.

A DANGEROUS MODEL (April 7).—John Gray finds himself in dire need of two thousand dollars, and, by the irony of fate, he and his wife are about to attend a masquerade ball. Mrs. Chesterfield, a rich friend of the Grays, lends Mrs. Gray a diamond necklace to add to the attractiveness of her costume. Overcome by temptation, Gray takes the necklace and pawns it, being sure that he will need the money only for a day.

Gray's speculations prosper, and when his wife misses the gems, he confesses that he has borrowed them. Unfortunately he drops the pawn ticket, and it is found by Chester Devoe, an artist, who is devoted to Mrs. Gray. The wife goes to the ball, expecting her husband to come, with the necklace, and there she meets Devoe, who, with the pawn ticket as evidence, threatens exposure if she does not accept his attentions. When Gray appears, he is infuriated by Devoe's devotion to his wife, which she dares not resent.

The next day the artist summons her to his studio, a summons she obeys, in hope of recovering the pawn ticket. Devoe is absent, for the moment, and a hasty search fails to reveal the ticket to the distracted woman. To further her search she hastily takes the place and assumes the costume of a model, which Devoe has been sketching. Devoe enters, the worse for liquor, and resumes his sketching of the supposed model.

Gray, who has learned of his wife's visit, comes to the studio. Devoe denies that Mrs. Gray is there. Gray attacks him, and, in the combat that ensues, is about to be shot by Devoe, when Mrs. Gray, losing her character of a model, wrests the revolver from the artist. After a hasty explanation, Devoe is forced to return the pawn ticket, and the husband and wife depart, leaving the befuddled artist to his reflections.

A WARRIOR BOLD (April 9).—If Dick had not been so fond of Helen, and she had not been so fond of soldiers, he probably would have escaped an embarrasing, if humorous predicament. But it certainly was trying when he had called and was monopolizing Helen's attention to have Tom and Joe appear, Tom in his militia lieutenant's uniform. Of course Tom received all of Helen's attention, and was not slow to take advantage of the situation. So Dick sadly took his leave, followed by Joe, and went to Tom's room, there to await the conquering hero.

Dick bewailed his fate to his two friends, and a brilliant idea came to Tom, by which Dick could gain favor with the lady. So Tom suggested that Dick borrow his uniform, present himself to Helen, on the morrow, tell her he had joined the militia, and after winning her, trust to her love to forgive the deception.

The next evening Dick presents himself at Tom's room, where Tom and Joe await him, arrays himself in the uniform, and starts gaily forth on his quest. Then the wicked Tom writes a note, saying that he is called to the armory, and must have the uniform at once and intrusts it to the husky janitor, with instructions to return with the uniform at all hazards.

Dick duly presents himself to Helen, who is surprised and delighted at his warlike appearance. But as he is regaling her with the deeds of daring he is going to perform, in comes the janitor, with the fatal note. Naturally Dick demurs at shedding his new-found glory, especially as there is nothing else on the premises for him to wear. He begs Helen to leave him with the janitor for a few minutes. He protests to that worthy, who loses his temper, and proceeds to divest Dick of the uniform and poor Dick is forced to take refuge in an ornamental suit of armor in the room.

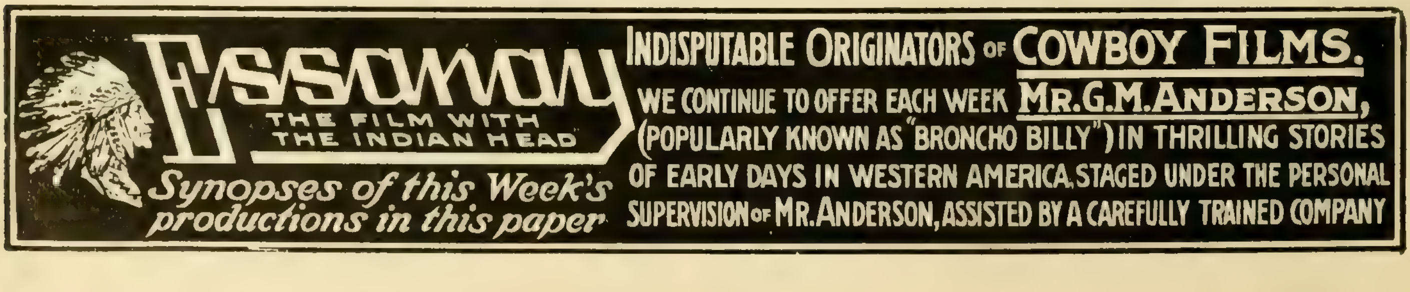
From this moment Dick's troubles come thick and fast. Helen returns, is surprised at his absence, while he remains rigid in the armor. Tom and Joe call to see how their ruse has succeeded. They are apprised of his presence in the armor by receiving a kick and a punch from the supposed ornament. They turn to the unconscious Helen, ask if they may borrow the armor to wear to a masquerade and proceed to carry poor Dick out and roll him ignominiously down stairs, there to wait until called for.

Fortunately for Dick, a burglar, or "second-story" man appears shortly on his nefarious mission. Dick promptly throws his arms around the burglar, and at the point of his own revolver, forces him to exchange his shabby clothes for the armor, telling the burglar that all will be well with him if he follows instructions. Dick returns to Tom's room, secures the uniform and returns clad in it, to Helen's house. He returns the burglar's clothes, instructs him to make a noise presently, whereupon Dick will appear and engage him in combat, in which Dick is to be the conqueror.

When Dick reappears in the drawing-room, in the uniform, and explains that he has been called away on riot duty, Tom and Joe are dumbfounded, and Helen is greatly pleased. When a noise is heard below, Dick assures the others that he will protect them, dashes down, and engages in a furious fight with the burglar. He is the victor, but refuses to take advantage of a conquered foe, gives him money, and allows him to depart. Helen turns adoringly to Dick and Tom and Joe congratulate him heartily, although they do not know how he has tricked them.

POWERS

MEETING HIS MATCH (April 9).—Nelson is peevish in nature and has always been a tyrant in his own office. He discharges stenographer after stenographer for one trifling reason after another and all in his employ fear him, with the exception of Jimmy, his office boy, who is as fresh as green paint and has a skin like a rhinocerous. Then Mary Blake comes to work for Nelson and, being the sworn enemy of all tyrants, both large and small, she proceeds to give him a practical lesson in the proper way to treat one's help. It is needless to say that she is aided in her endeavors by the ever ready Jimmy. The result is that Nelson soon loses his job as tyrant and becomes a slave—and Mary's slave at that, and Jimmy does not lose his job either, although he richly deserves it.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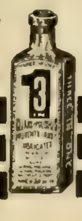

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THE WAYS OF MEN (Mar. 13).—Harry and Jack are chums, but the inevitable woman comes between them; they have a bitter quarrel over Mary. Jack marries her and the two men drift apart.

A year later, Jack and May have a child born to them and they ought to be happy, but instead, are plunged into misery, owing to the abject poverty to which they have been reduced.

Driven to desperation, Jack, against Mary's wishes, appeals to his former chum for aid for his starving wife and child. Harry, who has become a wealthy man, remembers only the wrong Jack once did him in taking from him the woman he loved, and he drives Jack from his office, empty-handed.

But Fate works strange changes and before many years these two men meet again, but under entirely altered circumstances, and Jack is proven in no wise more forgiving nor charitable than was Harry.

LUX.

BILL BECOMES MENTALLY DERANGED (April 5).—Bill suddenly becomes childish and delights in all the pranks of his boyhood days. His wife calls a doctor in and it is found that poor Bill has water on the brain. A sensational operation is performed, and comes off successfully mid much fun. The childlike innocence of silly Bill is a masterpiece of splendid comedy acting, and will cause shrieks of laughter.

AN ENJOYABLE RIDE (April 5).—A young wife is suddenly seized with grave misgivings as to her husband's fidelity. She follows him only to have her suspicions confirmed. She exchanges clothes with a lady cabdriver and waits outside the restaurant which she observed her husband enter in company with another lady. When hubby comes out and calls for a cab and takes his lady friend for a drive, he is made to feel the weight of his wife's wrath, by being driven over the most uneven of roads it is possible to find. The whole terminates in wife finding that she has made a slight mistake. Fortunately the good gentleman and his companion are feling too queer to give vent to their feelings.

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WARNER'S FEATURES.

REDEMPTION (Made by Eclair, Paris).—A young working girl, Nana Aumont, lives happily with her father and little sister. One day she is sent by her employer to deliver an order to a wealthy customer and there catches a glimpse of luxury which dazzles her. While waiting in an ante-room, she becomes drowsy and sinks to sleep among the soft cushions on an elegant couch. One of the guests, the Count of Aubiers, comes upon the child and is charmed by her innocent beauty and grace. With soft words he tells her of luxuries and riches which she does not enjoy and finally induces the girl to leave her home and come to live with him. Months pass and Nana has forgotten her people in the whirl of excitement and gayety in which she is engulfed. The Count has become greatly infatuated with the girl and showers her with costly gifts. But her sin finds her out and soon her momentary happiness is changed to sadness.

One day, while delivering a parcel to the house, Nana is confronted by her little sister, who, seeing her finery and guessing from whence it came, rushes from the house to inform her father.

The old man, care and sorrow written on his brow, flies in a rage when told of his daughter's disgrace, and straightway hurries to the home of the Count, where he finds Nana surrounded by hundreds of admirers in the spacious ballroom of the palace.

The old man raises his cane to strike his daughter when he is stricken with apoplexy and dies before Nana's eyes. After this event, the girl falls lower and lower. She becomes fascinated by a handsome café singer, and forsakes the Count when he suffers financial reverses. Then she becomes a dancer and soon grows famous.

At the Moulin Rouge all is excitement. The spacious hall is filled with thousands. "Azyade," the wonderful danseuse is the star feature of the evening. Here is presented with all its beautiful and constantly changing colors the Kaleidoscopic Dance of Inferno, in which Nana, as "Azayade," flits among the flames, apparently, while her costume changes many, many times as though by magic. During the evening, Nana's new-found sweetheart, the handsome singer, finds another girl who attracts him, and he leaves the ballroom with his new acquisition.

Nana, dressed for the street, looks in vain for her escort, while the crowd laughs knowingly at the girl, which adds to her confusion and anger.

An old gentleman approaches her and volunteers his aid and protection. Nana reluctantly accepts, little caring what happens. The friendly old man, however, proves to be a heartless adventurer, who drugs Nana's wine, and, when she falls asleep, robs her of her jewels and money, leaving her friendless and penniless. To add to her discomfiture, she is arrested on complaint of the café proprietor for not paying the bill for the wine, which the old adventurer failed to do.

The magistrate discharges Nana with a rebuke after listening to her story, warning her if she appeared before him again he would surely give her a prison sentence.

Nana sinks lower in life's strata as time wears on. We next find her dancing in a low dive. A band of ruffians precipitate a fight and a riot call is sent to the police. Nana is caught in the raid and is again brought before the magistrate with torn costume and dishevelled hair. This time she is sentenced to prison and is later escorted to a cell where she joins a half hundred other unfortunate women. Here she is subject to sudden fits of anger, culminating in a terrific fight, in which all the inmates join. The Sister Superior of St. Lazare, while visiting the prison, comes upon the belligerents and attempts to separate them. Nana, wild with fury and goaded on by the taunts of her companions, strikes the Sister on the cheek. But here she at last meets her conqueror, for the holy Sister Superior does not strike back, nor does she cry out in pain or rebuke the girl. Kind words, the first she has heard in months, are spoken to the unfortunate wretch. Every syllable burns Nana's ears like hot coals. Ashamed of her conduct, she bursts into tears. She kneels and kisses the hem of the Sister's garment, thoroughly broken. Remorse has entered the heart of the sinner.

Worn out physically and mentally, Nana is stricken with fever and is tenderly removed to the Infirmary of St. Lazare. Here, as the moonbeams stream through the window and rest on her white-robed cot, she fancies she is living her life all over again. In her hallucinations she sees her home, the palace of the count, her first false step, and every subsequent one in her wretched life of shame until she strikes in anger the good Sister Superior. She struggles furiously and is only quieted by "The Angel of the Infirmary," who comes herself to calm the poor unfortunate.

Subsequently Nana becomes well and strong, and her prison sentence over, is able to leave the infirmary. She firmly resolves to redeem her past and asks the Sister Superior to assist her to secure honest employment. The good woman sends her to one of the large hospitals armed with a letter of recommendation to the doctor in charge. Here she becomes a nurse.

Suddenly and without warning, the dread plague breaks out in the city. A man staggers into the hospital and is examined by the doctors who diagnose his case as cholera. The nurses are thrown into a panic and they all retreat in fear, excepting Nana, who bravely volunteers to nurse the patient.

Notwithstanding her terrible experiences while witnessing the awful agony of the unfortunate in his dying moments, she does not falter in her duty, but bravely closes his staring eyes and breathes a prayer for the salvation of his soul.

Thus she goes on lending her efforts to combat the plague, rarely sleeping or eating in her desire to save human lives, until the Sister Superior is stricken. Nana, almost exhausted, will allow no one to nurse the good woman but herself.

Careless of the danger she rarely leaves the pillow of the one whose merciful kindness kept her from moral destruction. She succeeds in saving the life of the Sister, but at the sacrifice of her own. Nana falls victim to the scourge and in her weakened condition cannot withstand the ravages of the dread disease. She dies surrounded by those who loved her, and, just too late, she is decorated by the Cross of the Legion of Honor, which has been conferred upon Nana for her remarkable work during the ravages of the plague.

GREAT NORTHERN.

DURING THE CARNIVALS (April 6).—Mr. Smith and Margot, the girl in his office, arrange to go to a carnival, but Mrs. Smith breaks into their tete-a-tete with an intimation that she has accepted an invitation to spend the carnival evening —with him, of course—at her aunt's house. This upsets his plans, and Margot decides to go alone to the festival. Later, however, she sends a letter to Smith telling him that if he can get to the carnival he will know her by her costume in representation of Carmen. Mrs. Smith happens to see this letter and reads the contents. Hubby determines to go, and tells his wife that business calls. Wifey implores the aid of an actress friend, who plots to bring the erring husband to his senses. She dresses as Carmen, and at the masked ball meets Mr. Smith. He begs to see her home, and she consents, providing that he goes blindfolded. This he agrees to, and is led to a waiting taxi just as his clerk hurries up and enters the vestibule. Smith is led to his own home, and when he tears the bandage off, it is to come face to face with his own wife. At first he is inclined to return to the ball, but realizing the humor of the situation, he remains at home.

RELIANCE.

A TRAGIC EXPERIMENT (Mar. 27).—Hager, an old chemist, has been for years experimenting upon a certain combination of chemicals that he expects to make his fortune with. His elder daughter Jane, disbelieves in any such consummation, but Gertrude, the younger daughter, is enthusiastic that her father will succeed. Gertrude is brought home one afternoon by a rich young promoter, Findlay, after she had sprained her ankle. Jane takes an instant dislike to Findlay, but Gertrude quickly loses her heart to him. He larns of Hager's experiment and becomes greatly interested, much to Jane's dislike. Hager promises to allow Findlay to finance the experiment, and succeeding before he expected, he has Jane phone to him to come to the laboratory at once. Findlay comes and the papers are drawn up. He takes a phial of the precious fluid with him and the other phial is placed in the safe. He is in such a hurry when he departs that Jane's further suspicions are aroused as her father will not tell her what happened between them. Hastening to get to the city Findlay breaks the phial and leaves his packing to rush back to the laboratory to get the other phial. Jane sees him rush through into the laboratory and again becomes suspicious but is called out of the room for the moment. In the laboratory Findlay finds Hager asleep and gets the other phial without disturbing him, leaving a note to the effect that he is leaving town at once, etc. Hager awakes, reads the note and tears it in half, using one half to place beneath some chemicals. Going to the sink he slips and falls, pulling down the draperies, some statuary, and knocking over the chair. Jane comes back into the parlor in time to see Findlay rush out. Later when she goes to see her father, she finds him on the floor, to all appearances dead. Gertrude is called and Jane tells her that she believes that Findlay killed her father, but Gertrude will not believe it, even after Jane finds the

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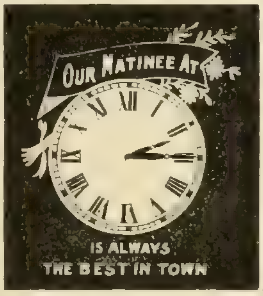

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half of the note left. As it stands, it is a denunciation of Hager and a threat to kill. Firm now in her belief that Findlay killed her father, she phones the police and a doctor, then rushes off to catch Findlay before he can leave town. She finds him and accuses him, but he does not understand. She sees his revolver and is about to shoot him when the phone rings, telling her the police are coming. They apprehend Findlay and take him back to the Hager home. In the meantime the doctor has been able to bring Hager back to consciousness and he secures the other half of the paper and explains how it all happened and Findlay and Gertrude are offered the old chemist's blessing.

THE FUR SMUGGLERS (**Mar. 30**).—Ruth Maynard lives happily with her father up in the snowbound woods near the Canadian border. Her father and Steve Phillips are fur smugglers, and have always managed to evade the watchful eyes of the customs officers. Walter Leggett, a young customs officer, vows to discover the smugglers, and through his sweetheart, the school teacher in Maynard's vicinity, decides to get on the trail of Maynard. He plans a ruse whereby he will be taken into Maynard's cabin supposedly very ill. The ruse works far better than he expected, for he manages to win the love of Ruth during his supposedly convalescent period. Steve resents Leggett's intrusion and suspects him. He gives Ruth his revolver for protection and she has no occasion to use it until Leggett leaves, making an appointment to meet her down by the river. Steve sees Leggett with the school teacher and later meets Ruth patiently waiting at the tryst. She won't believe Steve at first, then Leggett not coming, she runs home, where she discovers Leggett searching and finding the hidden furs. Securing the gun she waits for him. He discovers her purpose and wrenches the gun from her, then runs down the trail. The school teacher coming along, sees the whole affair. Leggett stumbles and in falling, shoots himself. When Steve is taxed with the killing through the fact that it was his gun that was used, he realizes that Ruth alone must be the responsible one and so shoulders the blame himself. Ruth and the teacher arrive in time to clear Steve and later she slips from her father's comforting arms to seek those of Steve—and is forgiven.

THE BIRTHDAY PRESENT (April 3).—Jones gives Brown a birthday present he has bought for his wife to keep for him until the morrow, when he will call for it. He is afraid if he takes it home his wife will find it first. Mrs. Brown sees her husband enter with a package and place it in his bureau drawer. Out of curiosity she opens it and finds a beautiful fan with a card reading: "From Darling Tootsie to Dearest Wootsie." Vowing to get even with her husband for having an affinity, she replaces the fan with a cake of soap and sends her husband off in the morning with the package under his arm in great anticipation of his condition when he returns home that night. Jones calls for the package and goes to present his wife with it. Infuriated at the insult, the wife beats him up thoroughly. Jones, thinking that Brown played a trick on him by substituting soap for the fan, goes to Brown's office and beats him up in return. Brown goes home to recuperate and his wife receives him with joy, telling him that hereafter he will let affinities alone. When he explains she is infuriated at the Jones's. Jones goes home and tells his wife that he beat up Brown for the trick, but she will not believe it until she sees Brown, so they repair to Brown's home. When the women meet there is a tornado of argument and Brown gives Jones the wink, whereat the two men repair to sideboard with their backs to the women and drink a toast. The two wives see their action, and in mutual anger at the two men, make up, which results in an all-around forgiveness, return of the present and birthday congratulations.

REPUBLIC.

CURE FOR STAGE FEVER (April 9).—Miss Hastings, a young society lady, has arrived at the conclusion that her forte and aim in life is to become a theatrical star, because somebody wrote a glowing notice of her first appearance in amateur theatricals during college days. Tom Blake, a prosperous stock broker, is in love with Miss Hastings. He has proposed many times but Miss Hastings says she will never marry until she has made a name for herself as the world's greatest actress.

Tom Blake thought the matter over and came to the conclusion to humor her whim. So he calls on Mr. Steinberg, a theatrical man, and they devise a scheme whereby Mr. Blake is willing to become an angel to the extent of handing over a couple of thousand dollars. Steinberg is told to engage Miss Reader Blair, the leading lady to head the aggregation of barnstormers.

We soon get a glimpse of the first rehearsal on the opening night at Stony Brush, New York. The audience is not very enthusiastic over the performance, and they have secured a collection of the vegetables the country store afforded. They don't take the trouble to hand these in at the stage door, but instead, they throw them over the footlights with a vim. The next morning, the country paper does not write a very glowing notice of the attraction. The receipt funds being very small, the manager of the company is compelled to wire to Steinberg for some more funds to move the company. Steinberg consulted Blake, and the reply is—"Impossible to send money, do best you can." The best they could do was to try to pacify the landlord of the hotel, but he being a "wise old owl," keeps the trunks, not only that, but gives them notice to vacate, as the Hop Growers' Convention was to be held the following week and he needed all his rooms.

We get a glimpse of the East Lynne Troupe traveling to New York by rail, taking the permission to walk the tracks of a prominent railroad. The first old woman becomes weary and falls exhausted. Miss Blair, with a sympathetic heart, comes to her succor, while the rest of the troupe are far in the lead. Miss Blair happens to see Farmer Scroggins, and appeals to the kindly old farmer and he takes them to his home, where they are marooned for several days.

Miss Blair, much against her will, is forced to write to her fiance to come and relieve her sad condition. Blake has been expecting this, and in fact is much worried that he had not heard from the East Lynne Troupe sooner. He takes the next train out and arrives at the home of Farmer Scroggins. Miss Blair, with tear-stained eyes, confesses that never again will she appear on any stage, as she has been cured of stage fever.

A TRAGIC MOMENT (**April 13**).—Clementine Boland and Benjamin Yardley love each other, but Clementine's father objects to the young man marrying his daughter. After the young man is several times ejected from the house by the father, he decides that the only alternative is that he and Clementine elope. While they are planning together the father overhears them and orders his daughter to remain in the house.

Benjamin is persistent; he gets a ladder and by that means gets Clementine out of the house unseen by the father, but they are seen by the gardener, who informs the father. Clementine and Benjamin get in carriage and start for the church. In the meantime the father gets into his auto and follows the elopers. The carriage breaks down, Clementine and Benjamin are forced to run from the father, who arrives on the scene. The father chases after the couple. After a chase Benjamin bribes a farmer to help them out, giving him some money. He tells the farmer to put the old man on the wrong track. The father arrives on the scene and the farmer informs him that the boy and girl are in his house. The father follows him to the house and the farmer gets him to enter his store-room. The father does so and the farmer immediately closes and locks the door, holding the father a prisoner.

The boy and girl run to a church and are married. The father, who has been held a prisoner for three hours, hears loud talking, and, placing his ear to the door, hears the farmer's wife pleading with her husband. The husband in a fierce voice tells her that nothing that she may say will save his life. The farmer takes his knife and sharpens it. The father, terror-stricken, believes that the farmer and his wife intend to kill him for his money. The young couple, believing that they have the laugh on father, through the window see the bloody knife in the farmer's hands, and hearing the wife upbraid him and declare "that he has killed him," the couple come to the conclusion that their papa has been killed and run to the sheriff, informing him of the tragedy.

The sheriff and some farmers go to the farmer's house. They arrive in time to see the farmer come from the house with a shovel and hear him inform his wife that "it is best that he bury him now." The sheriff, on Clementine's and Benjamin's accusation, arrests the farmer, who eventually, after some explanations, takes them behind the barn and shows them his wife's pet pig that was sick, and he was compelled to kill him.

They all go in the house and the father is released from his prison. The young people get the father's blessing, who is thankful that the outcome of the affair was not as tragic as he anticipated.

SOLAX.

THE DETECTIVE'S DOG (**April 10**).—Kitty, the six-year-old daughter of Detective Harper, finds a homeless dog. Her mother does not look with favor upon the animal, and is about to drive him away when Harper decides that they will keep the dog. A gang of counterfeiters victimize some storekeepers with bad bills. The storekeepers complain to Captain Matthews of the Police Department, and he in turn notifies Detective Harper by telephone.

He traces the gang to their headquarters in the suburbs, and as he is about to enter the house, they discover the detective. The chief enters the house and notifies his accomplices who are at work printing bad money. They plan to capture the detective, and lay a trap for him. He falls into it and they bind him in a basement chamber on a slab with an automatic circular saw attachment.

In the meantime, Mrs. Harper, on the second day of her husband's absence, worries, and the child Kitty suggests that the dog Jack, be sent to search for him. Mrs. Harper is taken with the idea and gives the dog an old coat of the detective's to scent. The dog dashes off to find the detective, locating him finally in the underground chamber, and crawling through a grated window to reach him, gnaws the rope that binds the man. The detective telephones for the police and the criminals are arrested. The dog has proved his gratitude for the kind action, and earns the gratitude of the whole family.

BILLY'S NURSE (**April 12**).—For three consecutive mornings Billy meets a young nurese. She is very pretty and naturally Billy falls in love with her. He tries to make advances, but she rebuffs him most cruelly. Now Billy is angry. He will win the girl or know the reason why. For a few minutes he ponders, looking a tthe big hospital building. A brilliant thought strikes him. Returning home, he makes his landlady believe he has been taken suddenly ill with appendicitis and writhes in supposed pain. They ring for an ambulance—the one belonging to the hospital he desires. As it drives into the hospital yard, the young nurse happens to be out front.

The moment she sees him, anger and resentment turns to pity. He is placed in her ward and when they are alone, he confesses what he has done. The girl is filled with resentment and she insists that he is a very sick man, although he doesn't know it. Billy grows frightened when she calls a consultation of physicians, who have been tipped off in advance. Solemnly they gather around him. They feel his pulse, examine him, and find that he has appendicitis and must undergo an immediate operation.

Billy is being punished for his trickery. In desperation he wraps his sheets about him and attempts to escape. The nurse discovers this and he is put back in bed. But when the worry of it all actually makes Billy sick, she in turn is frightened and nurses him through his illness, finally confessing her love.

GAUMONT.

JIMMIE CAPITULATES (April 11).—Tiny Jimmie bears all the earmarks of developing into a strong woman-hater when he reaches the age of an adult. In fact he scorns the weaker sex in general, but his sister in particular. To him, little girls seem absolutely valueless and good for nothing. In bravado fashion, Jimmie dons his soldier's uniform, strides his broom-bodied battle steed, unsheaths his pine sword and spreads terror to his little sister and Julie, the nurse, taking advantage of the absence of his mother. But alack! our mighty warrior trips over a humble little rug and bruises his face most rudely upon the kitchen floor. He forgets his bravado and weeps most cowardly. Little sister forgives her brother's contempt for females and ministers his every need while in such pain. This brings Jimmie to his proper senses whereby his views on womankind are entirely altered. In fact they are heaven's blessing in his estimation ever afterward.

A VICTIM OF CIRCUMSTANCES (**April 11**).—Amorous Algie and persevering Percival are both terribly in love. Algie's fair Imogene has sent him an invitation to dinner, while Percival's Cleopatra has given him the cold shoulder right. So deeply does Percy take to heart his sweetheart's jilting that he decides to commit suicide, and writes his dazzling Cleopatra to that effect. Algie, happening along, goes to mail the mysterious letter, but drops it from his pocket along one of the avenues where the noted Fuddleall, detective incognito, observes its fall, reads it and mistaking Algie for its writer, decides to follow and watch him lest harm occur. Poor Algie certainly is made to suffer for Fuddleall's mistake, even unto losing his own fiancée.

THE PRAIRIE ON FIRE (April 14).—Yellow Feather, the fierce, implacable Indian chieftain of the Ojibway Indians, has just received a wrist wound after an encounter with the government reserve agent over the affairs of his tribe. Although the agent's wife heals the wound, the warrior nourishes a deep-seated grievance. In revenge he sets fire to the prairie surounding the camp of the cowboys, who hurriedly round up their horses and cattle, pack their prairie schooners with their possessions and resort to the marshes for safety. On their way, they encounter the red fiends and kill them all except Yellow Feather, who in his endeavors to escape becomes encircled with the flames of his own kindling and dies a merited death.

REX.

MODERN SLAVES (April 4).—Phil Roberts and his wife were slaves. Phil was cashier for a large mercantile house that encouraged him to be dishonest by paying him twenty-five dollars a week; and it just happened that Phil didn't need much encouragement. Tom Crane, Phil's office associate and residential neighbor, working for the same salary, industrious, thrifty, ambitious, struggling to pay off the mortgage on his little home, working long hours after the others in the office had ceased their toil to earn a little extra money to make more comfortable the lives of the little wife at home and the two kiddies.

Phil Roberts and his wife were slaves; but their ideas were a little out of focus, so their poor aristocratic thoughts told them that they were free, but that the Cranes were slaves. Mrs. Crane did her own housework, Mrs. Crane wore very simple dresses. Mr. Crane never wore evening clothes, Mr. Crane didn't belong to any clubs.

Phil repeatedly invited Tom to his club, and Tom persistently declined; but once he grew tired of refusing Phil's sincere hospitality. He had to hire a dress suit, so the mortgage on the home was post-

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poted. And he was invited by a man whom he met at the club to atten a little reception he was about to give. "And bring the Mrs. along."

It meant a new gown, but Tom felt he had to maintain his respect among his new acquaintances. So again the possession of his little house was a week farther away.

While at the reception, Phil discovered that he needed a little more money than he had. He excused himself and went to the office, and there he found his employer and an accountant going over his books. He had lied, but the figures didn't and—he realized! Phil was a slave—and slaves are cowards!

So the next morning Tom found Phil's body, with the gun in his hand. And that evening they had a little talk, did Tom and his wife, and they resolved to emancipate themselves from the sinful serfdom that was claiming them, to return to the poverty that was wealth.

THE UNENDING LOVE (April 7).—His love for his invalid wife was strong, strong and tender, tender and tense; but it was a man's love, and there are things more constant. So when he met the little stage girl and she looked into his eyes in that certain way and gave him her hand with that thrilling little tremble—he forgot. He spoke to her and listened to her, and he followed the light in her eyes to the shores of sin.

That night the suffering little wife, stoic in her sorrow, her soul happy in her answered love, noticed the change and her heart grew heavy with the portent of an unknown and unguessed disaster. A few days later he told her told her he loved another. A great cry like a lost wail from desert wastes, rose up; a silent sob was born to mock the false love of man, and the broken heart in the frail frame beat a Requiem, and stopped!

A moment after her eyes closed in death, they opened into a great grandeur and glory . . . But her love for the weak man conquered her happiness, and her spirit brooded.

He married the other and the spirit of the departed one came to them and whispered in the silences, but they neither heard nor heeded. So she returned to the shores of Far-Away, and there it was given to her to master her problem in a manner to earth's children unknown and unknowable.

A few weeks later the husband entered the house to see his wife in the arms of another. He ordered the man to leave, and the weak woman went with him.

Then in the long, lonely hours, th espirit of his first wife would glide into the room and woo him with her wistful whispers, and once he heard the sound, and with a start looked for the voice in the stillness about him, and found only the hunger in his heart. Once also, obeying an impulse suggested by an inexplicable and invisible force, he took her photograph and pressed it to his lips. And again he heard the call, and God permitted him to respond.

His body fell back in the chair, and his spirit crossed the divide. And there, in the land of tomorrow he met her. Gently she took him by the hand and sweet was the smile of her triumph. And as he wandered and wondered, she led him -into the light.

Among the Exhibitors

Bryan, Tex.—Bryan is to possess another motion picture theater which will be under the proprietorship of J. M. Carson and J. B. Crumb, and will be located in the Masonic Temple.

Ladysmith, Wis.—The Opera House here will be enlarged and equipped with new furniture.

Pittsburgh, Pa.—The Penn Avenue Real Estate Co. will erect a new theater building at Penn Avenue and 7th Street, at a cost of $200,000.

Atlantic City, N. J.—Mr. Joe Cantes has sold his Star Theater, located at New York and Atlantic Avenues, and will lease another amusement house known as the Luna Theater, which will be able to accommodate 2,500.

Racine, Wis.—Plans are being prepared for a new $12,000 playhouse to be erected at a cost of $12,000.

Detroit, Mich.—Ground will be broken this week for a new theater building to be built by David Scott on Broadway, at a cost of $175,000.

Kalamazoo, Mich.—A new photoplay theater with a seating capacity of 1,100, will be erected in S. Burdick Street, to be completed by July 4th, 1912.

Nashvillo, Tenn.—W. H. Wassman, proprietor of the Crystal Theater, will be manager of a new theater to be erected at 214 Fifth Avenue.

St. Louis, Mo.—Messrs. Edward Koehn, William Stevers and Theodere Rassieur, forming the Rex Amusement and Realty Company, have signed articles of incorporation, and will engage exclusively in the exhibiting of motion pictures. This newly formed company has begun by leasing for 99 years the property situated at the Northeast corner of Grand and Lucas Avenues, on which an elaborate and commodious theater will be built. which will exhibit nothing but high-class motion pictures. The property measures 130 feet on Lucas Avenue and 100 feet on Grand Avenue. The estimate cost of this new, fascinating structure when completed, will amount to $150,000.

Houston, Tex.—J. D. Murphy has opened a moving picture theater in the Opera House on Sherman Street.

Manager Hookallo, of Xenicon Temple, Roxbury, Mass., has invented a trasparent slide ink that is in great favor with local managers. The ink is made in various colors and shows on the screen in the same color.

Portland, Oreg.—David H. Ryan will have plans prepared for the erection of a moving picture theater.

Pipestone, Minn.—L. E. Goetz has purchased the Gem Moving Picture Theater from H. J. Updegraft.

Cleveland, O.—The Marquis Amusement Company, of which Coonts & Stanbill are the heads, will build a motion picture theater here. They expect to open the playhouse in the Spring.

Langdon, N. D.—Clarence Hinck is building a motion picture theater.

Fitzgerald, Ga.—H. A. Burkhart will open a new motion picture theater in March.

Lexington, Ky.—The Berryman Realty Company has accepted plans for a motion picture theater.

Kellogg, Iowa—J. E. Craven has bought the Cameragraph Theater, and will install a new motion picture outfit.

Orlando, Fla.—Colonel Watkins has announced that he will build a motion picture theater here.

Morristown, Tenn.—A motion picture theater has been opened in the Fitzgerald Building.

Birmingham, Ala.—Julius Patterson and A. D. Moore have opened the Victoria Motion Picture Theater.

Bessemer, Ala.—The Grand Motion Picture Theater has been opened with an attractive program of up-to-date films.

Clovis, Cal.—Frank Brown and M. Hole will erect an opera house on 5th Street.

Linton, Ind.—The Linton Grand Opera House Co., capital $25,000, J. Moss, D. R. Scott and J. Justineau.

New York, N. Y.—Marcus Loew will erect a new vaudeville theatre at Avenue B and 5th Street. Will have seating capacity of 2,500.

Mulberg, Kans.—Jack Brainerd has sold his moving picture show to Mr. Wiley of Arcadia.

Eagle, S. Dak.—The foundation for the new opera house and town hall has been completed.

Keokuk, Ia.—The Angell Bros'. circuit has announced plans for a $20,000 vaudeville theater. Work will soon begin.

Colorado Springs, Colo.—Theron Crowningshield of this city has leased the Lyric Theater.

Philadelphia, Pa.—The Northwestern Theater at Broad Street and Erie Avenue is to be completely remodeled and rebuilt at a cost of $150,000. Seating capacity 2,500.

Rochester, N. Y.—Robert Simpson will erect a new theater at North and Grove Streets at a cost of $3,500.

Clarksburg, W. Va.—H. U. Crummitt has been awarded a contract for erection of a $50,000 theater.

Patterson, La.—Patterson Opera House and Realty Co. will erect an opera house to replace structures recently burned.

Wheeling, W. Va.—Atheneum Amusement Co. will erect a theater at a cost of $10,000.

Cedar Rapids, Iowa—The Lyric Theater Company. Capital, $7,000. Directors, Frank Rose, Barney Davis and E. Rose.

Incorporations

Fort Wayne, Ind.—The Wayne Amusement Company. Capital, $7,500. Directors, F. C. Young and G. F. Underhill.

Watertown, Wis.—The Davis Film Exchange. Capital, $1,000. Directors, H. I. Davis, William M. Davenport and Louise Davenport.

St. Louis, Mo.—The Kings Theater Company. Capital, $70,000. Directors, O. T. Crawford, W. A. Harvey and F. A. Keller.

Indianapolis, Ind.—The Franklin Amusement Company. Capital, $7,500. Directors, J. R. Brannen, Philip Fine and Harry Kornblum.

Louisville, Ky.—The Parkland Amusement Company. Capital, $1,000. Directors, F. L. Richards, Henry Bauer and R. Lugenbuhl.

Cincinnati, Ohio—The Bellaire Star Amusement Company. Capital, $25,000. Directors, Donato De Simone, C. Vechilla, Felix Di Geneva, Joseph Buttitta and Antonio Mogua.

Chicago, Ill.—The Vaudette Amusement Company. Capital, $2,500. Directors, W. W. Watts, Emma E. Watts and Grace B. Cummings.

Grand Rapids, Mich.—The Vaudette Incorporation Company. Capital, $7,000. Directors, Frank Rose, Barney Davis and Evelyn Rose.

Chicago, Ill.—The Majestic Film Service Company. Capital, $25,000. Directors, C. J. Hite, George F. O'Malley and T. H. Hewitt.

Cincinnati, Ohio—The Guardian Amusement Company. Capital, $10,000. Directors, Max Marcus, Jake Sololovitz and A. B. Bernstein.

Cincinnati, Ohio—The Marquis Amusement Company. Capital, $10,000.

St. Louis, Mo.—The Russell Amusement Company. Capital, $2,000. Directors, Daniel S. Fishell, Benjamin Freedman and Julius First.

St. Louis, Mo.—Irwing Amusement Company. Capital $4,000. Directors, O. B. Week, Anselm I. Miller and Irwing W. Peugler.

Farmersville, Ill.—The Farmersville Opera House. Capital, $6,000. Directors, Paul McWilliams, D. P. Sedentop and J. E. Wheaton.

Milwaukee, Wis.—The Fern Amusement Company. Capital, $25,000. Directors, John Haushalter, Earnest Langemank and W. F. Maertz.

Pittsfield, Mass.—The Pittsfield Theater Company. Capital, $25,000. Directors, L. J. Minahan, Edward Bollwood and Daniel England.

Boston, Mass.—The Gem Amusement Co. Capital, $50,000. Directors, Charles B. Reed and Lyman C. Fisher.

North Attleboro, Mass.—The Star Key Theater Company. Capital, $50,000. Directors, Edgar R. Starky, Thomas F. Coady and H. Young.

Cleveland, Ohio.—The Marquis Amusement Company. Capital, $10,000. Directors, William H. Coants, Carl F. Ford and Francis B. Marvin.

Cincinnati, Ohio.—The Toledo Amusement Company. Capital, $10,000. Directors, B. I. Barley, Lawrence F. Conway, W. W. Alderdyse, Fred Holderman and F. C. Wenzel.

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MAJESTIC.

Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........
Mar. 10—The Closed Bible (Dr.)..........
Mar. 12—The Unwilling Bigamist (Com.)......
Mar. 17—The Better Influence (Dr.)..........
Mar. 19—Leap Year (Dr.)..........
Mar. 24—The Eternal Masculine (Com.)......
Mar. 26—Opportunity (Dr.) ....
Mar. 31—The Lighted Candle (Dr.)..........
Mar. 31—The Lighted Candle (Dr.)..........
Apr. 2—Keep Quiet (Com.)..........
April 7—A Dangerous Model (Dr.)..........
April 9—A Warrior Bold (Com.)..........

NESTOR.

Mar. 18—The Feudal Debt (Dr.)..........
Mar. 20—A Pair of Jacks (W. Com.-Dr)......
Mar. 23—Over a Cracker Bowl (Com.)........
Mar. 23—Santa Fe (Scenic) ....
Mar. 25—Romance of a Gambler (Dr.)........
Mar. 27—Across the Sierras (W. Dr.)..........
Mar. 30—The Bachelor and the Baby (Com.)..
Apr. 1—The Heart of a Tramp (Dr.)..........
Apr. 3—Two Men and the Law (W. Dr.)......
Apr. 6—The Cub Reporter's Big Scoop (Com.)
April 8—The Torn Letter (Dr.)..........
April 10—The Renegade (W. Dr.)..........
April 13—In Dry Territory (Com.)..........

POWERS.

Mar. 9—The Mystery (Dr.)..........
Mar. 12—The Power Behind the Throne (Dr.)..
Mar. 16—Sogarth Aroon (Dr.)..........
Mar. 19—Tender Hearted Mike (Com.-Dr.)......
Mar. 19—Scenes of Richmond (Scenic)..........
Mar. 23—Her First Assignment (Com.)........
Mar. 26—His Daughter's Loyalty (Dr.)........
Mar. 30—Who's Who? (Com.)..........
Apr. 2—The Joy Ride (Com.)..........
Apr. 6—The New Village Doctor (Com.).......
Apr. 6—Mexican Border Defenders (Military)
April 9—Meeting His Match (Com.)..........
April 13—The Ways of Men (Dr.)..........

RELIANCE.

Feb. 24—A Child's First Love (Dr.)..........
Feb. 28—Bedelia and the Suffragette (Com.)..
Mar. 2—The Duel (Dr.)..........
Mar. 6—The Yeggman (Dr.)..........
Mar. 9—The Better Man (Dr.)..........
Mar. 13—The Ruling Passion (Dr.)..........
Mar. 16—Bedelia's "At Home" (Com.-Dr.).....
Mar. 20—Hide and Seek (Dr.)..........
Mar. 23—Jealousy (Dr.) ....
Mar. 23—Up From the Primitive (Edu.)......
Mar. 27—A Tragic Experiment (Dr.)..........
Mar. 30—Fur Smugglers (Dr.)..........
April 3—Birthday Present (Dr.) ....
April 3—Raising Alligators (Ind.) ....
April 6—Mother (Dr.) ....

REPUBLIC.

Mar. 9—A Brand from the Burning (Dr.)....
Mar. 12—Two Men (Dr.)..........
Mar. 16—The Scar (Dr.)..........
Mar. 19—A New Lease on Life (Dr.)..........
Mar. 23—The Face at the Window (Dr.).......
Mar. 26—An Ex-convict's Ordeal (Dr.)........
Mar. 30—Life or Gold (Dr.)..........
Apr. 2—Two Women (Dr.)..........
Apr. 6—A Dual Personality (Dr.)..........
April 9—Cure for Stage Fever (Dr.)..........
April 13—A Tragic Moment (Dr.)..........

REX.

Feb. 22—Under Her Wing (Dr.)..........
Feb. 25—The End of the Circle (Dr.)..........
Feb. 29—The Final Pardon (Dr.)..........
Mar. 3—Through Flaming Gates (Dr.).........
Mar. 7—Making Heroes (Vocational)..........
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.)..........
Mar. 17—In Payment Full (Dr.)..........
Mar. 21—The Price of Money (Dr.)..........
Mar. 24—The Strength of the Weak (Dr.)......
Mar. 28—Love's Four Stone Walls (Dr.)......
Mar. 31—The Light on the Way (Dr.)........
April 4—Modern Slaves (Dr.) ....
April 7—The Unending Love (Dr.)..........

SOLAX.

Mar. 1—Blighted Lives (Dr.)..........
Mar. 6—Sealed Lips (Dr.)..........
Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.)..........
Mar. 15—Falling Leaves (Com.)..........
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)..........
Mar. 20—Count Henri, the Hunter (Com.)....
Mar. 22—The Child of the Tenements (Dr.).....
Mar. 27—Billy's Shoes (Com.)..........
Mar. 29—Handle With Care (Com.)..........
Apr. 3—The Witch's Necklace (Dr.)..........
Apr. 5—Billy's Troublesome Grip (Com.)......
April 10—The Detective's Dog (Com. Dr.)....
April 12—Billy's Nurse (Com.) ....

THANHOUSER.

Feb. 23—A Message from Niagara (Dr.).......
Feb. 27—The Guilty Baby (Dr.)..........
Mar. 1—The Arab's Bride (Dr.)..........
Mar. 5—Extravagance (Dr.)..........
Mar. 8—His Great Uncle's Spirit (Dr.).......
Mar. 12—Flying to Fortune (Dr.)..........
Mar. 15—The Poacher (Dr.)..........
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)..........
Mar. 29—My Baby's Voice (Dr.)..........
Apr. 2—The Star of the Side Show (Dr.)......
Apr. 5—The Girl of the Grove (Dr.)..........
April 9—A Love of Long Ago (Dr.)..........
April 12—An Easy Mark (Dr.)..........

GREAT NORTHERN SPECIAL FEATURE FILM CO.

Feb. 5—A Victim of the Mormons..........
Feb. 27—The Nihilist's Conspiracy..........
Mar. 18—The Call of a Woman..........
Apr. 8—Cell No. 13 (3 reels) (Dr.)..........
April 6—During the Carnivals (Com.).........

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Nov. 20—Love and Aviation (Dr.)..........
Nov. 20—Zigomar (Dr.)..........
Dec. 18—The Love Chase (Com.)..........

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LICENSED Release Dates

BIOGRAPH.

Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)............
Mar. 4—A Siren of Impulse (Dr.)..............
Mar. 7—A String of Pearls (Dr.)..............
Mar. 11—A Spanish Dilemma (Com.)............
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.).................
Mar. 18—The Root of Evil (Dr.)..............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.)......................
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)
Mar. 28—The Girl and Her Trust (Dr.).......
Apr. 1—Oh, Those Eyes (Com.)............
Apr. 1—Those Hicksville Boys (Com.)......
Apr. 4—The Punishment (Dr.)..............
April 8—Fate's Interception (Dr.)............
April 11—Their First Kidnapping Case (Com.).
April 11—Help! Help! (Com.) ....

CINES.
(G. Kleine.)

Mar. 2—A Sister's Stratagem (Com.)..........
Mar. 5—The Chauffeur (Com.-Dr.).............
Mar. 5—Lucca, Italy (Scenic)..................
Mar. 9—The Moorish Bride (Dr.)............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.)..................
Mar. 16—Zoological Gardens in Rome (Sc.)....
Mar. 19—Father's Toothache (Com.)...........
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)...................
Mar. 26—Reunited (Dr.) ....
Mar. 26—Pisa, Italy (Scenic)..................
Mar. 30—A Christian Slave (Dr.).............
Apr. 2—Naming the Baby (Com.)..........
Apr. 2—Assissi, Italy (Sc.)..................
Apr. 6—Love and Hypnotism (Dr.)..........1000
April 9—The Brigand (Dr.) ....
April 13—Madame Roland (Hist. Dr.).........

EDISON.

Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.)............. 380
Mar. 5—Lost—Three Hours (Com.)...........1000
Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.).............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460
Mar. 12—The Baby (Com.).......................1000
Mar. 13—Her Polished Family (Com.)..........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.)..................1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400
Mar. 26—The Lighthouse Keeper's Daughter (Dr.) 1000
Mar. 27—Percival Chubbs and the Widow (Com.) 1000
Mar. 29—How Washington Crossed the Delaware (Hist.-Dr.).....................1000
Mar. 30—A Funeral that Flashed in the Pan (Com.) 1000
Apr. 2—The Mine on the Yukon (Dr.)......1000
Apr. 3—Two Knights in a Barroom (Com.)..1000
Apr. 5—Charlie's Reform (Dr.)..............1000
Apr. 6—Rowdy and His New Pal (Com.-Dr... 675
Apr. 6—Dr. Brompton Watt's Age Adjuster (Com.) 325
April 9—The Spanish Cavalier (Dr.)..........1000
April 10—Is He Eligible (Com.)................1000
April 12—Church and Country (Dr.)........... 990
April 13—Winnie's Dance (Com.) 1000

ESSANAY.

Mar. 1—Do Dreams Come True? (Com.)......1000
Mar. 2—The Ranch Girl's Mistake (Dr.)......1000
Mar. 5—The Turning Point (Dr.).............1000
Mar. 7—Getting a Hired Girl (Com.).........1000
Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.).............
Mar. 9—A Romance of the West (Dr.).......1000
Mar. 12—The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)...................1000
Mar. 16—The Bandit's Child (Dr.)............1000
Mar. 19—Out of the Depths (Dr.)..............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)..........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Mar. 30—An Arizona Escapade (Dr.)...........1000
Apr. 2—Cured (Com.).........................1000
Apr. 4—A Lucky Mix (Com.).................1000
Apr. 5—Teaching a Liar a Lesson (Com.)..1000
Apr. 6—A Road Agent's Love (Dr.)..........1000
April 9—Broncho Billy and the Girl (Dr.)....1000
April 11—All in the Famiy (Com. Dr.)........1000
April 12—Lonesome Robert (Dr.) 1000
April 13—Under Mexican Skies (Dr.)..........1000

KALEM.

Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Pennance (Dr.)...........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)..............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000
Mar. 18—Reconciled by Burglars (Com.)......
Mar. 18—The Kalemites Visit Gibraltar (Sc.)..
Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000
Mar. 25—The Trail Through the Hills (Dr.)...1000
Mar. 27—Outwitting Father (Com.)..........
Mar. 27—The Kidnapped Conductor (Com.)....
Mar. 29—The Banker's Daughter (Dr.).......1000
Apr. 1—Jean of the Jail (Dr.)..............1000
Apr. 3—The Spanish Revolt of 1836 (Hist.-Dr.)1000
Apr. 5—The Schoolma'm of Stone Gulch (Com.)1000
April 8—The Tide of Battle (Hist. Dr.)......1000
April 10—A Leap Year Elopement (Com.).....1000
April 12—The Secret of the Miser's Cave (Dr.).1000

LUBIN.

Feb. 21—In Dis-a-Countree (Dr.)..............1000
Feb. 22—Her Heart's Refuge (Dr.)...........1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.)................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
Mar. 4—Fishing In Florida (Vocational)......
Mar. 4—The Baby Tramp (Com.).............
Mar. 6—My Princess (Dr.)..................1000
Mar. 7—The Handicap (Dr.)..................1000
Mar. 9—Mother Love (Dr.)...................1000
Mar. 11—Tough Guy Levi (Com.).............
Mar. 11—Wifey's Ma Comes Back (Com.)......
Mar. 13—His Wife's Mother (Dr.).............1000
Mar. 14—The Price of a Silver Fox (Dr.)......1000
Mar. 16—The Preacher and the Gossip (Com.)..1000
Mar. 18—The New Constable (Com.)..........1000
Mar. 20—The Surprise Party Surprised (Com.)..1000
Mar. 21—A College Girl (Dr.) 1000
Mar. 23—The Revolutionist (Dr.)...............1000
Mar. 25—Hoodooed (Com.) ....
Mar. 25—Her Uncle John (Com.-Dr.).........
Mar. 27—Rice and Old Shoes (Dr.)...........1000
Mar. 28—Nutty's Game (Com.)................ 400
Mar. 28—Tim and Jim (Com.)................. 600
Mar. 30—The Social Secretary (Dr.)..........1000
Apr. 1—Hello, Central! (Dr.)................1000
Apr. 3—The Sacrifice (Dr.)..................
Apr. 4—Shall Never Hunger (Dr.)............
Apr. 6—Fooling Father (Com.)..............
April 8—The Reformation of Kid Hogan (Dr.).1000
April 10—A Pie Worth While (Com. Dr.)......1000
April 11—That Chicken Dinner (Com.).........
April 11—His Little Sister (Com.).............
April 13—California Ostrich and Pigeon Farms (Ind.) ....
April 13—The Alligator Farm (Ind.)..........
April 13—Becky Gets a Husband (Com.)......

MELIES.

Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)...................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000

ECLIPSE.
(G. Kleine.)

Feb. 28—Cousin Bill (Com.)..................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)..............
Mar. 13—The Sentry on Guard (Dr.)...........1015
Mar. 20—The Song of the Gypsy (Dr.).........
Mar. 27—True Love (Dr.)......................1000
Apr. 3—Taken By Surprise (Com.)............
Apr. 3—Scenes in Amsterdam (Sc.)..........
Apr. 3—Transformation of Scrap Iron (Ind.).
April 10—The Signal That Failed (Dr.)........1000

PATHE.

Mar. 2—His Mexican Sweetheart (Dr.)........
Mar. 4—Pathe's Weekly, No. 10, 1912 (Topical)
Mar. 6—Cholera on the Plains (Am.-Dr.)......
Mar. 7—Buster's Nightmare (Am.-Com.)......
Mar. 8—Small Trades in Havana (Ind.)......
Mar. 9—How the Play Was Advertised (Am.-Com.) ....
Mar. 11—Pathe's Weekly No. 11, 1912 (Top.)
Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fire Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Mar. 14—When Duty Calls (Am.-Dr.)..........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.).........
Mar. 21—The Wrong Bride (Dr.)...............
Mar. 23—The Rival Constables (Com.).........
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fore Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Apr. 1—Pathe's Weekly No. 14, 1912 (Topical)
Apr. 3—Tiger's Claws (Dr.)..................
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 6—The Sins of the Father (Dr.)........
April 8—Pathe's Weekly No. 15—1912 (Top.)
April 10—The Torn Note (Am. Dr.)...........
April 11—The Girl Sheriff (Dr.)..............
April 13—Unwelcome Love (Dr.) ....

C. G. P. C.

Mar. 1—Hunting Bears in Malaya (Scenic)....
Mar. 5—The Six Little Drummers (Com.-Dr.)
Mar. 7—Starfish, Sea Uuchins and Scallops (Educational) ....
Mar. 8—An Episode of the Hundred Years War (Hist.-Dr.)....................
Mar. 12—The Poison Cup (Dr.)................
Mar. 12—The Rell Brothers (Acrobatic)........
Mar. 13—Daix and His Dog (Acrobatic)........
Mar. 15—The Coin of Fate (Dr.)..............
Mar. 19—The Dog Detective (Dr.).............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)...........
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....
Mar. 26—Radgrune (Dr.).......................
Mar. 29—That Terrible African Hunter (Com.)
Mar. 29—Winter on the Baltic Sea (Scenic)..
Apr. 2—The Clemency of Isabeau (Dr.)......
Apr. 5—The Cardinal's Gift (Dr.)............
April 9—Laughing Gas (Com.) ....
April 9—Wrasses, Dog Fish, Sole and Gurned (Edu.) ....
April 12—Abraham's Sacrifice (Biblical) ......
April 12—The Cataracts of Elkfarleo (Sc.)....

SELIG.

Mar. 1—As Told by Princess Bess (Dr.).......1000
Mar. 4—The Shrinking Rawhide (Dr.)........1000
Mar. 5—The Ace of Spades (Dr.).............1000
Mar. 7—The Brotherhood of Man (Dr.).......1000
Mar. 8—Hypnotized (Com.) 1000
Mar. 11—A Crucial Test (Dr.)..................1000
Mar. 12—Bounder (Dr.)........................1000
Mar. 14—The Slip (Dr.).........................1000
Mar. 15—Across the Isthmus of Panama in 1912 (Top.) 1000
Mar. 18—The Girl of the Lighthouse (Dr.)....1000
Mar. 19—The "Epidemic" in Paradise Gulch (Com.) 1000
Mar. 21—The Ones Who Suffer (Dr.)...........1000
Mar. 22—The Junior Officer (Dr.)..............1000
Mar. 25—Sons of the North Woods (Dr.)......1000
Mar. 26—The Hobo (Dr.) 1000
Mar. 28—A Waif of the Sea (Dr.)..............1000
Mar. 29—All on Account of Checkers (Com.)..1000
Apr. 1—His Chance to Make Good (Dr.)....1000
Apr. 2—Tenderfoot Bob's Regeneration (Dr.)..1000
Apr. 4—Me and Bill (Dr.).....................1000
Apr. 5—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.)........ 500
Apr. 5—With the Boys of the Figure Two (Sporting) 500
April 8—Darkfeather's Stategy (Dr.)..........1000
April 9—Driftwood (Dr.) 1000
April 11—The Redemption of "Greek Joe" (Dr.) 1000
April 12—When the Heart Rules (Dr.) 750
April 12—The Story of a Cocoanut (Edu.)..... 150

VITAGRAPH.

Mar. 8—How States Are Made (W. Dr.)......1000
Mar. 9—Mrs. Carter's Necklace (Dr.)........1000
Mar. 11—First Woman Jury in America (Com.).1000
Mar. 12—The Five Senses (Com.).............. 300
Mar. 12—A Story of the Circus (Dr.).......... 700
Mar. 13—Mrs. 'Enry 'Awkins (Dr.)...........1000
Mar. 15—The Great Diamond Robbery (Com.)..1000
Mar. 16—"Sunset," or Her Only Romance (Dr.)1000
Mar. 18—The Black Wall (Dr.)................1000
Mar. 19—The Old Silver Watch (Dr.)..........1000
Mar. 20—The Two Penitents (Dr.).............1000
Mar. 22—Mr. Bolter's Infatuation (Com.)......1000
Mar. 23—Her Forgotten Dancing Shoes (Com.).. 500
Mar. 23—Taft and His Cabinet (Topical)...... 500
Mar. 25—The Price of Big Bob's Silence (Dr.).1000
Mar. 26—His Mother's Shroud (Dr.)...........1000
Mar. 27—The Governor Who Had a Heart (Dr.).1000
Mar. 29—The Haunted Rocker (Com.)......... 500
Mar. 29—The Suit of Armor (Com.).......... 500
Mar. 30—Nemesis (Dr.) ....1[illegible]
Apr. 1—The Star Reporter (Dr.)............ 656
Apr. 1—His Mother-in-Law (Com.).......... 346
Apr. 2—She Never Knew (Dr.)...............1000
Apr. 3—The Seventh Son (Dr.)...............1000
Apr. 5—The Illumination (Biblical)...........1000
Apr. 6—The Unknown Violinist (Dr.).......1000
April 8—Burnt Cork (Com.) 800
April 8—Pushmobile Races (Sporting)........ 200
April 9—At Srogginses' Corner (Dr.)..........1000
April 10—His Father's Sin (Dr.)...............1000
April 12—The Jocular Winds of Fate (Com.)..1000
April 13—Captain Jenks' Diplomacy (Com.)....1000

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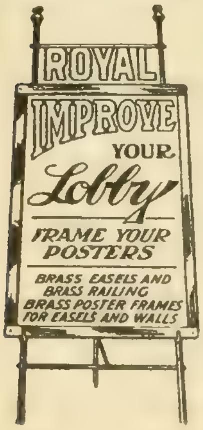
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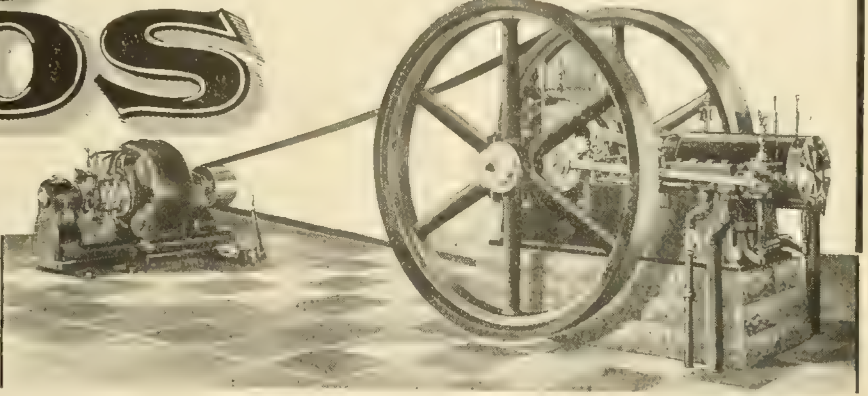

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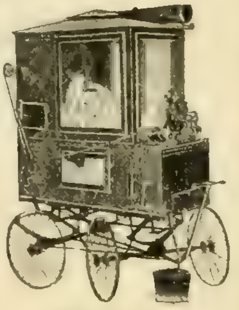

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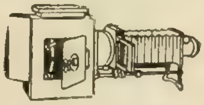

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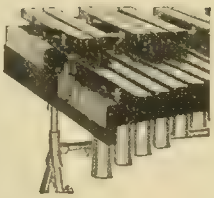

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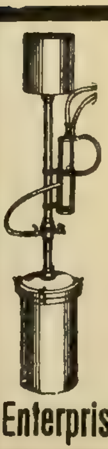

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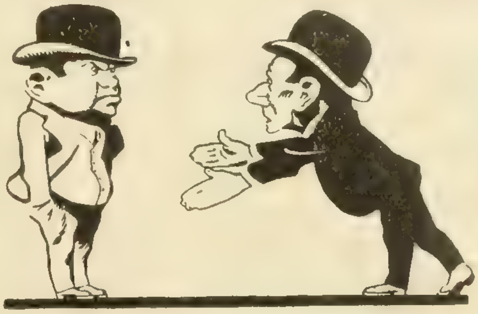

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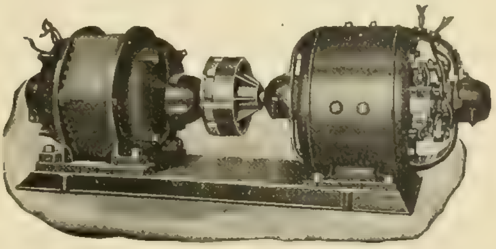

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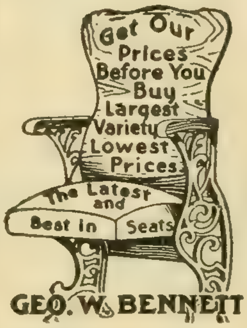

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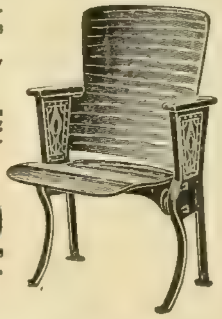

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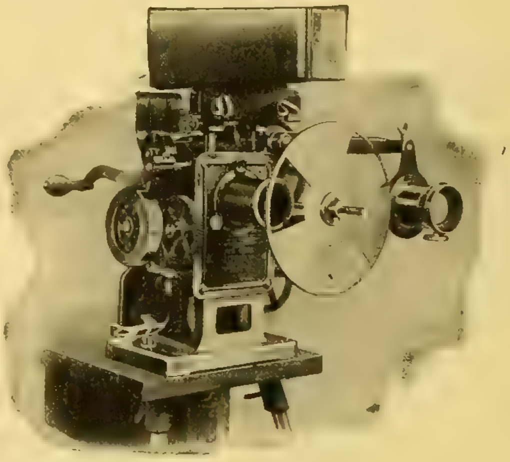

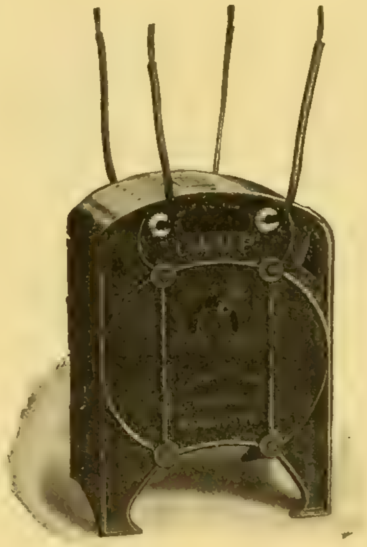

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THE FILM INDEX

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RELEASED, FRIDAY, APRIL 19

Nothing but Thrills

INTO THE DESERT

is melodrama and thrilling melodrama, but it is a consistent story and the treatment is refined. Our best players do some splendid riding in this reel and one of 'em does a dangerous "fall"—from a galloping horse. In fact, there is naught but excitement from the moment the American girl is captured by the Arabs.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your features "In April." I am / am not getting "The Thanhouser News."

Name ....
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Thanhouser Company

New Rochelle, New York

Sales Company Agents for U. S. and Canada

COMING, "UNDER TWO" FLAGS

GETTING 2 TC 2 A WEEK?

The Talk of the World
Sensational Two Reels

"101" BISON

HEADLINERS

STATE-RIGHTS

Exclusive Territory Guaranteed to Purchasers. Film 15c. per foot. No additional Bonus.

Wire Quick Territory and Number of Prints Desired.

One "101" Bison Two-Reel Feature Subjects to be released every two weeks, on Friday.

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FEATURE FILM DEPARTMENT

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th St., New York City

EXTRA! EXTRA! EXTRA!

The Feature Films of the Year

State Rights For Sale. The most exciting, thrilling and exclusive film ever produced, entitled

KINGS OF THE JUNGLE AT BAY

1000 FEET

This is one of the most startling, realistic and unique pictures ever conceived and is brimful of dare-devil action. A picture that will grip the audience and hold them spellbound and breathless from start to finish.

A MOTOGRAPHIC MASTERPIECE

The masterful photography of this work was intrusted to no less authority than the well known DAVID GOBBETT, famous as the official cinematographer of the Buffalo Jones Expedition in the wilds of Africa.

A GEM OF MODERN CINEMATOGRAPHY

This picture was undertaken at an enormous expense and depicts how a full grown ferocious African Lion and a man-eating Royal Bengal Tiger, after escaping from their circus cages are actually lassoed and captured by four intrepid cowboys. Owing to the hazardous conditions under which this picture was taken all participants had to be heavily insured against accident or death.

SYNOPSIS

A COUNTRY CIRCUS PARADE,
CROWDS BEFORE THE TENTS, BUYING TICKETS,
LION AND TIGER IN THEIR CAGES,
COWBOYS IN A FRIENDLY GAME,
THE LION AND TIGER HAVE ESCAPED, $1000 REWARD FOR CAPTURE;
THE HUNT IS ON; FOLLOWING THE TRAIL;
LION IS SIGHTED; LASSOING THE KING; CAPTURED.
SMOKING OUT THE TIGER, BRONCHO BILL'S NARROW ESCAPE FROM DEATH;
THE TIGER AT BAY; CAPTURED.
BACK AGAIN IN THE CIRCUS.

STATE RIGHTS MEN LISTEN!

California, Texas, Ohio, Illinois, New York	$300.00
All Other States	200.00

(Including one copy of film and 100 colored posters.)

Wire, Don't Write. How long do you think they will last at the above prices? Don't Hesitate. First Come, First Served. Get Busy.

SOUTH COAST FEATURE FILM CO.

First National Bank Building, Suite 746, CHICAGO, ILL.

CHAMPION'S

MONDAY AND WEDNESDAY

Dramas — Western and Comedy — Dramas. Also fine, choicy, lively, split-reels. This is what Champion has to offer to

EVERY EXHIBITOR

Draw any reel out of the Champion prize bag and you'll find a film of quality. We don't ask that you rely on mere talk, but we do ask that you get a Champion and see the truth of our statements. Read over the following:

"WINONA"

An Indian story as sweet as Hiawatha, with a plot peculiar for its fascination and truth to nature. Situations that thrill and surprise at every turn. PECULIAR because it is not like the average Indian story. FASCINATING because of the charm that clings to the life of the Redman.

Released, Monday, April 22nd

"BROTHERS"

A touch of human nature that makes the whole world kin. A story of a Priest and a Burglar. The incense of the altar and the sanctity of worship on the one hand; the dissoluteness and debaucheries of life on the other. THE HOUSE OF GOD is invaded by a burglar, who seeks refuge there from the law. He later atones for his sins at the altar. His saviour, the priest, at the final moment proves to be his own brother.

Released, Wednesday, April 24th

Apr. 3rd	THE DIVORCE CURE
8th	A Caricature of a Face and The Blue Mountain Buffaloes
10th	Salvation Sue and Marine Photography
15th	Baby's Adventures (comedy)
17th	A Gay Deceiver and Bermuda
22nd	Winona (Western)
24th	Brothers (Drama)
29th	The Horse Thieves of Bar X Ranch (Western)

Each and every one is a Real Champ

THE CHAMPION FILM COMPANY
MARK M. DINTENFASS, Mgr.
145 W. 45th Street
NEW YORK : : N. Y.

COMING! COMING! COMING!

CAMILLE

Two Gorgeous Reels

APRIL SHOWERS

of money for the exhibitor are represented in our first two April releases. "Pore" over them, and the crowds will pour into your theatres!

"A Tangled Web"

Released Thursday, April 11th

"THE UGLY TRUTH"
Don't "duck" this masterpiece!

"The Seal of Time"

Released Sunday, April 14th

In Time to be Too Late.
A Drama of the Klondike.
We've Done our Duty!
Enough!

The Rex Motion Picture Masterpiece Co.

573 Eleventh Avenue, New York

"EVERY INCH A FILM"

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT

PARADISE
AND PURGATORY

In Four Reels

Helios Make

Strongest Feature in Title

State Rights Guaranteed

Advertising Matter in Various Designs

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Half Sheets
One Sheets
Eight Sheets
24 Sheets

State Rights Selling
Some Already Sold

The Right Chance for the Right Money

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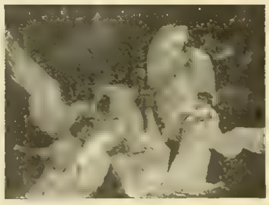

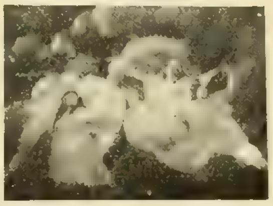

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$150,000 Production
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Extraordinary Photography

Lobby Photographs
Fourteen Kinds

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Full and Complete

Do Not Delay
Write or Wire

Bid Now While the Bidding Is Good

Write for Lecture

SUPERIOR FEATURE FILM CO.

32 UNION SQUARE - - - - NEW YORK CITY

Sunday Tuesday

MR. EXHIBITOR!

Do You Own Your Theatre?

If you do, it's your privilege to protect your investment by selecting a program of the best pictures produced.

If you do, you will obtain TWO MAJESTICS each week, because there are none better made.

If you don't, you are taking any old pictures your Exchange wishes to give you.

Assert your independence, Mr. Exhibitor!

Mr. Exchange Man!

If you buy two Majestics each week we will sell them to you direct at 9 cents a foot

and promise faithfully not to deprive you of the privilege of paying 10 cents a foot for any other brands you may wish to buy from any other source.

If you buy only one Majestic each week, the price will be 10 cents a foot.

Our handsome, artistic posters, made by a special artist of the Morgan Lithograph Co., at 5 cents each, which is considerably less than they cost.

TWO SPLENDID MAJESTICS

Sunday, April 14th—"THE RETURN OF LIFE," showing that "One-half the world does not know how the other half lives"—a strong vein of human interest.

Thursday, April 16th—"NOT ON THE PROGRAMME"—a novel, startling and natural denouement marks the climax of this excellent picture—amateur theatricals develop into realism.

Sunday, April 21st—"DOWN AND OUT."
Tuesday, April 23rd—"THE INSTALLMENT PLAN."

Please wire your orders immediately and secure these splendid pictures.

Majestic Motion Picture Co.
145 West 45th Street
New York City

TUESDAY SATURDAY

REP

Oh you house of many a seating!
Oh you dark and dreary day!
"Cheer up Steve," I keep repeating,
I've got a "REP" in the show today.

It's all you need, Steves, any place—any time. REPS draw for your good days and your bad.

Released, Tuesday, April 16th

"Los Anarquistas"

The "green-eyed monster" knows no reasoning. Through its blind fierceness, jealousy, unfounded though it is, makes the poor deluded husband in this most unusual picture a willing instrument of a band of anarchists—bent upon the destruction of the President of their South American republic. The intervention of the clever secret service men at the crucial moment—the flight and capture of the bomb thrower—his wife's assistance in the capture of the "gang," and the introduction of a charming romance in this most satisfying story will hold your interest to the last inch of the picture film.

Released, Saturday, April 20th

"A Severe Lesson"

"A secret past makes an uneasy future more often than not." If the young bride in the story had confessed to her elderly groom a former love affair, all might have gone well. Her stepdaughter, already antagonistic, is only too willing to play the detective accompanied by her fiancé, an officer at her father's post. She follows the army Colonel's wife to a meeting with a young cavalry officer. When everything is explained she freely forgives her new mother, and all trouble is soon forgotten in the "dance at the wedding of the Amateur Detective."

April 2nd	"TWO WOMEN"
April 6th	"A DUAL PERSONALITY"
April 9th	"CURE FOR STAGE FEVER"
April 13th	"A TRAGIC MOMENT"

Republic Film Co.
145 West 45th St., New York City

"L—L—!"

The most successful moving picture theatre owners in the Middle West are those who have stuck to me ever since I started the Laemmle Film Service. Is that more "Laemmle Luck"? I GUESS NOT! It's due to Laemmle films, decency, squareness, enterprise and the best programs on earth. Try 'em! Write today.

Carl Laemmle, President
The Laemmle Film Service
New Number:
204 West Lake St., Chicago, Ill.

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The BIGGEST and BEST film renter in the World

We buy Edison second-hand

machine heads, also remodel, sell and exchange Edison machines.

Improved three-wing shutters.
" intermittent actions.
" oil bath.
" machine tables.

Write for illustrated catalogue.

LAVEZZI MACHINE WORKS
2940 Herndon St., Chicago, Ill.

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2 and 3 Reel Features
MASKO FILM COMPANY
145 West 45th Street NEW YORK
"IN BUSINESS FOR A SHOW"

SPIEGEL
Motion Slides

can be shown in Licensed and Independent Theaters. The greatest scientific invention of the present Century.

SLIDES ARE READY NOW

Regularly sold for $1.25 each, our price, 75c each. Cash with order. Special carriers may be used for all other slides, $1.50 each.

Swaab Film Service Co.
129 N. EIGHTH STREET
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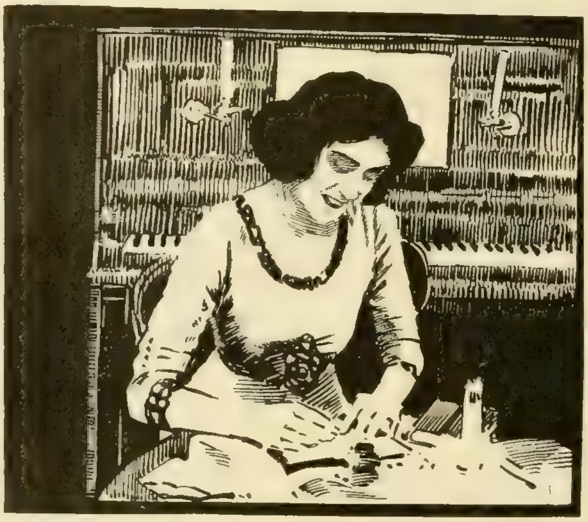


We have given advance exhibitions of the great

ASTA NIELSEN-IMP

of Thursday, April 18th

To Exhibitors and Exchanges

in several cities, and they have shown the wildest enthusiasm. You will feel the same way when you see it. The acting and staging are simply wonderful. The story is intensely dramatic, showing unusual care in construction. Whatever you do, don't miss

"WOMAN ALWAYS PAYS"

(Copyright 1912, Imp Films Co.)

2000 Feet | **It's Another Imp Triumph with Denmark's Greatest Actress in the Leading Role!** | 2000 Feet

Remember the date—Thursday, April 18th

OTHER IMPS:

"SCENIC WONDERS OF YELLOWSTONE PARK"—The first of a series of wonderful split reel releases showing the marvels of our national park. The Imp is the first to obtain really successful photographs of this wonder-place. The photography and subjects will delight and enthrall you. Released Saturday, April 20th. On the same reel you will get—

"LONESOME MISS WIGGS"—A dandy comedy. Length, 600 feet.

"RESCUED BY WIRELESS"—The Imp's Monday, April 15th, release. A rattling good drama with a Mexican revolution as a background.

IMP FILMS COMPANY
102 West 101st Street, New York, Carl Laemmle, Pres.

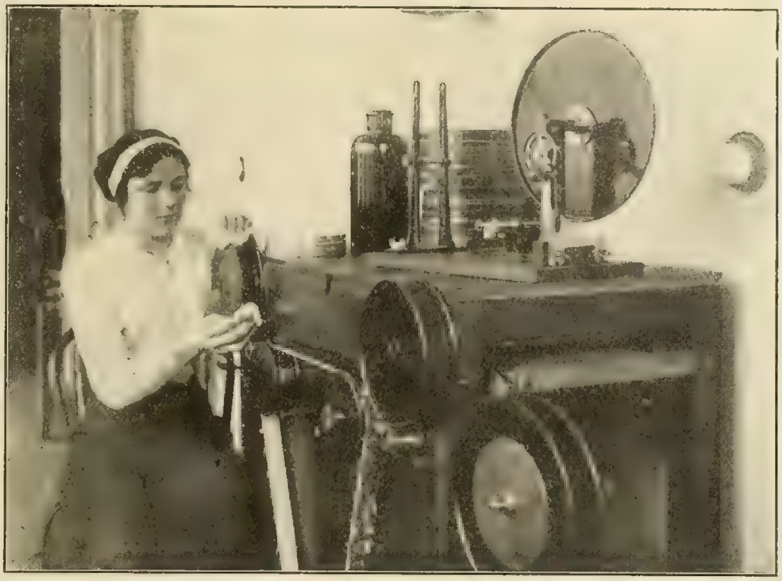
"Have You Met Mr. Butt?" See the Implet.

DEMAND 3 IMPS EVERY WEEK

ECLAIR-FILM-QUALITY

RESULTS FROM THE MOST PERFECT SYSTEM IN AMERICA

TRADE MARK NEW YORK PARIS E ECLAIR FILMS



TRADE MARK NEW YORK PARIS E ECLAIR FILMS

¶ Few manufacturers draw attention to their mechanical methods. Few dare do it. ECLAIR specializes on it, however.

¶ Most manufacturers rhapsodize about their pictures, but carefully keep 'mum" on the subject of developing and printing. This is because they are get-rich-quick producers. They believe that the films will only be used a few times in each theatre—that a few wabbles, spots, breaks and other faults will not be noticed by the managers whom they haughtily regard as "boobs." These manufacturers begrudge every penny spent in mechanical perfection of their factories, because they know that they can not last long in the business.

¶ ECLAIR films are made on the permanent plan. We know that exhibitors are not "boobs" and that audiences remember names and trade marks!

¶ ECLAIR films are their own best advertisements!

UNUSUALLY FINE RELEASES:

Tuesday, April 16 **"A SON'S INGRATITUDE"**

A Drama of American Life Which Will Bring Tears and Teach a Lesson.

Thursday April 18 **"OH YOU RAGTIME"**

A Melodious, Mirth-Provoking Masterpiece of Mimicry.

Sunday, April 21 **"A GENEROUS PARDON"**

This Paris Eclair Film is a Beautiful Romance with Charming Scenic Effects.
On the Same Reel Is "Portugese Dancers."

ECLAIR POSTERS ARE FAMOUS AND FREE
TO OUR EXHIBITORS UPON REQUEST

And There's Our Fortnightly Bulletin For Wideawake Managers

ECLAIR FILM CO., Fort Lee, N. J.

Sales Company Sole Agents

LUX REP IMP THANHOUSER

JUST THINK OF IT

EXHIBITORS FIND THAT THEIR

THEATRES are NOT LARGE ENOUGH

TO HOLD THE

CROWDS that are EAGER TO SEE

THE SALES COMPANY

ANIMATED WEEKLY

THIS PROVES CONCLUSIVELY THAT THIS FILM IS
A NOVEL CREATION THAT APPEALS TO BOTH YOUNG AND OLD

Motion Picture Distributing & Sales Company
111 East 14th Street NEW YORK, N. Y.

RELIANCE BISON Gaumont POWERS ITALA Ambrosio TORINO

REX AMERICAN THE COMET NESTOR

The Best Quick-Money Film Feature in the World

IT IS ALL READY and YOU'LL HAVE to ACT QUICKLY! THE SENSATIONAL and THRILLING ADVENTURES of

"NICK" CARTER

THE GREAT AMERICAN DETECTIVE

We have just finished what all the managers in the near-by vicinity of St. Louis consider one of the greatest money-making pictures ever released since the discovery of motion photography. The title is "Nick Carter," the great detective, a name which is known to about 99% of the population of this country. He is seen in this picture solving the $100,000 Jewel Mystery.

THREE REELS 3000 FEET

STATE RIGHT MEN A CHANCE OF A LIFETIME. EVERY MAN, WOMAN AND CHILD IS A BOOSTER FOR **"NICK CARTER"**

Photography absolutely perfect, and we will fully guarantee every foot of this story thrilling with exciting incidents perfectly enacted in every detail. Full line of pictorial paper, from half-sheets up. 8 x 10 photos for lobby display. This is one Great Opportunity for State Rights Men.

THE COWBOY'S REVENGE

A story of the Mexican Border. A wonderful and sensational Feature Episode of the Great Arid Southwest. This Great Picture will be ready APRIL 10th. If you are a STATE RIGHT MAN Looking for a REAL MONEY-GETTING "Thriller," WHY GRAB THIS!

Write, wire, telephone or take an airship to get quick action! Bell Phone, Olive 2131

Atlas Manufacturing Co., 412 Century Bldg. **St. Louis, Mo.**

TWO EACH WEEK

SMASHING "AMERICANS"

BOTH "WESTERN" ALL THE TIME!

Demand Both "AMERICANS" from Your Exchange. The Whole Country Is Calling For The Out-of-Doors Pictures—POWERFUL—DRAMATIC—GRIPPING "AMERICANS" with that DASH, SNAP and WILD RUSH OF LIFE so much in Demand by Progressive, Successful Theatres. Hundreds of Theatres Write Us That They Cannot Get Along Without "AMERICANS"—REAL, LIVE, UP-TO-THE-MINUTE "AMERICANS." Always the Money-Getters.

Release, Thursday April 11th

THE COWARD

A Tremendously Powerful picture, dealing with that most Detested of all Western things—THE COWARD. Magnificently acted, it will deeply stir the most stolid audience. It could be called "The Tragedy of a Coward." It will make your blood leap with excitement.

Release, Monday April 15th

THE DISTANT RELATIVE

A typical Western subject of plot upon plot, with a rushing, breezy story that will grip you. Superfine photography, the highest acme of pantomimic perfection, full of healthy thrills, this release will delight audiences and pack theaters.

NOTE: To Help You Popularize "Flying A" pictures, this company is using 72 (seventy-two) daily newspapers throughout America in page and half-page size. These papers carry stories of *American* pictures *before you get the film.* Such advertising is of untold value to you. If we are not using a paper in your city, write us.

AMERICAN FILM MFG. COMPANY

ASHLAND BLDG. :: :: :: :: :: CHICAGO

"THE BARGAIN SALE"

We Are Very Anxious to Close Out The Few State Rights We Have Left

—FOR THE—

"Great American Roundup"

—AND THE—

"1911 Cheyenne Celebration"

HERE'S THE LIST

THE ROUNDUP

- WASHINGTON
- IDAHO-UTAH
- NORTH DAKOTA
- MINNESOTA
- ARIZONA
- OREGON
- MONTANA
- SOUTH DAKOTA
- COLORADO
- NEVADA

1911 CHEYENNE

- NORTH DAKOTA
- NEVADA
- COLORADO
- NEW MEXICO
- TENNESSEE
- MONTANA
- SOUTH DAKOTA
- UTAH-IOWA
- LOUISIANA
- GEORGIA

We Have Other GREAT FEATURES In Preparation

Requiring All of Our Time - - - - - So You Get

THE ABOVE STATE RIGHTS AT YOUR OWN PRICE

Get In On This At Once. It Will Be FIRST COME, FIRST SERVED

Exclusive Rights for Both These Films for Virginia, West Virginia, Maryland, Delaware and District of Columbia

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Send Your Bid to Us at Once

THE
TOURNAMENT FILM CO.
TOLEDO, OHIO

☞ DO IT NOW

FOUR-A-WEEK
Essanay

ANNOUNCEMENT EXTRAORDINARY!

G. M. ANDERSON

In TWO MAGNIFICENT WESTERN DRAMAS
THIS WEEK!

Released Tuesday, April 9th

"BRONCHO BILLY AND THE GIRL"

G. M. Anderson and a superb cast in positively the greatest dramatic subject of the famous Broncho Billy series. Embodies all the vigor and sturdy strength of the Western plains in a splendid plot that abounds in tense situations. Photography above par!

Released Thursday, April 11th

"ALL IN THE FAMILY"

A 1,000 feet of comedy-drama par-excellence. Originality of story, vital interpretation and many phases that create roars of genuine hearty laughter, all combine to make this a feature for your feature program. Order early and be sure of it!

Released Friday, April 12th

"LONESOME ROBERT"

Gripping, enthralling drama, teeming with live thrills and an undercurrent of pathos that moistens the eye and causes a lump to stick persistently in one's throat. A plot based upon wireless telegraphy—live and interesting. Feature it!

Released Saturday, April 13th

"UNDER MEXICAN SKIES"

The second of the week's great Western dramas with G. M. Anderson. Taken along the Mexican border. The reformation of a rascally vaquero by a sweet girl, and his saving her, through gratitude, from a terrible peril. Photographically perfect!

Next Week! "The Clue"
(A clever dramatic novelty)

Next Week! "The Cattle King's Daughter"
(A great Western drama of power and merit)

WANT TO GET ADVANCE INFORMATION ABOUT THE GREAT ESSANAY FEATURES COMING ?
THEN WIRE, WRITE, OR PHONE US YOUR NAME !

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Offices in
London Berlin Barcelona

LUBIN FILMS

Released Wednesday, April 10th, 1912 **Length 1,057 feet**

A PIE WORTH WHILE

Jack Chalmers, foreman of the Woodward Ranch, discharges two of his cowpunchers for ill-treatment of the horses. Jack goes to the bank to draw some money and the discharged men plan to hold him up. The foreman's sweetheart, however, appears upon the scene and Jack sees her home. Helen then secretes the money in a pie. The robbers raid the house and feast on many pies, but one escapes them. It is the Pie Worth While.

Released Thursday, April 11th, 1912
Length 374 feet

THAT CHICKEN DINNER

Rummy George, the king of tramps, annexes a chicken and takes it into camp. The idea of a feast strikes the bunch and all go out foraging. With ample supplies they sit down to the feast, when an officious cop with an impromptu posse raid the gang, drive them away and sit down to enjoy the Chicken Dinner.

Released Thursday, April 11th, 1912
Length 652 feet

HIS LITTLE SISTER

Hans, who runs the Red Dog Delmonico at the Gulch, tells the boys that his little sister is coming to the camp. They all primp up to receive her, but to their utmost disgust she turns out to be an old crone of 45 years. None of them will have her, but a man is to be lynched. The miners don't think lynching is good enough and they make the victim marry the little sister.

SCENE FROM "HIS LITTLE SISTER"

Released Saturday, April 13th, 1912 **Length 670 feet**

BECKY GETS A HUSBAND

This is a terrible tangle of mixing a Jewish family with an Irish family. Becky Cohen and Pat Casey, next door neighbors, start flirting and then fall in love. The parents on both sides put up an opposition, which is finally overruled. But at the wedding the two factions fall out and there is a rough house, which is finally quieted down by the fire department turning the hose on the party.

Released Saturday, April 13th, 1912 **Length 368 feet**

CALIFORNIA OSTRICH, PIGEON AND ALLIGATOR FARM

A wonderfully interesting picture of an extensive institution in lower California. The giant birds appear to enjoy civilization. Even to carrying people on their backs. The beauty pigeons rise in clouds and return to their home and keepers, thousands of little alligators scramble over one another in the ponds, while the big fellows show fight to the keepers, who laugh at their wicked attempts to bite.

Released Monday, April 15th, 1912 **Length about 1,000 feet**

IN AFTER YEARS

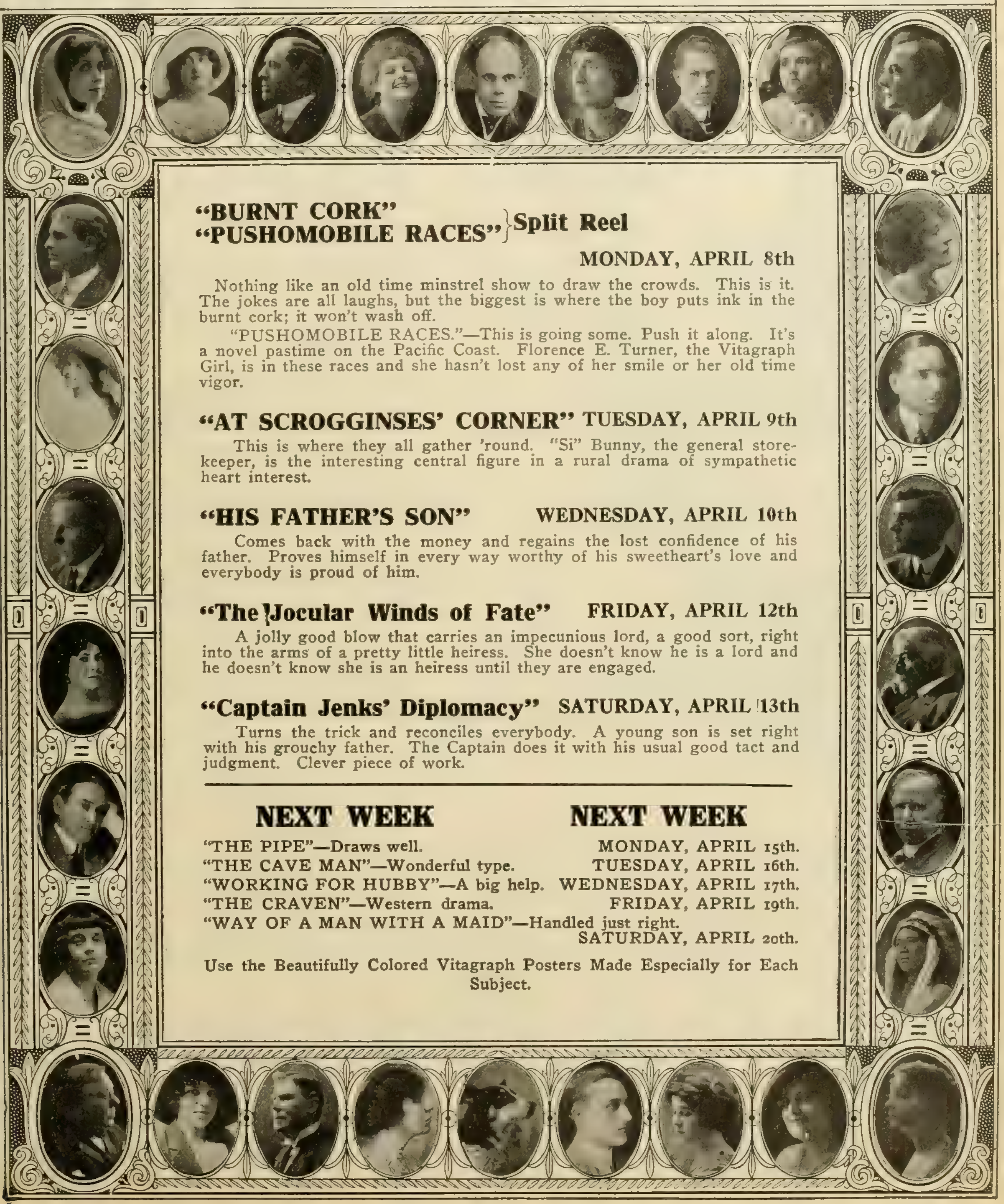
John Wilson's wife being tired of the simple life and having money of her own, leaves her home for the great city. At the same time Marion, the little girl, wanders away and is lost. Jim Connors, a newsboy, finds the child and takes her in. Jim and his mother care for the little one and she grows up to be a beautiful girl. Jim opens a fine drugstore and is about to marry Marion when John Wilson, much broken down, goes into Jim's store and recognizes his child. Connors and Wilson become partners.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST.
B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND.
BERLIN: 35 FRIEDRICH STR.

VITAGRAPH



"BURNT CORK"
"PUSHOMOBILE RACES" } **Split Reel**

MONDAY, APRIL 8th

Nothing like an old time minstrel show to draw the crowds. This is it. The jokes are all laughs, but the biggest is where the boy puts ink in the burnt cork; it won't wash off.

"PUSHOMOBILE RACES."—This is going some. Push it along. It's a novel pastime on the Pacific Coast. Florence E. Turner, the Vitagraph Girl, is in these races and she hasn't lost any of her smile or her old time vigor.

"AT SCROGGINSES' CORNER" TUESDAY, APRIL 9th

This is where they all gather 'round. "Si" Bunny, the general storekeeper, is the interesting central figure in a rural drama of sympathetic heart interest.

"HIS FATHER'S SON" WEDNESDAY, APRIL 10th

Comes back with the money and regains the lost confidence of his father. Proves himself in every way worthy of his sweetheart's love and everybody is proud of him.

"The Jocular Winds of Fate" FRIDAY, APRIL 12th

A jolly good blow that carries an impecunious lord, a good sort, right into the arms of a pretty little heiress. She doesn't know he is a lord and he doesn't know she is an heiress until they are engaged.

"Captain Jenks' Diplomacy" SATURDAY, APRIL 13th

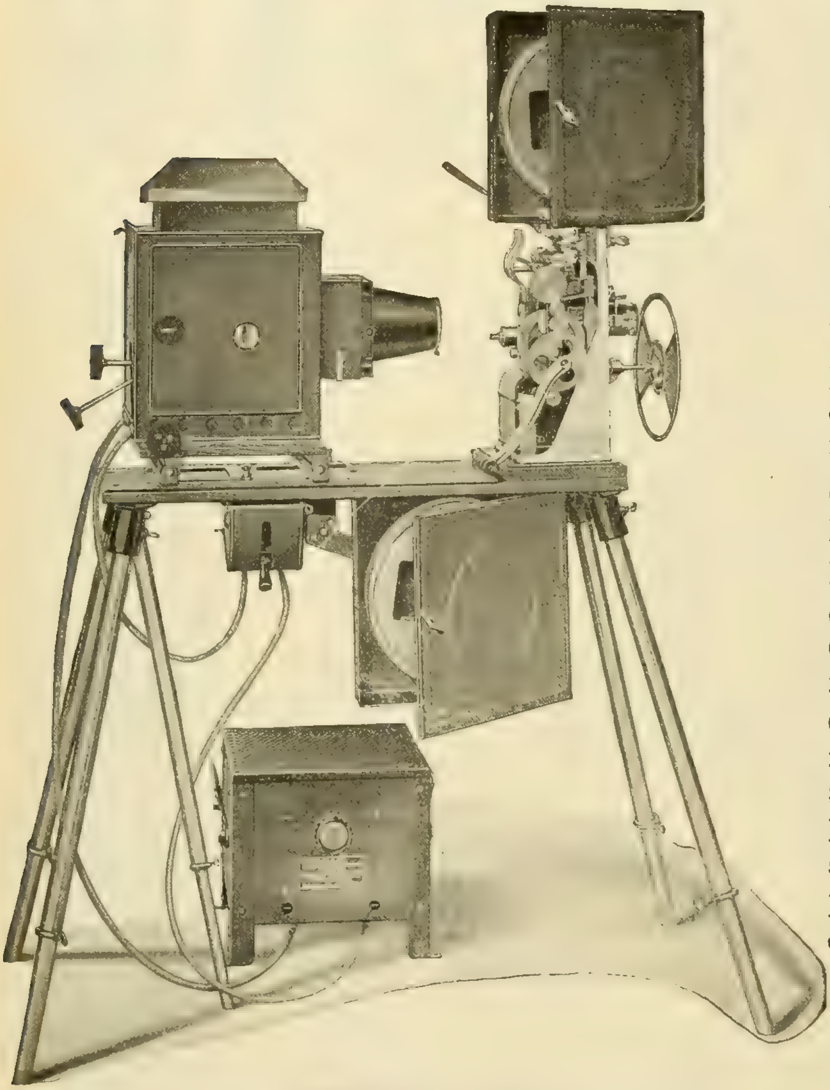
Turns the trick and reconciles everybody. A young son is set right with his grouchy father. The Captain does it with his usual good tact and judgment. Clever piece of work.

NEXT WEEK **NEXT WEEK**

"THE PIPE"—Draws well. MONDAY, APRIL 15th.
"THE CAVE MAN"—Wonderful type. TUESDAY, APRIL 16th.
"WORKING FOR HUBBY"—A big help. WEDNESDAY, APRIL 17th.
"THE CRAVEN"—Western drama. FRIDAY, APRIL 19th.
"WAY OF A MAN WITH A MAID"—Handled just right. SATURDAY, APRIL 20th.

Use the Beautifully Colored Vitagraph Posters Made Especially for Each Subject.

THE EDISON KINETOSCOPE



UNDERWRITERS' TYPE "B"

The Acme of Perfection in a Motion Picture Machine

SPECIAL FEATURES

Adjustable Outside Revolving Shutter.

Chain Drive (new) or Belt Drive Takeup (optional).

Extra large and improved Lamp House. Double doors and square condenser holder. With this style no more inconvenience when a condenser change is necessary.

Steel Bearings and Hardened Shafts.

New Heavy Brass Arc Lamp Terminals.

Double Magazine Rollers.

Oil Guard over gears operating the Outside Shutter so as to prevent splashing of oil on film or lenses.

Oil Cups on shutter shaft bearings and intermediate pinion of the chain of gears driving the shutter.

Hardened Bearing in the Bracket supporting the outside shutter.

Five extra-heavy legs, 1¼ inches in diameter.

Edison "B" means Efficiency, Durability and Satisfaction, Guaranteed to be Mechanically Perfect.

CURRENT EDISON FILMS

Tell Your Exchange You Want Them

April 16th—"The Insurgent Senator," by Bannister Merwin. 1,000 feet. Drama.

Apr. 17th—"The Dumb Wooing," by Bannister Merwin. 1,000 feet. Comedy.

April 19th—"The Boss of Lumber Camp No. 4." 985 feet. Drama.

Apr. 20th—"Dream Dances," performed by Virginia Myers (five years of age). 400 feet. Spec. Des.

"How Patrick's Eyes Were Opened." 600 feet. Comedy.

April 23rd—"The Little Woolen Shoe," by Bannister Merwin. 990 feet. Drama.

April 24th—"A Tenacious Solicitor." 1,000 feet. Comedy.

April 26th—"An Unusual Sacrifice," a story of Telepathy, by Ashley Miller. 1,000 feet. Drama.

April 27th—"A Winter Visit to Central Park, New York City." 640 feet. Scenic.

April 27th—"The Butler and the Maid." 360 feet. Comedy.

April 30th—"Winter Logging in Maine." 1,000 feet. Descriptive Industrial.

No other business to-day holds out such rich promise of big returns on such small investment and at such low operating cost as the moving picture business.

No other business gets under way so quickly, gets into its stride and starts making money within so short a time. A show starts making money from the minute you open the doors. A good show keeps on making money, and keeps its profits clear by starting with the best machine made. Send to-day for complete information regarding the Edison Kinetoscope and a copy of the Edison Kinetogram.

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In Memoriam

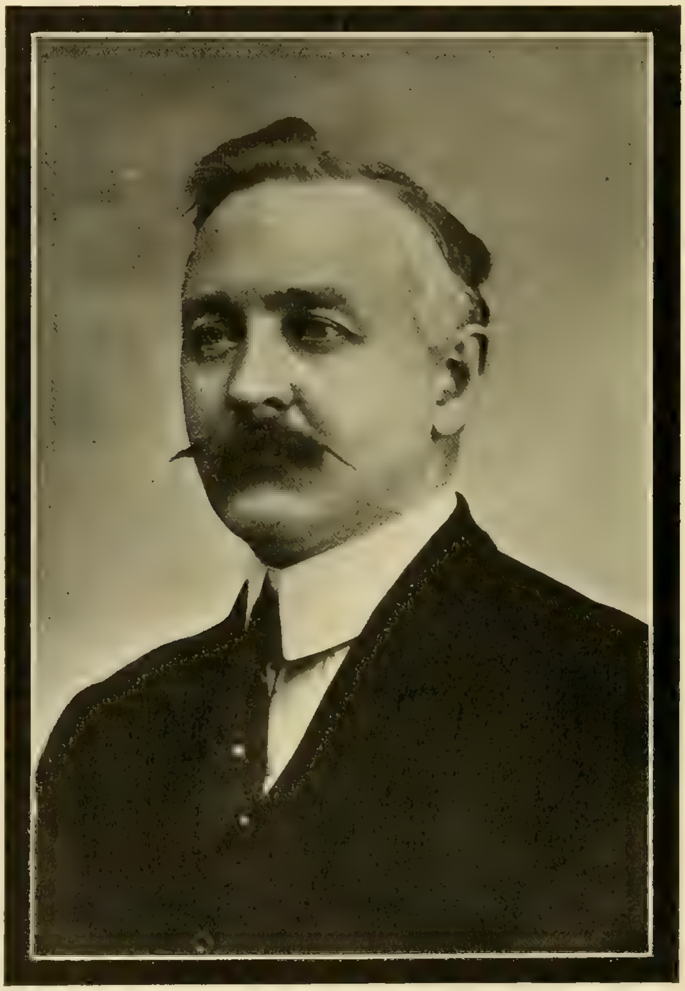
By W. Stephen Bush

THE life-work of James P. Chalmers will form the most important chapter in the history of the motion picture. In the coming development of this invention as an art and as an educational force great men, no doubt, will lend their aid and influence and win renown, but every one of them will build upon foundations laid by Chalmers, and all will be glad to acknowledge the debt and eager to bestow on him the tribute due to the pioneer.

A Retrospect

To get the proper perspective for measuring the value of his services we must briefly sketch the early history of the motion picture and its conditions and environments. When the movable type was invented there was no danger that this momentous discovery would fall into incompetent or questionable hands. It was from the very beginning controlled by the learned classes: by the men who possessed knowledge and power and realized their responsibilities. In the four and a half centuries intervening between the two great inventions radical changes had taken place in the world. Power and authority had passed from the classes to the masses and in the country, where the motion picture had its birth, the only and ultimate source of power was public opinion.

Now it cannot be denied that in the beginning many inferior elements crowded into this business; that the appeal was often to the morbid and the vulgar and that some men made, and others exhibited, pictures which catered to the lowest instincts of humanity. A lurid portrayal of contemporaneous sensational crimes was by no means uncommon. The few men who even then saw beyond the folly and disgrace of the passing hour felt that the future of the invention must largely be determined by the character of its journalistic representation. If the journalistic spokesman of the industry had been indifferent to the future of the motion picture, satisfied with the fleeting gains of the day, if he had been careless or perhaps ignorant of his higher responsibilities, the motion picture, even at this time, might still be a hissing and a by-word. If he allowed the edge of honest criticism to be blunted by the fear of offending powerful interests in any branch of the industry this generation would never have heard of the higher destiny of the motion picture. It would still be half fad and half toy, abandoned by the intelligent and educated to the lovers of dime-novels and the cheapest form of the melodrama.


THE LATE JAMES P. CHALMERS.

Editor's Personality Important

It will be plainly seen, then, that the personality of the journalistic leader of the motion picture was a matter of the utmost importance. The future historian of the motion picture will thank us for a full account of this personality. From the very first Chalmers saw with astonishing clearness the value of the motion picture as a moral and educational agent. Long before an enlightened commercial policy had united various groups of manufacturers in an effort to improve and maintain the quality of the motion picture, Chalmers had mounted guard in his journalistic watch-tower. It was a post of the utmost importance to the development and prosperity of the motion picture. As events quickly proved he was richly endowed with the very qualities demanded by the situation. It may be said in passing that his Scotch ancestry was a valuable asset to begin with. At all times in their national history the Scotch have united an ability to manage the ordinary affairs of life with a strong spiritual bent of mind. Chalmers possessed this strain in a marked degree. In its practical effect this precious quality was much like a filter; it automatically rejected everything low or vulgar. It accomplished, however, far more than mere elimination of unfitness. It gravitated with the certainty of eternal laws toward all that was noble, lofty, uplifting and beneficial to mankind. It scorned "the middle flight" and ever delighted in its search after the best and the highest.

The first dogma then in his creed was quality. From the beginning of his connection with the motion picture to his last conscious utterances Chalmers strove for quality and preached quality. He had no taste for the "politics" of the motion picture. Intrigue and any kind of litigation were wholly foreign to his nature. In the midst of a fierce partisan strife now happily somewhat abated he preserved a calm neutrality and never for one instant changed his motto and watchword, "Quality." Even when the confusion following in the wake of strife brought or threatened to bring financial losses he judged the quality of the pictures entirely on their merit, irrespective of the blasts and counterblasts in the advertising columns. His attitude then impressed every element in the industry with his absolute sincerity.

Steady Growth of Power and Influence

No manufacturer and no exhibitor could have wielded the influence which in the last five years came to be his.

Every branch of the industry felt it more or less. Such power could, in our modern civilization, be exerted by no other agency than the press. The influence of Chalmers and THE MOVING PICTURE WORLD began in 1907 at the most critical period in the history of the motion picture. It has grown in volume every month in the five years of his management. These years, formative in their character, determined the ultimate trend of the moving picture toward the higher aims and the higher destiny. In the course of these years Chalmers drew to himself every true friend of the cinematographic art. He knew how to kindle loyalty and enthusiasm in others. The utter unselfishness of the man, his manifest single-mindedness and sincerity, his ever present and ever active regard for the conditions and feelings of others, his tact, his delicacy, his abhorrence of praise endeared him to all who came in contact with him and constantly widened the sphere of his usefulness. The very fact that prominence of any kind was distasteful to him; that he rejoiced to describe himself as a mere private in the ranks, served to exalt him in the esteem of every moving picture man in the country.

BROAD-MINDED, TOLERANT AND CONSTRUCTIVE

He was broad-minded enough to give his sympathetic interest to every department of the industry. He was by nature tolerant, patient, discriminating and constructive. He had a remarkable eye for the detection of merit. Wherever he found merit he encouraged it and he was a pastmaster in that finest of human arts—the encouragement of others. The influence of a man endowed with such rare qualities, blending harmoniously in the accomplishment of a great task would have been felt anywhere and at any time; but in the peculiar position which he and his paper occupied it was all pervading. No man took a more comprehensive view of things in moving picture land and no man was more familiar with actual conditions. He knew how to count the pulse-beats of the industry; his vision swept every field. He could talk interestingly and intelligently with the humble builder of scenarios; he was at perfect ease in discussing things with the producers, gave a sympathetic ear to the exhibitor and directed the policies and often the details of his great journal. Within the limits of the moving picture industry he was all things to all men. Here his judgment was unerring. He never struck a false note. He was somewhat reticent and reserved and in the course of a friendship lasting many years I have never heard him speak much of himself. That he possessed great reserve powers was very plain to all to whom on extremely rare occasions he revealed his deep grasp of things, his keen perception, his passionate love of his profession, his lofty conception of its duties and his heroic willingness to make sacrifices for the motion picture industry.

HIS PROFESSIONAL ETHICS OLD FASHIONED

He surely had old-fashioned notions of the responsibilities of an editor. He was the antithesis of the sensation monger. Time and again he carried with him the knowledge of great coming events, but refused to print a line because the knowledge had come to him from private sources with an implied expectation that it would be treated confidentially. With all his mildness and urbanity I think he would have rebuked sowers of scandal and spreaders of gossip had they ever dared to approach him. Somehow I think they knew better by looking at Chalmers a second time. Insisting on clean pictures, he gave the example of a clean paper. He did not believe in controversy.

He was generous and forgiving always. He invariably remembered and richly repaid any favor or consideration shown to him; but for slights or injuries he had the poorest kind of a memory. It was this side of his character which enabled him to render such signal services to the industry. Had he been a "fighting editor," the industry would have suffered from the blight of factionalism; as it was, his talents were given to the entire industry and not to any single group of men or interests. To an active journalist this quality of peace-making and harmonizing seems as rare as it is precious in an editor, for, as a rule, editors are bound to make enemies. It is an axiom of politics that no editor can be elected to office. There are too many voters waiting for the opening of the polls and their chance "to get even."

THE EXHIBITOR'S STAUNCHEST FRIEND

In an especial manner was Chalmers the friend of the exhibitor. It was one of the ambitions of his life to be useful to the man on the firing line. He died while personally discharging a duty toward the organized exhibitors. He might have delegated this duty to a member of his staff. He had arranged with the Chicago representative of the paper to come to Dayton and report the doings of the convention of Ohio exhibitors. He knew that an old friend of the paper was on the ground. He felt, however, that the occasion demanded his personal presence, because the interests of the exhibitors were concerned. I cannot imagine any better proof of his attachment to the cause of the exhibitor. This solicitude of Chalmers for the exhibitor was a habit with him. In his mail, in his daily round of duties the exhibitor's welfare always had a preferred place upon his calendar. Letters of inquiry from exhibitors always received his immediate and personal attention. Any exhibitor visiting New York became his guest by calling at the office of the paper. Exhibitors long ago realized and appreciated his friendship and his devotion to their interests. Looking through the files of THE MOVING PICTURE WORLD from its first issue to its last we will find frequent appeals to exhibitors to avail themselves of the columns of the paper for either their own benefit or the good of the industry. The texts of many of his editorials were furnished by communications from exhibitors. Chalmers invited the readers of THE MOVING PICTURE WORLD to criticise the paper and constantly asked for suggestions from exhibitors. Knowing how important it is for the exhibitor to have the lists of the weekly releases arranged for ready reference he gave this detail of the management long and careful attention. Cautious and conservative, he never hesitated to introduce new features whenever in his judgment or in the judgment of trusted friends they promised to be of practical use to the exhibitor. He was one of the first to see the necessity of exhibitors' associations and he consistently advocated organization of exhibitors. He attended the first national convention of the organized exhibitors in person and took a lively interest in all its proceedings. He outlined in a practical manner the scope and the possibilities of a national organization. "The exhibitor," he wrote at the time, "bears the heat and burden of the day. He is entitled to greater representation in the councils of the industry and hereafter his voice must be heard and his rights recognized."

"What kind of man is Chalmers?" asked an old Philadelphia exhibitor at an exhibitors' meeting in that city some years ago.

"Oh," was the reply of the secretary, "just a plain body like you and I."

Such incidents pleased him greatly. Nothing delighted him more than the expressions of confidence and appreciation from exhibitors, whether such expressions came from individuals or organizations. "This paper is printed for the benefit of the exhibitor," was one of his most frequent utterances to members of his staff. For the protection of his readers he exercised a scrupulous care in sifting advertisements in his paper. A just complaint against a misleading advertisement resulted in its immediate withdrawal and in most cases the complaint was printed as a warning to the readers.

A Journalistic Pathfinder

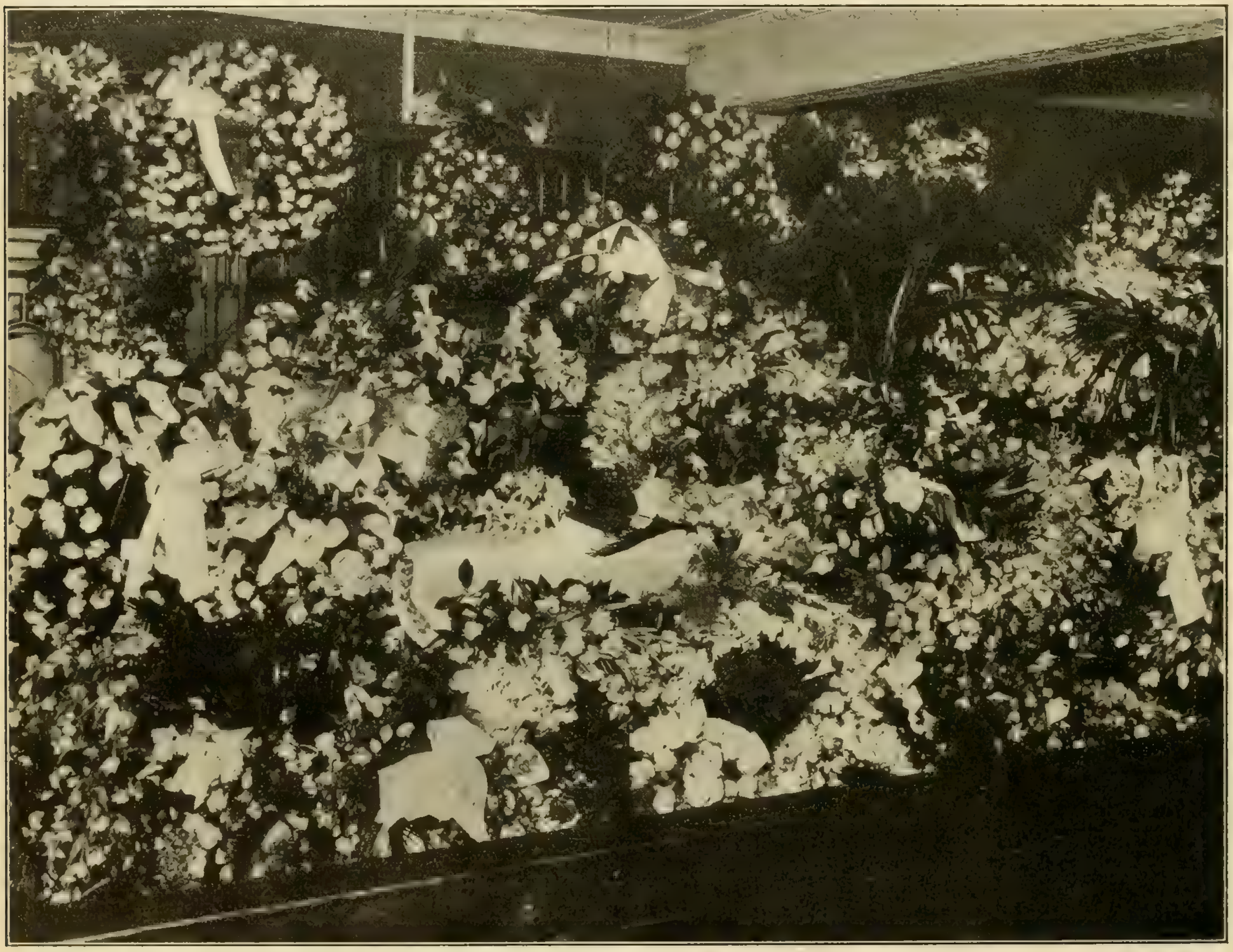
It is impossible to do full justice to Chalmers within the contracted limits of a hasty newspaper article. I have attempted nothing more than to point out, that he was the great journalistic pathfinder of the industry. One thing, however, must be said in conclusion. By the survival of his spirit among us his usefulness is lengthened out far beyond the close of his natural life. The Moving Picture World will always be guided by the policies of Chalmers and it will never for an instant forget his great ideals.

IMPRESSIVE OBSEQUIES.

Funeral services over the remains of the late Mr. James P. Chalmers, editor of the Moving Picture World, were held at the chapel of the F. E. Campbell Undertaking Establishment, 241 West 23rd Street, New York, at 2:30 o'clock Sunday afternoon, March 31, and at Kensico Cemetery, where burial was made on the following Monday. The Sunday services were conducted by the Rev. George Alexander, D. D., pastor of the University Place Presbyterian Church. More than two hundred relatives and friends of the deceased were present. The services were most impressive, and all present were deeply affected by the tribute to the memory of the departed.

On Monday morning, the remains, accompanied by the immediate family and members of the staff of the Moving Picture World, were taken to Kensico Cemetery. Rev. W. H. Jackson, of the staff, conducted the services at the grave, paying a fitting tribute to the high character of the deceased in behalf of his associates.

A representative of the Pathe Weekly was present and took motion pictures of the cortege as it left the Kensico station.



BEAUTIFUL FLORAL TRIBUTE.

Probably nothing more truly reflected the esteem in which Mr. James P. Chalmers was held by the trade and by his friends than the beautiful tribute of flowers pictured here. The donors were: J. F. Post, Jr., Louise M. Marion, William D. Harper, Mr. and Mrs. Herbert Blache, Robert Wylie, Miss Shea and Margaret O'Dowd, Milton J. Rosenberg, Ingvald C. Oes, Mr. and Mrs. Russell, Mr. F. T. Montgomery, Mr. M. A. Neff, president of the Exhibitors' League; William Wright, Mr. C. Spencer, Sydney, Australia; Arthur G. Whyte, Mr. and Mrs. Archer and Edward Archer, W. J. Watkins, Majestic Moving Picture Company, Exhibitors' League of Ohio, American Film Manufacturing Company, Carlton Motion Picture Company, Empire Film Company, Great Eastern Film Company, Peerless Film Company, Metropolitan Film Company, Carey Printing Company, Vitagraph Company, Motion Picture Exhibitors' Association of Greater New York, Essanay Film Company, Republic Film Company, Kalem Company, Nicholas Power Co., Motion Picture Distributing & Sales Company, Great Northern Special Feature Film Company, New York Poster and Sign Company, Employees of the H. A. Mackie Inc., Pathe Freres, and members of the staff of the Moving Picture World at New York and Chicago offices.

TRIBUTES FROM FRIENDS.

News of the death of Mr. James P. Chalmers brought forth many expressions of sympathy and condolence from friends and members of the motion picture trade. From them we glean the following:

Moving Picture World, New York:
I have just been informed of Mr. Chalmers' death by accident and extend to you and his family my sincere sympathy and condolence. The moving picture art and industry lose in him an able and energetic protagonist.—George Kleine, Chicago, Ill.

Moving Picture World, New York City:
Please convey my sympathy to family and friends of Mr. Chalmers. No death could have caused more serious regret than did this sad accident. Please accept floral tribute.—F. Montgomery, Dayton, O.

Moving Picture World, New York:
Sincerest condolence over sad accident to my friend Chalmers.—J. E. Brulatour, New York.

Moving Picture World, New York:
Words cannot express my sorrow at this terrible news. Kindly offer my condolence to the family. Will do my best here.—G. P. Von Harleman, Chicago, Ill.

Moving Picture World, New York:
We are all profoundly shocked to learn of the fatal accident to Mr. Chalmers. Accept our most sincere sympathy. Eugene V. Brewester, Editor Motion Picture Story Magazine.

Moving Picture World, New York City:
Just heard sad news. Accept our heartfelt sympathy in loss of your esteemed editor.—Edwin J. Ryan, Managing Editor of Photoplay Pub. Co., Chicago, Ill.

Moving Picture World, New York City:
The news of Mr. Chalmers' death came as a great shock to us. It is a calamity that we mourn in common with the entire moving picture world. Our deepest sympathy is yours.—W. R. Rothacker, Manager Industrial Moving Picture Co., Chicago, Ill.

Moving Picture World, New York City:
We extend our heartfelt sympathy to his relations on his untimely death. We also express our sorrow with the motion picture world at his sad ending.—M. A. Neff, President M. P. Exhibitors' League of America.

Moving Picture World, New York:
Accept my most sincere expression of sympathy. The bereavement is widespread as befits the useful life of the man.—Carl Laemmle, New York.

Moving Picture World, New York:
Have just learned of the sad and untimely death of Mr. Chalmers, a warm and personal friend of mine. Kindly accept my hearfelt sympathy, also extending same to his family and associates. I consider him a personal loss.—Bernard M. Corbett, Kinetograph Sales Dept. Thomas A. Edison, Inc.

Moving Picture World, New York:
I join with picturedom in mourning the loss of a faithful chronologist, a wise guide, a staunch friend. His quiet, unassuming strength will live and build his printed monument.—Leon J. Rubinstein, New York.

Moving Picture World, New York City:
I am very much shocked to hear of the death of Mr. Chalmers and wish to extend my kindest expressions of sympathy to his family and desire to express my regret that the destiny of your paper must now pass from the hands of a man who has so ably and conscientiously shaped it heretofore.—Dwight Macdonald, New York.

Moving Picture World, New York City:
It was with deep regret that I learned of the untimely death of Mr. James P. Chalmers, editor and publisher of the Moving Picture World. The moving picture industry will do well if it can find one of equal ability to take Mr. Chalmers' place as editor and publisher of the Moving Picture World.—L. C. M'Chesney, of Thos. A. Edison, Inc.

Moving Picture World, New York City:
I desire to express to the Moving Picrure World my great regret at the sad news you send me about my friend Mr. Chalmers. I have known Mr. Chalmers for a good many years. The news was a great shock to me, and I am deeply grieved that he has passed away.—C. H. Claudy, Washington, D. C.

Moving Picture World, New York:
It was with profound sorrow and regret that I learned of the untimely death of your editor, Mr. J. P. Chalmers. I had known Mr. Chalmers for a long time, and in my business relations with him, I have found him to be thoroughly conscientious and trustworthy and always endeavoring to advance the motion picture industry, and his loss will be keenly felt by all who came in contact with him. Permit me to extend to you all my heartfelt sympathy.—S. Lubin, Philadelphia, Pa.

Moving Picture World, New York:
Accept my deep regret for the great loss which has come to you in the passing away of Mr. J. P. Chalmers. Only those who had the opportunity of knowing him and his loyal nature can fully realize what this loss means to you.—Charles Kraus, New York.

Moving Picture World, New York:
It is with sorrow and regret that I read the announcement of the death of your Mr. James Petrie Chalmers, for whom I always held the highest regard. With sadness I am writing this letter of sympathy, for he was one that always had a kind word for every one that he came in contact with.—G. B. Graff, Quaker City Film Exchange, Philadelphia, Pa.

Moving Picture World, New York:
It is with most sincere sorrow that I learn of your misfortune. In the passing of J. P. Chalmers I have lost a warm personal friend and supporter. In J. P. Chalmers the industry has lost one of its greatest figures—one who battled steadily for what was right and one who ever wielded his strength where the cause of motion pictures might be benefited. His loss will be generally mourned and his memory will linger long in the minds of those who have at heart the betterment of this business.— S. S. Hutchinson, Pres. American Film Mfg. Co., Chicago, Ills.

Moving Picture World, New York City:
We are inexpressibly shocked and grieved to hear of the untimely and tragic death of the man whom we counted our friend these many years. Mere words are inadequate to express the regret we feel at the loss of Mr. Chalmers, whom we held in highest esteem. The passing of this man will be keenly felt in every branch of the motion picture industry, and we beg you to extend to his relatives and associates our deepest sympathy.—Pathé Frères, per J. A. Berst, Vice-Pres.

Moving Picture World, New York City:
In this dark hour of bereavement we extend our deepest sympathy and heartfelt condolence in your sorrow. For the friends we have loved and lost we mourn and grieve, but we are thankful to Him who gives and takes that the memory he leaves behind is an unblemished and inspiring record of humane effort and human achievement; a memory that is a monument to the strivings and aspirings of all mankind; a memory that will be revered through all the years of to-morrow. He fought the good fight, he attempted and achieved, he aspired and attained.—Rex Motion Picture Co., Jos. W. Engel, Secy., New York.

The Moving Picture World, New York, N. Y.:
It is with profound sorrow that we learn of the death of Mr. J. P. Chalmers. The moving picture business has lost its staunchest supporter and the strongest exponent for the uplift of the industry; his intimates mourn a faithful friend and the literary world a forceful writer. The members of the New York Motion Picture Co. deplore the loss of a man sterling in integrity, aggressive in the carrying out of his lofty ideals, and who had the sincere welfare of the moving picture business at heart.—A. Kessel, Jr., and Chas. O. Baumann, New York.

Moving Picture World, New York City:
I have just read the account of the tragic death of Mr. J. P. Chalmers. Others can estimate the greatness of his loss to the Moving Picture World, both magazine and industry, better than I can; but I cannot refrain from expressing my sympathv with you, in the loss of one of the fairest, squarest and most courteous men with whom it has been my lot to have dealings.—(Rev.) E. Boudinot Stockton, 167 North Parkway, East Orange, N. J.

Notice to Our Readers and Friends.

By unanimous consent of the family and upon petition of James Petrie Chalmers, Sr., the father of the late James P. Chalmers, editor, owner and founder of THE MOVING PICTURE WORLD, the Surrogate's Court of New York County has issued joint letters of administration to Miss Eliza J. Chalmers, a sister of the deceased editor, and Mr. John Wylie, a cousin, who has been closely associated with the late Mr. Chalmers in the management of the paper for several years. The paper will remain in complete control of the family of the late Mr. Chalmers, whose policies will be followed in both the business and editorial management.

A NEW ART.

The wonderful development of moving pictures in the last few years has brought along with it a new art, a demand for musical accompaniment such that will express the sentiment of the picture. The musician who can properly depict through his music the scenes and climaxes of the modern moving picture, may well be proud to call himself an interpreter of fotoplay.

My work as a pianist in some of the largest houses in the East and West has made me at home with the scenes on the screen, and I might be of help to the ambitious musician who wants to gather what he can on the subject.

The secret for the successful man lies in three points: A smooth modulation from one theme to another quickly; a command of memorizing many classical numbers, and most of the popular music of the day, the hits in the musical productions and popular songs, and the gift of improvising on the various melodies by reaching climaxes as the picture demands.

One with the knowledge of harmony will have the advantage in this respect. The introduction of one melody at various times through the picture is commendable in various forms or by an abrupt change of key, but not too often to make it monotonous.

The musician will understand that the careful handling of the diminished seventh chord will produce many dramatic effects and give him a chance for modulation into another key.

One of the obstacles to be overcome to-day is the long hours inflicted on the pianists by managers, which in itself is apt to take the ambition out of a man who wants to do his best. If the pianist can make the manager see—through the voice of his audience—the value of his music (by my own experience), I think he can make his work less laborious.

In the house where I am at present, the manager sees this, and the music being a feature, I rest every fourth reel, keeping me in shape for the last part of the evening, and I feel that I enter into the music with as much vim as the first half, and the audience likes the occasional rest and welcomes the return to the piano.

If more musicians would see "Playing the Pictures" in the right light there would be (at least in the West), fewer electric pianos and circus methods and more of a fascination for the Fotoplay.

LYLE C. TRUE,
Polk Theater, San Francisco, Cal.

The Passing of James P. Chalmers.

An Account of the Accident and of Mr. Chalmers' Last Moments Before It, from Carefully Sifted Data.

By James S. McQuade.

THERE were so many rumors and conjectures current in Dayton regarding the lamentable accident which led to the untimely death of James P. Chalmers, owner and editor of The Moving Picture World; and, besides, there are so many thousands of readers of this publication who are desirous of having the plain facts brought before them that I write this article from well-sifted data.

Judging from a telegram received by me in Chicago, late Monday afternoon, March 25, and sent from the Erie station in Jersey City by Mr. Chalmers, I did not expect to meet him in Dayton, to which city the telegram instructed me to proceed and cover the Ohio convention. This telegram impressed me that he had changed his mind and that he was not coming.

Shortly after two o'clock Tuesday afternoon, in Dayton, while marching in the grand parade from the Customs House to the Postoffice, of which moving pictures were being taken by Pathe Freres and Gaumont, I chanced to look around towards the right, at a certain point, and was surprised to see Mr. Chalmers on the crowded sidewalk. Not wishing to break line while in the camera's field, I drew his attention by shouting his name and waving a flag, and joined him soon afterwards.

STANDARD
PITTSBURG
LOCAL NO 1
WELCOMES

Group of "Snap Shots" Found in Mr. Chalmers' Kodak After the Accident. Developed by John M. Bradlet.

The street cars which had been promised to convey the delegates from the termination of the line of march to the National Cash Register Company's Industrial and Educational Hall were not on hand, and, after waiting for some time and fearing that we would be late in arriving at the Hall and miss some of the proceedings of the meeting, R. R. Nehls, of the American, sent in a call for a taxi to take our little party out. As the taxi was long in coming and the expected cars arrived, Mr. Chalmers suggested that I should board one of them with him, which I did.

This was the last opportunity I had to talk with him, and during the ten minutes' drive we conversed on the outlook for exhibitors and on the splendid turnout at Dayton. He impressed me as being anxious that the National Exhibitors' League of America should be guided by wise forethought and far-seeing vision in their deliberations and adopted policies, steering clear of political entanglements and having ever in view the welfare of the majority. I remember, too, that he dwelt on the importance of wise leadership—leadership that recognized the rights of manufacturers and exchanges as well as the rights of exhibitors, and that aimed at the uplift of the whole moving picture industry.

In front of the N. C. R. hall, where the delegates and visitors were assembled to have still and moving pictures taken of them, I was separated from Mr. Chalmers and never again had a chance to speak to him, as, on entering the hall, I walked down in front to the press table near the platform. When last I saw him he was standing in the front row near the right end of the semi-circle formed by the delegates and visitors, with hat in one hand and his camera in the other, looking smilingly at Ralph Rodney Earle, who was taking a panoramic picture of the group for Pathe's Weekly. If I mistake not, he took a snapshot of Mr. Earle about the same time that he himself came into the field of Earle's instrument. At any rate a good picture of him will be seen in that part of the Pathe film taken at Dayton.

And now, alas! the continuation of this narrative centers on the fateful spot where he stepped from full intellectual and physical vigor into unconsciousness and the tomb. It seems so bitter that, after the hard, upward struggle, just when life's untiring labor was being rewarded with a promising harvest, the grim reaper should approach with relentless sweep. And it seems so fatefully strange that this kind, warmhearted man, whose good deeds brightened the lives of so many of his fellows, should have been denied one lucid moment to say farewell. It was hoped that he might, before the final moment of dissolution; and so his old friend John M. Bradlet, who attended the convention, was on hand, at the Miami hospital, for one hour before his death.

Mr. Chalmers must have sat in the convention hall while the speeches of President Neff, Mayor Phillips and Mr. Deeds, vice-president of the N. C. R. Co., were being delivered. About this time I observed that the machine operators were focusing their pictures on the two large glass screens, set about midheight in the rear wall, at the platform end of the hall. The pictures are projected from behind the screens, the operating room being in the rear of the convention hall.

Though I could find no one—nor could Mr. Bradlet find anyone—who observed Mr. Chalmers leave the convention hall, there is no doubt that he, being very deeply interested in projection and, perhaps, unfamiliar with transparent glass screens, was most anxious to get into the operating room. He must have passed through a door to the right of the hall as one faces the platform, and then, turning to the left, in a well-lighted corridor, he must have proceeded to locate the operating room. He was trying to locate it, remember. He passed a double door on his right and, had he turned the knob of the right leaf of this door, he could have passed into the operating room. Instead, he continued a few steps further, and there, to his right, was another double door, with window panes in the upper halves. Through these panes he looked into the dark operating room and could see the rays of light from the lenses and the faces of the operators faintly. Here was his goal. The problem was how to open the door, for the leaves were of the sliding kind, operated by a compound lever. He must have shaken the door (which was a new one) and loosened the catch to the left from its lock; then slid the left leaf to the right and stepped into what he supposed was the room, in the darkness. Instead, it was the yawning mouth of the elevator shaft, and he pitched forward and fell headlong eighteen feet below, striking on the floor of the elevator on his head.

This opening of the door is not based on mere supposition, for Mr. Kerr, in the exhibition business in Dayton, who was in the operating room at the time and about fifteen feet away, saw Mr. Chalmers open the door. Not recognizing him, he thought he was an employe of the N. C. R. Co. and knew what he was doing. Mr. Chalmers could not see Mr. Kerr on account of the darkness in the operating room, and, as he took the fatal step, Mr. Kerr knew, when too late, that he was not an N. C. R. employe. Mr. Kerr's father had met his death some years before in a similar accident, and seeing this unknown man fall before his eyes, affected him so strongly that he was seized with nausea that lasted half an hour.

Strange to relate, John M. Bradlet and W. A. Pettis, vice-president of the Ohio League, were in the operating room at the same time, about twenty feet away from the shaft, as was afterwards testified to before the Coroner. Neither knew of the presence of the other, owing to the darkness, although only about five feet apart. Mr. Bradlet states that he did not investigate, being averse to view such sights, but he could see on looking down the shaft that the Emergency Hospital staff of the N. C. R. Co. was removing the injured man. The light was so dim he could not distinguish any object clearly.

Down on the basement floor, a few yards away from the elevator, at the time of the accident, Frank Mytinger, who works in the slide department of the N. C. R. Co., heard a cry and the fall of a body. He rushed to the elevator, where Mr. Chalmers lay groaning. He did not recognize him (although he had met him once), owing to the poor light. Mr. Mytinger is well known in film circles in Chicago.

The rumor spread that the injured man was Mr. Kenfield, of the A. H. Andrews Co., Chicago, and one of his assistants went at once to the Emergency Hospital to learn the truth. He was taken into the operating room and discovered that it was not Mr. Kenfield. At the same time he expressed the belief that he had met the injured man. When the surgeon showed him a letter taken from Mr. Chalmers' pocket, he immediately recognized the name and rushed back to tell Mr. Bradlet.

Meantime the N. C. R. Co.'s surgeon, seeing that Mr. Chalmers was most seriously injured, conveyed him to the Miami Hospital, nearby, where a consultation was held with leading surgeons of the institution, and all that surgical skill could perform was done for the patient. Special nurses were called in to assist in the fight for life, but from the first there was little, if any, hope. At 6:15 o'clock, Wednesday morning, March 27, Mr. Chalmers passed away, and the world of moving pictures lost one of its most zealous and optimistic workers.

There is great consolation for his relatives and friends in the knowledge that Mr. Chalmers knew no suffering. This was the one mercy vouchsafed in his case, in the completion of "the sore tattered tapestry of life."

It was not until nearly 5 o'clock in the afternoon that I heard of the accident. This was due to the fact that I accompanied the delegates and visitors on a survey of the N. C. R. Co.'s plant, which occupied over one hour. The entire party was subdivided into many smaller ones, so that each of the latter could be carried in one of the large elevators. Each of these smaller parties was in the care of a guide, and I often wondered why it was that I never encountered the party to which Mr. Chalmers had been allotted. I had boarded the car for the city when I encountered C. H. Pyle, manager of Miss Martha Russell, who told me of the accident. I then went back to the general office of the N. C. R. Co., where I met Mr. Bradlet. A telegram was then sent to John Wiley, business manager of The Moving Picture World.

Mr. Bradlet made all necessary preparations for the shipment of the remains to New York, preparatory to the arrival of Mr. Wiley, who came into Dayton Thursday morning. He departed the same evening on a Pennsylvania train, being accompanied to the depot by Mr. and Mrs. O. B. Weaver and Wm. Seeley, of Dayton, and John M. Bradlet.

After the accident and after the death of Mr. Chalmers I was deeply impressed by the sincere sympathy and sorrow expressed by numerous people, in various branches of the film business, whom I met. Indeed, the tragedy cast a deep gloom over the entire convention, and many were opposed to engaging in any part of the program that was not confined strictly to business. Deep respect for his memory and heartfelt regret for his untimely end will be long retained, for James P. Chalmers, by men in all branches of the film industry.

SELIG PICTURE SUGGESTED BY SELIG'S PICTURE.

"The End of the Romance," the Selig Polyscope Co.'s release of April 16th, has had somewhat of a romance of its own.

Some time ago Mr. W. N. Selig, president of the Selig Polyscope Co., returned from one of his trips abroad, bearing with him a very high priced and well known original painting in oil by the noted German artist, L. Max Ehrler. Mr. Selig, who is somewhat of an art connoisseur, prized this particular work so highly that he gave instructions to have it hung in his beautifully decorated private office at the Chicago plant. Here it at once attracted attention and admiration from all who viewed it. The painting, wonderfully lifelike, shows a young lady in the act of burning, over a candle, the photograph of her lover.

The painting had been hung scarcely a week before the scenario editor found himself literally swamped with scenarios founded upon the romance suggested in the painting. Practically everyone in the immense plant had received the same inspiration. From among this mass of material one was finally selected and placed in production.

The matter was not mentioned to Mr. Selig, and when he sat in the vault the other day and witnessed for the first time a living portrayal of his beloved art subject, his surprise was genuine to say the least.

AMERICAN TO RELEASE REMARKABLE SUBJECT.

"Her Mountain Home" is the title of a very able piece of work that will be released by the American Film Mfg. Co. on Thursday, April 25th. It is a distinctively odd subject. The opening pictures show a wide and cheerless expanse of dry, barren alkali desert. Immediately in the foreground, with face painfully lined and every evidence of intense suffering, lying flat on the ground, we see a man in the throes of death by thirst. Suddenly his nervously working hand closes on a pebble when—lo!—the magic thought, "Gold!" changes the dying man's expression and lights it with a ghastly ray of hope. Such is the power of gold.

He is rescued and later we see him and a chum join in the rush for the new gold field. In that motley crowd we see the rough adventurers of the West, coarse women, mingling into the homogeneous types of humanity that follow in the wake of gold. The hurried packing, restive horses attached to prairie schooners, the populace hurrying hither and thither with newly obtained claim deeds, all serve to make a striking portrayal of that most interesting of Western events—the rush for gold!

BRADY THE POSTER MAN MOVES.

Arthur Brady, one of the pioneers in motion picture publicity, has just finished his spring moving. He has taken up new and large quarters at 124 East 14th St., New York City, where he will have elbow room for himself and his customers. Brady is doing a land-office business in the poster rental and supply business.

Mr. Brady is qualified for the place he fills, because he worked up from the proper beginnings. He was known as "The Aesthetic Sign Painter" when the movies were in their infancy. He got into the moving picture business by painting cards and banners. Later he began to carry a small stock of posters, but the poster branch, increasing with the rapid growth of cinematography, finally became the main part of Mr. Brady's business, and this same poster business became one of the largest in this country by the simple process of evolution.

The Moving Picture Educator

"SAUL AND DAVID" (C. G. P. C.)

It is a pleasure to welcome another picture to the too slowly increasing list of educational films and especially of the Biblical order. Additionally interesting because of its coloring, giving richness to the whole, "Saul and David" adds another link to what cannot too soon become a satisfactory series.

Creditable in the main and pleasing to the average beholder, it would be better if the sub-title explained to the less knowing ones the magnanimity of David in sparing Saul's life when it was in his power to take it. Educationally the film can be profitably used by any capable lecturer, or teacher, as interest can be imparted by taking the pictures as a comprehensive illustrator.

The scenes open where David demands of Saul his daughter Michal as wife, in fulfillment of a previous promise. Saul keeps his word, but is later jealous of David's increasing popularity. This jealousy is formed into a murderous hatred when Saul's own son, Jonathan, declares his love for David and refuses to be an avenger of his father's hatred. David, upon Jonathan's advice, flees from Saul, and is helped by the High Priest, who also gives him the sword of Goliath, whom he had previously slain. Saul multiplies his sin in causing the death of the priests who thus helped David.

Following David to the cave in which he with his followers is hiding, Saul spends the night there. While asleep David's guards would slay him, but David interposes. The cause for David's interposition ought to be given here, but it is strangely missing. David would not consent to the "slaying of the Lord's annointed." Cutting off a piece of Saul's garment, David is able the next morning to prove to Saul how nearly he had been to his death. Convinced of the righteousness of David, Saul relents his anger and takes him to his arms as a son, while Jonathan is rejoiced. The abbreviated story is so far well told. The picture is in that stage of satisfaction which these pictures have thus far reached, but like all its predecessors lacking in that thoroughness which would make it more valuable to the "educator." However, we are glad to have it, and ask for more, knowing that they will increase in the power of imparting truth and knowledge as they increase in familiarity of frequent production. All the essentials of a good Biblical picture are present in "Saul and David," and it should be seen by all lovers and students of these pictures who are desirous of encouraging this valuable class of work.

With a closer following of the text and teaching of the original from which these subjects are taken, a large field is open and a larger public waiting to accord them a hearty reception.

"THE BEE" (Eclair).

In happy contrast to the unclean and dangerous housefly, the Eclair Company has a splendid film on the clean, honey-producing bee. The whole process of bee culture is shown in detail from beginning to end. As a series of pictures it is intensly interesting; as a teacher of the value of the bee and its honey-producing powers it is most instructive.

Like its companion picture, "The Fly," it is perfect in its line, because it is both thorough and complete; there is nothing to be added, no deficiency to be rectified. It is as ready for the classroom as a lesson as it is for the theater as an entertainer. With these subjects the educational films have some valuable additions.

INCIDENTS OF THE DURBAR.

Only second in importance to the full records of the famous historical event of the first coronation of an emperor of India, Pathe's "Incidents of the Durbar" are an exceedingly interesting collection. With evident care and good taste several of the most important occasions and some of the most impressive scenes are presented. The enormous plains upon which the great and wonderful city of White was formed is perhaps unsurpassed in splendor; it would scarcely seem possible to produce from the simple tent such conveniences and luxury. The surroundings of several of the Maharajahs were fully equal to the recognized reputation of their wealth and magnificence. Several of these interesting Hindoo rulers are shown in most excellent portraiture. Views of details are given indicative of the character of the whole, including two sections of King George V's personal appearances. For comprehensiveness, views of "a portion of the multitude" show the vast and varied crowd of a nature impossible only in India.

A regiment of soldiers mounted on camels is worthy of special mention as showing the varied nature of the home and foreign troops. As one of the most important historical events in the history of the world it is the privilege of every one not to lose of a nature possible only in India.

A COMBINATION OF INTERESTING SUBJECTS.

The illustrated newspaper (Pathe's Weekly) is always good, but, perforce of circumstance, variable as news must necessarily be. Two recent issues, however, are above the average, making them of commanding interest. It is a pleasure to note both the progressive value of the picture news, as also of the ever increasing interest shown by the world of readers. It is also worthy of notice that the pictures themselves have greatly improved, better views and closer details together with much clearer pictures mark the advance of these most recent issues. Seven countries contribute their most important events, in several of which the rulers are conspicuous; indeed we are rapidly becoming intimately acquainted with the important personages of this world by means of these pictures.

Governmental affairs enter largely in recent events. The delegates from the Lawrence strikers are shown in their appearance before the Congressional Committee on labor conditions in the House Office Building in Washington. President and Mrs. Taft are shown in most excellent likenesses taking their afternoon walk in the White House Grounds. The President is also seen in company with the Governor of Massachusetts and the Mayor of Boston reviewing the Evacuation Day Parade in Boston. Russia and France meet in a remarkable manner when the city councilmen of Paris dedicated in Moscow a monument erected to the memory of those who perished one hundred years ago on the occasion of Napoleon's disastrous retreat from Moscow. An event marking a new era for Spain is the launching of the first battleship of the new navy. This event coming at the time of the burial of the Maine is eloquent of important historical events. The King and Queen of Spain are the central figures.

The continued boiling of Mexican troubles, caused by rulers and would-be rulers, past, present and future, keeps interest in that country alive, besides making us acquainted with many unique characters, teaching lessons in both geography and history.

Austria is represented by the magnificent obsequies of Count Alois d'Aehrenthal, late Minister of Foreign Affairs, whose burial was with splendid military honors.

The authority of the law was perhaps never so strangely pictured as when rivers of wine were set flowing from 184 barrels and 750 bottles, seized by the authorities from illegal drinking resorts; the hearts of many temperance advocates will rejoice as they see this flowing to waste of the accursed fluid. Another and similarly strange picture is that of the New York police throwing into the ocean's depth guns, revolvers by the hundreds, and all classes of weapons, confiscated and taken from lawbreakers and criminals in New York City alone, to the extent of over ten thousand dollars in value.

Aviator Coffyn is seen making his sensational flight over New York City and bay in his hydroplane "The Canvas Back Duck." It is a singular freak of scientific fate that this man has so far proved himself safer in the air than on terra firma. In contrast to this is shown the débris of the monoplane, in which aviator Gilbour met his death in England.

To the joy of the American citizen Col. Roosevelt is depicted doing his duty as a juryman in his home county. Although willing to discharge his functions as a citizen he is rejected by lawyers, who feared his personality would overshadow the real issue. The other extreme in a big citizen is shown in the person of W. F. Brinson, of Georgia, who qualifies as the largest which dieting fails to reduce man in the world (in weight only), as he weighs 600 pounds,

Ohio Motion Picture Exhibitors' League Convention.

THE DAYTON MEETING ECLIPSED ALL FORMER MEETINGS OF THE LEAGUE, NATIONAL OR OTHERWISE.

THE convention held at Dayton by the Motion Picture Exhibitors' League of the State of Ohio, on Tuesday and Wednesday, March 26th and 27th, easily eclipsed all previous gatherings of the League in numbers and impressiveness, not excepting even the first national convention at Cleveland, in August last year. The visiting delegates numbered over 180, and including their wives, sisters and friends, who accompanied them, the figures were raised to 350.

The city was attired in handsome holiday dress, some of the finest buildings being decked with flags, from basement to fourteenth story. The streets were thronged with sightseers during the parades of the visitors and, at the Union Depot, the arrival of the delegations from Cleveland, Cincinnati, Columbus and Toledo was witnessed by a throng of residents. More especially was this noticeable at the arrival of the Cincinnati delegation, headed by Mayer's fine band and bearing a large American flag and a handsome banner of that organization. It must be remembered that delegates from nearly all the smaller towns throughout the State were also present.

The importance of the Dayton Meeting had been anticipated by film manufacturers, for there were on the spot veteran camera men from the Pathe Freres and Gaumont forces, Ralph Radnor Earle representing the former company for Pathe's Weekly, and A. Richards, the Gaumont Company. Moving pictures were taken showing the arrival of the Cincinnati delegates and of the grand parade by all the visitors, from the Court House to the Post Office. The latter took place about 2:00 p. m., Tuesday, and was viewed by thousands of people.

The delegates, on arrival, assembled at the Hippodrome, in the Auditorium, about 11 o'clock, where the convention was called to order by M. A. Neff, president of the National League. After a few remarks dwelling on the objects of the League, Mr. Neff appointed several committees to attend to business of the convention and report at the executive meeting, to be held in the Industrial and Educational Hall of the National Cash Register Company, Wednesday.

In this hall the convention reconvened at 2:30 p. m. Tuesday, and Mayor Phillips, of Dayton, delivered the following address of welcome:

Mayor Phillips' Welcome.

"I am most assuredly gratified to be called upon to welcome your organization to our city. Your association is recognized to-day as one of the leading educational institutions of our country and the interest manifested by all classes of our people demonstrates the fact that your efforts for their entertainment are being appreciated by them.

"Not very many of us have had opportunity for travel not only in our own country, but abroad. One can go to almost any of the motion picture theaters to-day and see possibly ancient Egyptian ruins, scenes in the jungles of Africa, actual occurrences in the land of the midnight sun, or, coming to our own United States, life in New York, Chicago or any of the larger cities; the beauties of Yellowstone Park, or life on the Mississippi. Aside from scenes of travel, or those connected with historical events, one may see comedy, tragedy or some pleasing episode of daily happenings almost anywhere. The people are also interested in your performances from a standpoint of recreation and a relief from the toils and struggles of everyday life.

"Again I desire to say that you have come to stay. Therefore, on behalf of the citizens of Dayton and in my position as its chief executive, I bid you a sincere and hearty welcome. May your deliberations and councils be harmonious and profitable, and when you return to your own homes and firesides, I trust that you will look back with much pleasure to your visit to Dayton, the best city in the best State in the best country on the globe."

President Neff's Reply.

"I am sure we all have reason to thank the city of Dayton for the generous reception that has been given us by the mayor and citizens," said Mr. Neff. "I know the Gem City well and feel sure that no man who has partaken of its hospitality, seen its industry, and come into close contact with its citizens can go away without feeling that he has been instructed and entertained.

"Our organization was primarily established for the purpose of uplifting the motion picture business and to eliminate certain phases that were proving to be distasteful to the better classes of people throughout the land. That purpose has been strictly, constantly and religiously adhered to. No man, or interest, can gain admission to this league who is known to be out of sympathy with its aims and purposes. We are, of course, in the business to make money. But we do not want to make money, if in so doing we offend against chastity or degrade the character of our shows.

"Cinematography is educating the people of this country. It is performing a high and lofty mission. The time will come when through its aid the surgeon who now takes four years to graduate will be able to begin to practice in less than a year. It is a marvelous aid to science; it is a splendid ally of the schools and a powerful means of disseminating knowledge that, but for its agency, would require that the seeker after such a blessing would have to wade through hundreds of books and travel over thousands of miles of territory.

"Some persons think the science has reached its zenith and has accomplished all that it is capable of performing. But let me tell you that no bounds can be put to its achievements. You motion picture men are doing a work for humanity that is really not apparent even to yourselves. You are doing something more than merely tickling the fancies of a flippant audience composed of immature maids and swains. You are disseminating knowledge that is of inestimable value to all classes.

"It is all right to enjoy minutes of surcease from toil in a moving picture theater. It is extremely pleasant to have the senses enthralled and the imagination entranced with beautiful and realistic scenes. But when you add to these things the educational value of the motion picture enterprise, you will readily see that you are engaged in a mission that cannot fail to be productive of the most beneficial results to the human race."

Speech of Vice-President of the N. C. R. Co.

Mr. Deeds, vice-president and general superintendent of the National Cash Register Company, was next introduced, and delivered a meaty speech that was received with loud applause at its many telling points. Following is the speech verbatim:

I appreciate very much the hearty response you have given after an introduction of this sort; I appreciate it and will take it for those men that have helped entertain you people and will do so in the next day. We are interested in your work. We are interested for two reasons: one is because you are an organization. There has been one thing that we have tried to advocate—if there is one thing more than anything else, it has been organization. We have spent more time, probably, in our business along that one line than any other one line—that of bringing our organization closer together and bringing it up to the highest state of perfection that we possibly can, and what little success we as a company have attained has been on account of our organization. And I want to congratulate you people—you members of this convention on having gotten together in an organization. I want to congratulate your president, Mr. Neff, on having been able to get together such a body as this. I believe that I am in a position to appreciate more than some of you gentlemen here the amount of work that it has taken on his part to bring about this assemblage and bring about an organization of people whose interests at first seemed diversified, but after all who are all interested in one common thing. And I want to congratulate him on his work and you on the work that you are doing in trying to get together and help push ahead your business, and that is what you are here for—to talk things over.

We are glad to have you here and extend to you a most cordial welcome, so that you can come here with your deliberations. This is a new hall. It has only been used for the conventions of our own people so far, and your convention is the first convention, except the cash register convention, that has ever met in this hall, and I feel as though it couldn't be better dedicated to-day than to the motion picture people. (Great applause.)

The second reason why we are interested in this thing—first because you are organized and get together, and we are in sympathy with any movement along that line—and in the second place we have always believed in the education by pictures. Years ago, before the motion picture was developed, we had, in order to better instruct our people, to get the old-fashioned stereopticon lantern slide, and in our school work, teaching our own people here, we found it a most invaluable thing; in other words, we couldn't run our business to-day if it wasn't for the stereopticon and the lantern slides. It has become a vital part of our organization. The motion picture goes still farther along this same line, and this hall was designed primarily as a place where we can properly exhibit our motion pictures and other pictures before our conventions and the different schools and agents and factory people, so that we could build up our organization.

We are interested in the picture business. We want to see what the latest things are so that we can have them and keep our people up to date. It is an educational process, and you people have the grandest opportunity in the world along that line. It won't be five years—it is to-day, but people don't realize it, but it won't be five years until the whole public is going to realize that the motion picture exhibitors are the most powerful educational factor we have in this country. (Applause.)

You have the opportunity of getting hold of the people and bringing them together here concentrating the advanced ideas from all over the world. There isn't anything so broadening as travel, and the people who cannot travel you are able to bring the thing and lay it down in front of them, just as it actually is, and we want to congratulate you upon your work. At first you had to start out to entertain the people. And we are glad to see that educational films are being run, and in most of our picture

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shows here in our own city every week and more frequently at times there are certain educational films run along that channel, and you have the grand opportunity and I know you are going to do it.

We appreciate pictures. We couldn't do without them. We can't do without the motion pictures. It is a part of our organization and our educational work here, and you people have the grand opportunity, and we want to congratulate you on being together here as an assemblage to try and work out a better way of pushing your grand good work ahead. We wish you God speed in it. We wish you the most successful convention you can possibly have, and I want to extend to you the hospitality of this factory. It is yours for a day or two. You can have any piece of it or run it any old way you please. (Laughter and applause.) We turn it over to you and you can make any suggestions you want to, and if there is anything over there that you think will help you in your business just take it home with you. (Applause.)

The delegates were then instructed by President Neff to meet in the same hall, on Wednesday morning, at 10 o'clock, in open meeting, and afterwards in private session. In the open meeting the president announced that the officers of the National League had decided in executive session, Tuesday evening, that the Motion Picture Exhibitors' League of America would be incorporated, and requested all delegates of the Ohio League present to go to an adjoining room and sign the necessary instrument before a notary public. After this had been done the delegates deliberated in closed meeting, which lasted until late in the afternoon.

It was learned that National and State censorship was strongly advocated in the closed meeting, and also that a resolution was passed prohibiting members of the Ohio League from giving away premiums or gifts of any kind at their theaters, for the purpose of inducing patrons to attend.

During the same meeting Max Stearn, owner of the Exhibit Theater, Columbus, Ohio, announced his resignation as treasurer of the Ohio League, owing to pressure of business. O. B. Weaver, a prominent business man of Dayton and owner of the Lyceum Theater there, was unanimously elected to succeed Mr. Stearn, whose discharge of the incumbent duties was highly praised.

Resolutions of sympathy for the relatives of J. P. Chalmers and profound regret for the sad accident that caused his untimely death were drawn up, and C. M. Christiansen, of Cleveland, secretary of the National League, was instructed by the members of the national executive committee to put them in the proper form and forward them to the Moving Picture World, New York.

At the closed session, Wednesday afternoon, a vote was taken as to what city should secure the next Ohio convention. Toledo outvoted all others, it being decided to hold the next convention of the Ohio delegates in the Maumee City, the second week of July. Among the strong fighters for the selection of Toledo were E. R. Kelsey, Dr. W. V. Prentice, D. C. Dyer, John Braunschweiger, O. L. Brailey, Mr. Levy, Mr. Rodgers and Will C. Bettis, all residents of Toledo.

As arrangements involving considerable expense had been made for the banquet, Wednesday evening, at the officers' club dining rooms of the N. C. R. Co., by the Dayton delegation, it was concluded to hold it, although the delegates would have preferred to observe their respect for Mr. Chalmers' memory to the letter. Congressman Lentz was one of the notable speakers at the banquet.

Transactions of Officers of National League.

On Monday evening the officers of the National League present in Dayton met and transacted business. There were present: M. A. Neff, president; vice-presidents Wm. J. Sweeney, of Chicago; Mr. Dickson, of Winchester, Ind.; Fred Herrington, of Pittsburgh; S. E. Morris, of Cleveland; F. Brylawski, of Washington, D. C., and Mr. Ullman, of Michigan (Mr. Phillips, of Wisconsin, was absent); Mr. Reider, of Michigan, treasurer, and C. M. Christiansen, of Cleveland, secretary.

During the meeting Missouri and Kentucky were given the right to organize, and preliminary steps were taken for the organization of the State of New York. West Virginia, organized three weeks ago, was admitted to the national organization. Mr. Brylawski, of Washington, D. C., was elected vice-president of the National Association, subject

P. E. L. Convention Dayton O. Mar 25.27

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to the approval of the Washington, D. C., local. As has been referred to, the national officers, at a special meeting held Wednesday, framed resolutions of sympathy and regret concerning the death of Mr. Chalmers.

It should not be omitted to state that Wm. J. Sweeney, vice-president of the National Association and treasurer of the Chicago local, was one of the most popular men at the convention. His appearance on the platform was always the signal for applause, and his genial temperament added still further to his wide circle of friends.

Independent film manufacturers were represented by the following: J. E. Brulator, president of the Distributing and Sales Co. and president of the Eclair Co.; Harry R. Raver, manager Eclair Co.; Mark Dintenfass, of the champion; A. Kessel, of the Bison Co.; Herbert Miles, of the Republic; Carl Laemmle, of the Imp; Tom Evans, of the Powers Moving Picture Co., C. Simone, of the Nestor Co., and R. R. Nehls, of the American. Mr. Blair, representing the Eastman Co., of Rochester, N. Y., was also present.

Among the trade newspaper men present were Allen L. Haase, of Motography; William Lord Wright, of the Moving Picture News, and Mr. Mayer, of the Billboard; Jas. S. McQuade, J. P. Chalmers and J. M. Bradlet, of the Moving Picture World.

Among those present representing manufacturing supply houses and other products connected with the film business were the following: J. W. Kenfield and J. M. McLaughlin, of the A. H. Andrews Company, Chicago; E. E. Fulton, 154 W. Lake Street, Chicago; Herbert Griffin, of the American Moving Picture Company, New York; Eric Morrison, of the same company; John Cooper, of the Sterling Economizer Company, Warren, Ohio; Lindsey A. Woodward, and L. E. Neukom, of the Enterprise Optical Manufacturing Company, Chicago; Scott S. Wilson, of the National Carbon Company, Cleveland; F. W. Swett, of the Nicholas Power Company, New York, and Robert Hope Jones, lecturer for the Wurlitzer Moving Picture Orchestra, built by the Rudoplh Wurlitzer Company, Dayton, Ohio. Much sympathy was extended Mr. Swett, of the Nicholas Power Company, owing to the sudden death of his mother which recalled him to New York immediately.

It is to be regretted that the local committee in Dayton in charge of the list of delegates and visitors to the convention omitted to furnish the names to the press, although repeated efforts were made to obtain them. At least eight attempts were made on my behalf to secure the list. It would be well at future conventions of the League, if several copies of the list of names were made from the books for the especial use of the press, as it is impossible for representatives of the press to secure the books to copy the list personally. It would be also wise to have a press committee appointed to furnish visiting representatives of the press at future conventions with verbatim speeches taken down by the official stenographer, and to furnish such matter concerning the business of closed sessions as it might be deemed expedient to furnish the trade press.

DAILY FILM, VAUDEVILLE AND SONG RECORD.

Mr. W. F. Barrett, of the Crystal Palace Film Exchange, Toronto, Canada, has sent us a sample copy of his Daily Film, Vaudeville and Song Record. It is a neatly bound blankbook with box ruling for the various items and totals. The book is bound in cardboard, mounted with green linen, upon which is a very tasty title beautifully printed. The volume is about an inch smaller, each way, than the size of the Moving Picture World, and about as thick.

For an exhibitor using a medium number of reels per show, the book should prove a very useful and convenient article. It does not appear whether the book is given away as an ad by Brother Barrett or whether it is a regular stock blankbook on sale at a stated price. It is a good thing in either case.

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CHICAGO LETTER.

By Jas. S. McQuade.

THE meeting of Independent manufacturers and exhibitors at the Hotel Sherman, Saturday afternoon, March 30, was held behind closed doors. The call for the meeting had been sent out by Joseph Hopp, of the Standard exchanges in Chicago and Louisville, about ten days before, and the representation from all parts of the country fairly astonished those present.

The two main objects of the meeting were: First—An arrangement between exchanges and the manufacturers, by which films should be leased and not sold to exchanges. By this means it is sought to enforce the retirement of films monthly, so as to eliminate, eventually, worn out films from the market and, incidentally, to force junk dealing firms out of the business.

Second—It was sought to induce the manufacturers to outline a plan whereby each exchange shall have a defined territory, thus preventing conflict of bookings among exhibitors and insuring a better service for each.

Joseph Hopp, chairman of the meeting, named a committee of exchange men, who, after an hour in conference, drafted a resolution embodying the foregoing aims and requesting the manufacturers to co-operate with exchange men in bringing about the proposed changes. The exchange committee also requested the manufacturers to appoint a committee to meet its members in joint conference. This was done, the manufacturers on the committee being J. E. Brulatour, Carl Laemmle, Edwin Thanhouser, David Horsley, Herbert Miles and Chas. Bauman. S. S. Hutchinson was appointed advisory member to this committee.

The members of the exchange committee are Joseph Hopp, chairman: J. W. Morgan, secretary; J. E. Fitzjarrel, W. E. Greene, A. Davis and E. Olson. J. R. Freuler was appointed advisory member to the committee.

On Saturday night the two committees met at dinner, in the Walnut room of the Hotel Sherman, and interchanged opinions until a late hour. It was decided to postpone further discussion until Thursday, April 4th, after the manufacturers' committee meets in New York. It is then expected that Chairman Brulatour, for the manufacturers, will call a meeting of the two committees, in Atlantic City, sometime this month. Should the committees agree on a plan of procedure at Atlantic City, a call will be issued for a meeting of all Independent exchanges and manufacturers, in Chicago, in the near future.

The following manufacturers, or their representatives, were present: J. E. Brulatour and Harry R. Raver, of Eclair; Carl Laemmle, of the Imp; Mark Dintenfass, of the Champion; David Horsley, of the Nestor; Herbert Miles, of the Republic; Joe Engel, of the Rex; S. S. Hutchison, of the American; Edwin Thanhouser, of the Thanhouser Co.; A. Kessel and Chas. Bauman, of the Bison; Tom Cochrane, of the Majestic; Tom Evans, of the Powers Co.; D. W. McKinney and Frank Winch, representing the Sales Co.

Among the exchange men present were: Joseph Hopp, of the Standard Exchanges, Chicago and Louisville; Maurice Fleckles, of the Laemmle Exchanges in Chicago, Minneapolis, Omaha and Des Moines; C. J. Hite, of the H. & H. and Majestic Exchanges, Chicago; C. C. Plough, of the Anti-Trust Film Co., Chicago; Mr. Bailey, of the Pacific Flm Exchange, Butte, Mont., and the Independent Western Film Exchange, Portland, Ore.; Mr. Nolan, of the Swanson Exchange, Denver; A. F. Beck, Central Film Service, Indianapolis; J. R. Freuler, Western Film Exchanges of Milwaukee, Kansas City and New York; E. Olson, Wichita Film & Supply Co., Wichita, Kan.; L. Oldnow, Consolidated Film & Supply Co.'s offices of New Orleans, Birmingham and Dallas; W. E. Greene, Greene Film Exchange, Boston; J. E. Fitzjarrel, Baltimore Film Exchange, Baltimore; William Klatt, Michigan Film & Supply Co., Detroit; J. W. Morgan, Morgan Film Service, Kansas City; Sam Werner, Swanson-Crawford Exchange, St. Louis; Art. Schmidt, Victor Film Service of Buffalo, and Rex Film Exchange of Albany, N. Y.; J. Schnitzer, Toledo Film Exchange, Toledo, and Victor Film Service of Cleveland; E. E. Mandelbaum, Lake Shore Film Service, Cleveland, and Lake Shore and Buckeye, Columbus; A. Davis, Independent Film Exchange and Pittsburgh Photoplay Co., Pittsburgh; A. Kessel, the Empire Film Exchange, Great Eastern, Peerless and Metropolitan, all of New York City, and Herbert Miles, representing Miles Bros., of San Francisco and Los Angeles.

Chicago Film Brevities.

It is said that the Pennsylvania Exhibitors' League intends holding a convention in June, at Pittsburgh. What with the recent meeting at Dayton, the Toledo convention set for July, and the national convention to be held in Chicago, in August, it would certainly seem as if exhibitors are inclined to overdo the convention scheme. It might be wise to go slow and hold conventions after proper intervals, so that each will receive the necessary patronage and result in the right measure of success.

* * *

The Photoplay Magazine has added Neil G. Caward to its staff, as associate editor. Mr. Caward is a well-known journalist, who began his career on the Minneapolis Journal. For a long time he has written special articles for a prominent publication syndicate. A. W. Thomas, a resident of Marion, Ohio, who has discharged editorial duties, will assist in the scenario department.

* * *

T. K. Valloss, of Chicago, has purchased the state rights of "Twenty Years in Sing Sing" for Iowa and Arkansas, and opened his exhibition tour last Monday, April 1st.

* * *

The plant of the Parisian Manufacturing & Film Renovating Co. was visited last week by a representative of The World. It is a thoroughly up-to-date, progressive business establishment, with a floor space of over 4,000 feet, and well equipped with modern appliances for the development, printing and cleaning of films by the Parisian process. Fred L. Tilley, the president and general manager of the company, states that he has purchased the sole rights for using the Parisian cleansing system of films in America. Mr. Tilley formerly resided in Detroit, and at one time was connected with the Urban Trading Co., of London, for five years. Mr. Tilley is much encouraged by the patronage already given him by Licensed and Independent Film Exchanges in the cleaning of films.

* * *

C. S. Sullivan, owner of the Royal Theater, Escanaba, Mich., purchased the Cosy Theater, Marinette, Wis., on Monday, March 11th. Licensed service is furnished both houses by the G. F. Co.'s branch at 17-19 S. Wabash. Mr. Sullivan stated that the winter business has been very good in Escanaba.

* * *

J. E. Becknell, manager of the Marion Theater, Iron Mountain, Mich., was a visitor at the office of the World last week. He will be remembered as the manager of the Merritt and Victoria theaters of Chicago. The Marion was opened January 1st. It has a capacity of 395, representing an investment of $5,000. It is owned by Mr. Becknell and Mrs. Marion Higgie.

ANDERSON IN ROLE OF INDIAN.

Mr. G. M. Anderson, director and producer of the Essanay Western company located at Lakeside, Cal., shows his ability to adapt himself to widely different roles in two splendid Western dramas soon to be released. In "Under Mexican Skies," booked for April 13th, Mr. Anderson plays the role of Pasquale, a Mexican vaquero, and in "The Indian and the Child," released April 27th, he portrays a half-breed Indian with marvelous effect when it is considered how little make-up is employed in the moulding of the character. Mr. Anderson is a great believer in the art of facial expression to carry out conceptions of characters, instead of the use of heavy make up, and his ability in this art is only too well known throughout the entire film-world.

KETTLER ON THE JOB.

Carl Kettler, Jr., the moving picture man of South Florida, or better known as the photoplay crank of Palm Beach, is certainly one of the leading photoplay exhibitors of this country. Mr. Kettler, who is owner and manager of the Kettler's Photoplay Theater, of Palm Beach, Fla., has been showing nothing but the world's best and latest Licensed photoplays to crowded houses during the entire season.

Mr. Kettler says his great success is due to the great assistance and teachings which he has obtained by reading the greatest photoplay magazine ever published or better known the world over as the "Moving Picture World."

If every motion picture exhibitor throughout this country was to operate his or their theater as Mr. Kettler does his, the moving picture industry throughout the world to-day would be at least 100 per cent. better.

Pictures from the Maine Woods

Series of Novel Subjects Taken by the Edison Company Soon to Appear—A Touching Comedy Drama.

DURING the coldest months of the winter just passed a company of Edison players, under the direction of Mr. Oscar C. Apfel, spent about six weeks along the Kennebeck River, Maine, making pictures of the various industries of that region, interwoven with which are bits of life's comedy and drama to add zest to the portrayal. Notwithstanding that the snow was from three to four feet deep and the temperature hovered away down around 30 degrees below zero, some excellent pictures were made. Such conditions usually develop static electricity in annoying quantities, to the destruction of thousands of feet of film when not properly guarded against, but the Edison camera man was remarkably fortunate in eliminating that element and his negatives proved to be entirely free from "static." Thus the Edison company is able to offer some fine pictures of the wilds of Maine in the depth of winter.

Logging Scene from "The Boss of the Lumber Camp" (Edison).

The first of the subjects to be released is entitled "The Boss of the Lumber Camp." This picture is the first of a series dealing with the logging industry of Maine as it relates to the manufacture of paper. In it is shown the work of piling up the logs. A dramatic story is worked into this subject and it is very interesting. Briefly: John Warner, a lumberman, sends his son, Willis, to the woods to cure him of some of his bad habits. The boy's sister follows a little later to keep her brother from getting lonesome. There she meets Bob Foster, a college man, who is in charge of the camp. Bob tries to keep Willis out of trouble, but the boy loses heavily while gambling with the men and is caught cheating. The men determine to punish the young man, but Bob rescues him from the clutches of the infuriated men and he hides in the cabin while his sister, quickly donning men's clothes, leads his pursuers off the trail until Willis shall have time to get safely away from camp. The ruse succeeds and the story concludes quite naturally in a happy understanding between Bob and the sister with her father's approval.

"THE LITTLE WOODEN SHOE" (Edison).

Bannister Merwin has provided the Edison players a touching bit of life in the subject "The Little Wooden Shoe," which will be released April 23. It is one of those "heart interest" stories which dig down deep into one's sympathies. While the Edison company claims no monopoly on this class of picture, it has been singularly alone in the production of them.

In this story Burton Prentice, a husband and father, is a drunkard. In despair his wife leaves their baby upon the doorstep of a well-to-do stranger in hope that it will thus be spared the poverty from which she sees no escape. In her haste the frantic mother leaves behind one of the baby's woolen shoes. The shock of losing his little daughter brings the father to his senses and in the years that follow he becomes prosperous. During all this time the parents have made every effort to locate and regain their child, but have not succeeded. Finally, while riding in their automobile, a break-down compels them to stop near a pretty suburban home and the owner invites them to come in while the machine is being repaired. A children's party is in progress and "hunt the slipper" is the game with which the children are being entertained. The little hostess has brought her little woolen shoe into the game just as the parents enter. They do not recognize the child, who has grown past their recollection, but the mother knows the little shoe at once. Explanations follow and the long lost child is once more restored. See illustration on page 131.

MISS ROSEMARY THEBY.

Rosemary Theby is a St. Louis girl who started to work before the camera about six months ago. Her previous stage experience had been more brief than that of most photoplayers, but her unusually clean-cut features and distinct type, as well as her natural ability, qualified her to enter directly into motion picture work and make good from the start. After serving a brief time in minor roles she was given an opportunity to do something better, and the way in which she did it inspired still further confidence and brought her more important parts. In this way she has advanced in a short space of time to a foremost position, and is at present essaying roles that are exacting and call for a finished player.

Miss Theby is of the pronounced brunette type, slightly oriental in character. Her personality is well adapted to heavy leads and no doubt some day she will give us some great characterizations. We would call attention to her impersonation of "Ruth" in the latest Vitagraph biblical production, "The Illumination," in which picture her work speaks for itself.

KINEMACOLOR CHANGES HOUSES.

On Monday, April 8, the New York exhibition of the "Durbar" in Kinemacolor was transferred from the New York Theater, 45th Street and Broadway, to the Garden Theater, at 27th Street and Madison Avenue. There the exhibition will be known as the second edition of "Durbar" pictures, for the reason that several new views have been added, showing some of the closing events of the festive season of the Coronation. Probably the most interesting of all the additions to the program will be the Kinemacolor views of the "Burial of the Maine." For marine views Kinemacolor is like nature itself, and a glimpse of the moss-covered Maine going down for the last time, is equal, through this medium, to being at the scene itself.

London Letter.

London, March 16th, 1912.

THE picture theater business in Great Britain is flourishing. In those specific cases where it is otherwise it will be found that local conditions and backward ideas on the part of the picture theater manager are the causes. The day of the little moving picture here has passed. The shop or similar sized small building hastily converted into a "theater" is passing away, no matter how low the prices of admission are. The money is being made in the specially built, comfortable, roomy buildings with handsome entrance lobbies where queues can wait in comfort. Simplicity is the note of the internal decorations, and such little incidental comforts as free tea and coffee are not neglected.

In the handsomely arranged picture theaters in the West End of London, showing the best films, admission prices are sixpence (12 cents), one shilling (24 cents), eighteen pence (36 cents) and sometimes two shillings (48 cents), the latter price being very rare. Seats cannot be booked ahead like they can in a theater or a music hall. The visitor takes them as they come. Performances on the whole run from three o'clock in the afternoon to eleven o'clock at night. Sunday opening is pretty universal despite strong Sabbatarian protests. On that day the moving picture theaters open at six, and the net proceeds are usually in aid of a charitable institution in order to comply with the law of Sunday opening, which is very stringent in this country.

Topical Pictures Favored.

The class of show favored by the British public has tended to change along with the class of theater. Cinematograph news in the form of the "Pathe Gazette," "Gaumont Graphic," the "Warwick Gazette," and the "Topical Budget" are features in practically every theater and are looked forward to with extreme interest. If any criticism is leveled at the class of news given, it is perhaps that too much attention is paid to certain unimportant ceremonies such as the laying of foundation stones, small military reviews, and the lesser movements of royalty or public personages. This is perhaps somewhat of a national characteristic as, on the other hand, pictures showing the launching of big new battleships are special attractions that draw the audiences here.

Long films are growing to be the star features of both the West End and the suburban picture theaters. I refer to films running to quite 3,000 feet and playing an hour. These are certainly increasingly popular and their production evidently warrants considerable expenditure on local advertising both in the newspapers of the district and by posters (pictorial and otherwise) on the hoardings. A very popular line all 'round the suburban and provincial theaters, but not so much in the West End, is the Asta Nielsen series featuring that striking Danish actress and always in pictures about the above length.

Nature and travel subjects are always safe lines, as are also the leading American, French, and Italian dramatic pictures. There are signs, however, that the public is being over well fed with "comic chase" and "magic" pictures.

Hand-colored films are gradually coming into use and are regarded with high favor as a welcome contrast to the black and white picture. Cinematography in natural colors is not much seen here yet, the principal home of this being the Scala Theater, London, featuring Kinemacolor pictures and giving two shows a day at three o'clock in the afternoon and eight in the evening, higher prices than ordinary being charged. This theater is most successful and one rarely sees many vacant seats there.

Reverting to the ordinary picture theaters, programs are usually changed twice weekly and on rare occasions three times a week. The number of items upon the program will vary, of course, according to whether or not there is a 3,000-ft. film showing. The average number of pictures shown, including the news collection as one item, is seven or eight. This is reduced to five usually should there be a one-hour drama on the bill. The total time for a complete round of pictures varies from 1½ hours to 2¼ hours. On Sundays and Saturday afternoons, in order to accommodate the extra big crowds that frequent the shows on those more or less holiday occasions, a picture or two is usually cut out in order to change the audience as frequently as possible and provide seats for the people who will be found waiting in the queues outside.

Few Prominent Actors in Pictures.

English actors of rank have not yet figured upon the cinematograph films so well and so frequently as have those of other countries. This is being gradually changed, however, and there is no reason why such distinguished members of the British stage as Arthur Bouchier, Sir George Alexander, Martin Harvey, Forbes Robertson, Fred Terry, Robert Loraine, Violet Vanburgh, Ellen Terry, Lena Ashwell and Julia Neilson should not become as popular with cinematograph audiences as they are with those who visit the ordinary theaters.

I hear in this connection that Sir Herbert Tree's production of "Macbeth" is about to be "filmed" for the cinematograph and that the fee to be paid is $20,000. Sir Herbert's "Henry VIII" has been on the cinematograph for some time. The fee seems enormous, but it must be remembered that all the scenery and fittings have to be transported to a daylight theater specially built for this business.

Pictures Aid Army Recruiting.

The use of cinematograph pictures for helping army recruiting in this country is beginning to attract attention. Enterprising commanding officers are turning their attention to the cinematograph for recruiting purposes, and inquiry shows that moving pictures are likely to be somewhat ex-

SCENE OF FESTIVITIES AT THE HOME OF EBERHARD SCHNEIDER, COMMEMORATING APIA BAY DISASTER (SAMOA), HELD MARCH 16, 1912.

From left to right—Misses Ella and Margaret Schneider, H. Loeschmann, Charles Luft, C. Rebhan, Frau Schneider, Herr Schneider, Eberhard Schneider, Jr., James L. Hoff, "Papa" Carl Timm, H. Edmunds, F. Gudat. Mr. Schneider is one of three sailors of the German warship Adler who survived the storm.

tensively used this summer to stimulate in the youth of the country an interest in camp and army life.

"In foreign countries military authorities seem much more alive to the educational value of the cinematograph than they are in this country," said a gentleman in the London office of Pathe Freres to your correspondent. "Both in France and Germany the cinematograph is largely used in the army, and we have already done a number of films for these countries. But recently we have had several inquiries from commanding officers to take scenes in camps—infantry, cyclists, cavalry, drills, and so on — and we frequently give private shows. Some short time ago, by permission of Colonel Nugent, the commander, we took a film of the Irish Guards' parade drill. We have also taken films for private customers with a view to their being exhibited in various territorial drill halls, and lectures given on them. We are waking up in this country, there is no doubt. On many occasions lately when we have taken pictures of flights of army aviators or airships, experts have come to our private exhibition theaters to study the films, and prominent aviators say that they can learn more of their mistakes, and the best way of remedying them, by watching themselves in flight than from a fortnight's practice—and, of course, without the risks. The picture of the Lebaudy airship at Aldershot, which we were fortunate enough to secure, was of considerable value in enabling the authorities to discover the cause of the accident."

The New Townsend Bill.

Another Try at the Infringement Immunity Bill with the Penalty Increased to $5,000.

By Epes Winthrop Sargent.

Because of the very active opposition of the Society of American Dramatists and Composers and the National Society of Producing Managers, the House Bill, 20,596, generally known as the Townsend bill, which limited to $100 the damages to be collected by the holder of title of any copyright work which had been infringed for photoplay purposes, has been withdrawn and a new bill (H. R. 22,350) substituted, in which has been incorporated some of the features of the so-called Moon bill (H. R. 21,295), which provides for the copyrighting of unpublished motion pictures by means of scenario or description and identifying frames from the film.

The Townsend feature of the current bill now provides that:

> ". . . in the case of the infringement of an undramatized or non-dramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, such damage shall not exceed the sum of one hundred dollars nor be less than the sum of fifty dollars; and in the case of an infringement of a copyrighted dramatic or dramatico-musical work by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work, and that such infringement could not have reasonably been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for the distribution to exhibitors of such infringing motion picture shall not exceed the sum of five thousand dollars nor be less than two hundred and fifty dollars.

Protects the Exchange, Too.

It will be noted that this new bill extends the immunity to the exchange as well as the maker of motion pictures, but still leaves the exhibitor to shift for himself in meeting any legal action due to his use of the infringing copy. This may be due to the fact that in the test case of Harper & Brothers vs. Kalem Co., certain exhibitors made use of duped prints after the originals had been called in, and again it may have been because the exhibitor is not a part of the General Film Company. The Motion Picture Patents Company was represented at the first hearing by John J. O'Connell and the Edison Company by Frank L. Dyer.

It seems purely to be a bill in the interest of the Licensed companies as is evidenced by the fact that while immunity must of necessity extend to the Independents the Moon section of the bill seems to be framed purely in the interest of the Licensed product, since it provides that unpublished motion pictures may be copyrighted by entry of the scenario and identifying frames, one from each scene of a photoplay and two or more prints from different parts of an educational or industrial. As the constituent members of the M. P. P. Co. alone lease their product while the others sell or "publish" it, it will be seen that the Licensed films may procure copyright protection for a sum not exceeding five dollars each, while the film alone for two thousand-foot prints required to gain protection for an Independent picture represents an outlay of sixty dollars. These prints may be returned in the discretion of the Librarian of Congress and his Register of Copyrights, or they may be retained in the library or sent to other governmental or public institutions.

Prevents Photoplay Registration.

To further clinch the matter the new bill not only strikes out the provision of the Moon bill providing for the acceptance for registration of photoplay scenarios, but substitutes a new clause expressly prohibiting the acceptance of such works, the exact phrasing being the words added in parenthesis, "not to include mere scenarios."

At the present time the acceptance of scenarios for registration has been left to the discretion of Mr. Thorvald Solberg, the Register of Copyrights, and he seems to have made his rulings along the lines advanced in this publication to the effect that a photoplay is not a scenario in that it is possible to make a complete dramatic production from a photoplay script, which it is manifestly impossible to do from the scenario of a dramatic work.

Lines four and five on page two of the new bill rigidly prevent the copyrighting of scenarios for protective purposes as is now done bv the Reliance and other companies. It is time that the Sales Company and its members give the bill their attention.

De Luxe Pictures in Chicago.

SATURDAY afternoon, March 30th, the Music Hall of the Fine Arts Building was opened as a moving picture theater de luxe. This has long been a need in this city, and I, of course, was one of the first to see the show. The program was excellent, consisting of four reels of Licensed films, with very fine intermission music. The films included were: "Radgrune" (C. G. P. C.), "The Lighthouse Keeper's Daughter" (Edison), "Incidents of the Durbar at Delhi" (Edison), and "Rice and Old Shoes" (Lubin)—all of them under a week old, though none first run.

In justice, however, something must be said about the projection, which was not by any means in keeping with the rest of the program. The machines were not to be blamed, as they were brand new. But the operators seemed to be new, also, as I overheard one of them say to the younger, "You are running that too fast." It seems a pity that the fortunes of an enterprise like this should be entrusted to green operators, or apprentices. The patrons of a de luxe theater have a right to expect something better in every way than they are given in the ordinary five or ten-cent picture theater, and the projection ought to receive its due attention, as well as the music. It is worthy of note that the musicians did their work without any hitch or halt of any kind, while the operating was of a standard much lower than the average of the ordinary nickel show. To be specific, the light was deficient in quantity, the carbons were often neglected till the lower part of the picture was dark, the matter of speed received too much attention of the wrong kind, films were threaded out of frame, once even with the emulsion toward the lens, causing a long stop, while the machine was rethreaded. To be sure, it was a first show, but I have seen a road show in this same hall where everything went smoothly, without a flaw. The lamps were wired up on the foolish double-throw switch plan, the disadvantages of which are plain, as it throws all work on one rheostat, and forces one to start a reel on new carbons without burning them long enough to form a crater properly. In addition to all this, the shutter of one machine was badly out of time, and it was the machine which was in use for three of the four reels.

The music was very fine, and received considerable applause. It consisted of instrumental numbers of various kinds, and was quite in keeping with what should be presented in a de luxe entertainment.

Still, the music is not the whole show, and unless the projection is brought up to a standard far above the average of the best picture theaters of the city, the success of the de luxe theater will not be quite complete. C. Y.

TWO POWERS PLAYERS.

Since introducing the new "Duplex" studios, the Powers Picture Company have made very rapid strides in the line of quality. Mr. Evans, general manager of the Powers Co., is continually on the lookout for artists in all departments to further improve the quality of the Powers product, and as a result has surrounded himself with a stock company and directing staff second to none.

MISS FRITZI BRUNETTE.

Miss Fritzi Brunette and William A. Williams, whose photographs are herewith reproduced, have been identified as leaders of the stock company for the past year.

Miss Brunette, though still a young lady in her teens, has had a long and varied experience in the professional world, and on account of her natural ability as an actress, and a very charming personality, she has become one of the most popular photoplay actresses.

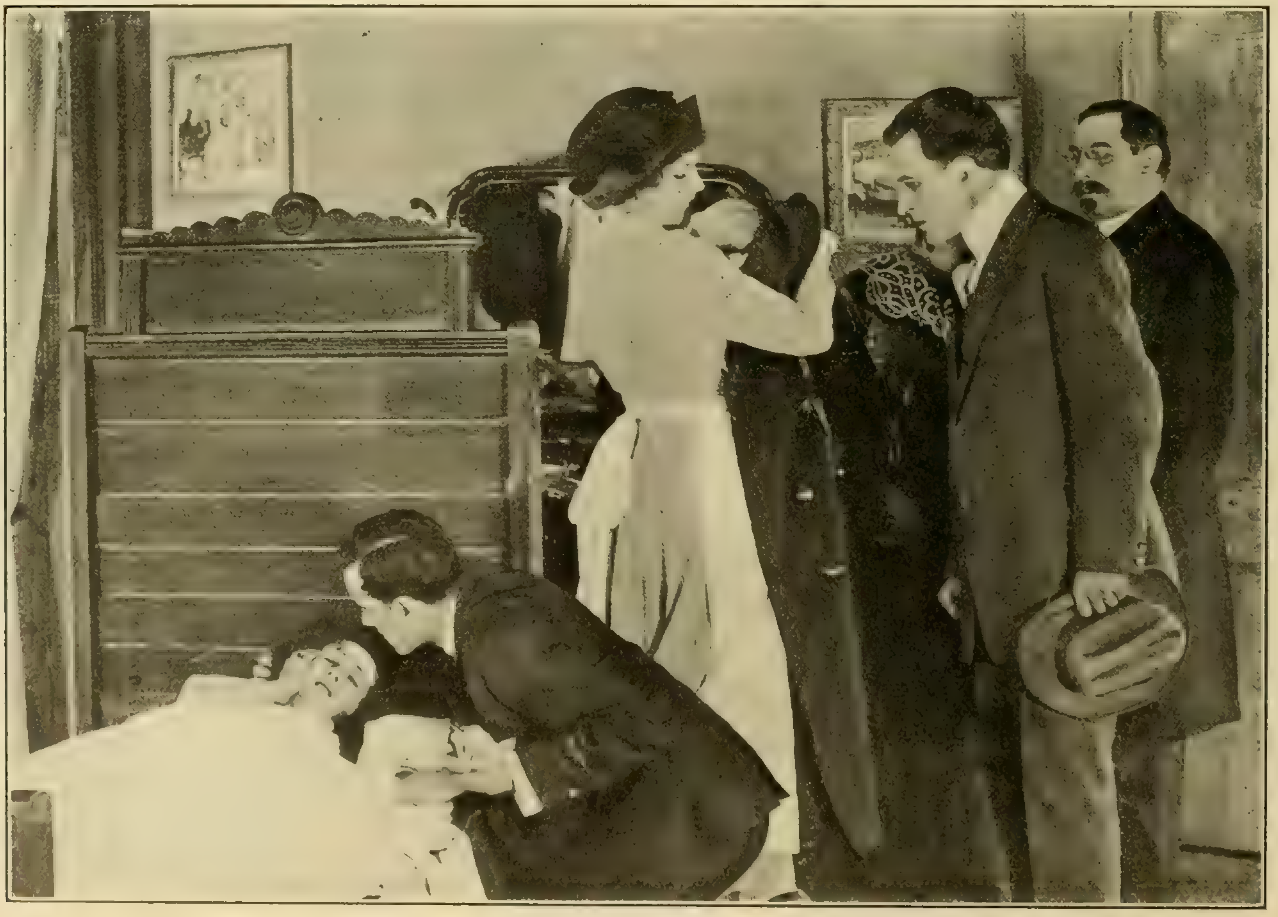
MR. SPITZER IN NEW YORK.

Mr. N. H. Spitzer, Eastern manager for the American Theater Curtain and Supply Company, of St. Louis, Mo., arrived in New York City last week, and, until such time that he gets permanently located in his own quarters, will receive mail and other correspondence at the office of the Moving Picture World.

MR. W. A. WILLIAMS.

EIGHT COMEDIES FROM ESSANAY.

The Essanay Company announces eight corking original comedies, four exciting and superb dramas, and five world's greatest Western dramas featuring that great photoplay star, G. M. Anderson, for the month of April. Think of it! Seventeen magnificent features for one month, all produced and photographed the right way—the Essanay way! Nuff sed!



Scene from Power's Picture Play, "Ethel's Sacrifice," releas ed April 20th.

Studio Saunterings.

By Louis Reeves Harrison

I HAD an unusual opportunity to study Mr. Edison shortly after returning from a three years' residence in France at a moment when he was fresh from a trip to the same country. I was placed opposite him in the arrangement of seats at a Fellowcraft Club dinner, and conversation fell easily into a discussion of French people. He said at the time, whether or not his opinions have changed since then, that French electrical engineers were marvelously well advanced, if anything, superior to our own, and I was impressed by the generosity of this statement, coming as it did from one eminently qualified to praise developments in that particular line at home.

Because of a tendency on my part to study workings of the human mind, men often become greater objects of interest to me than do their achievements. When to this unusual interest in sounding the depths of character is added the more common one of measuring up a man by what he accomplishes for others, rather than by what he does for himself, or from purely sordid motives, it may be readily seen that I was pleasantly impressed by the eminent inventor's broad view of rivals in his chosen field of achievement.

The primitive instinct of self-preservation is one of the most powerful impulses back of human effort—no man can be blamed for struggling hard to take care of his endowment of life—but it is so generally distributed throughout the animal world that it cannot be counted as a distinguishing trait such as the nobility which occasionally leads men to do more for their fellows than for themselves. Washington sacrificed his great private fortune at a moment when he was about to enter a period of domestic happiness; Lincoln gave up everything he valued, even life itself; and these two became more dear to American people because of noble and magnanimous conduct than by any summing up of success and failure in their careers.

Only the man who is generous and considerate is really great, no matter how conspicuous he may become, hence I was glad to note a disposition on the part of the distinguished inventor to accord justice where it was due, and I have since learned that he has limited his activities through an affection for humanity to inventions which are not of the labor-saving kind. Just now it seems as though his greatest light will be one of the kind that illumines the human mind—his ultimate accomplishment may be that of applying moving pictures to educational methods.

If the people of this country have a national fad it is that of improving their children, and if they are universally sensitive on any subject, it concerns whatever might prove injurious to those who live after us. The

A Consultation at the Edison Studio—Mr. Plimpton, Mr. Furniss and Director Miller.

people are tolerant, and they are slow to move in matters of importance, but they would annihilate moving-picture production that proved destructive to the little souls entrusted to our keeping just as surely as they are now calling out the best photoplays manufacturers can create. Back of varied and mixed characteristics the whole people have plenty of sane and solid common sense.

The value of motion-pictures as a medium of supplying knowledge in palatable and easily-assimilated form is not a matter of recent discovery on the part of any individual, having been widely recognized for a long time, but I have yet to see or hear any practical and well-defined suggestions on the subject, most writers on the subject dealing in generalities rather than fall into error by offering radical particulars. The plain truth is that the new educational system is now in process of natural and gradual evolution, and it is difficult for any one to say in advance exactly what part the pictures are to play.

History is being taught by all first-class producers. Leading events in the formation of our own nation have often been pictured by the Edison films, with some attention to modern and ancient history in other countries, while biography, tradiation, fiction as expressing human life and epic poems with their stimulus to thought are being utilized *in response to public demand.* What do the people want? Observe the long line at the box office when a really fine feature play is being exhibited.

Geography? What are we all learning from views of our own mountain ranges, of pineries and lumbering, of our great rivers and lakes, of oyster fisheries, of cotton plantations, of mining, of irrigation, in the varied survey of our physiography? Geography is a study of the earth as the home of man. We are carried by the pictures to Canada, Mexico, Porto Rico, the Philippines, even to Alaska, that we may realize our present and future responsibilities. Then we travel on the screen to other lands that we may broaden our scope by learning how others live.

Elementary science? This most fascinating portion of human knowledge seemes to be slow in finding its way into the movies, but perhaps this is just as it should be. While we may be able to show the intricate and beautiful evolution of plants and flowers or give a glimpse of wild animals and birds in their native haunts, there is such a wide range of topics from which selections can be made and arranged that great care must be taken in working them out.

Supposing that Mr. Edison tells us in picture the story of electricity! Supposing that others portray on the screen scientific methods of extracting and using the metals, the adulteration of foods, the action of bacteria, what constitutes a healthy condition of the body, the evil effects of alcoholism, the elements of sanitary house-construction, the impressive arrangement of the solar system, the value of certain forms of gymnastic exercise, all about the weather, gathering a lot of concrete mate-

Here Is an Interior, Rich in Settings, Costumes and Postures.

rial about each particular subject, and there are deep and vital relations to be considered, such as heredity, variation, adaptation and environment.

Not to be narrow—this is a many-sided idea—education should not be regarded as merely the imparting or acquisition of knowledge, but should cover moral training and embrace cultivation of manner, sentiment and feeling. It means, in plain words, all that fits the little human being to live rightly and do well in maturity. Moving pictures hold attention because they work on the emotions; they reach a vital spot; they are proven educational factors because they awaken human interest.

Those of us who have "enjoyed"—God save the word—a classical education may count it among our valued possessions as a matter of discipline, but we must acknowledge that what most stimulated us in after life was what most deeply engaged our interest. The problem, therefore, of broad education, of intellectual discipline, attention, observation, memory, constructive and creative imagination, development of will power and right physical growth quite as well as that of moral character, depends first upon cultivating a wholesome interest in what is to be learned.

As to bringing the different studies into relation with one another so as to overcome their present unconnectedness, it may be that the very life of instruction depends upon the thought-stimulating process of correlation, but it would be well in any new system to begin with what is concrete and reach the abstract when we better understand the workings of the mind than we do. I believe in leading children gently to greater heights and grander points of observation, so gently that they will not be wearied on the way but gain strength for superior effort as they rise, giving them plenty of time to work over and assimilate new impressions received during the formative period. It seems to me that one of the first uses of moving pictures in schools would be to *stimulate interest in what is to be learned.*

I expected to discuss this subject with manager Plimpton at the Edison studio—he is a live wire, reads everything that is written about moving pictures, attends the exhibitions to see what others are doing, and is one of the best posted men in the business—but my attention was entirely diverted by other matters. I had been to the studio often enough to fully realize that he was a man of tremendous activities—the imprint of his capacity for organization is everywhere to be seen in the place—so I went by appointment in response to an invitation to lunch in his private office.

On arrival I was told at the door to saunter in and make myself at home. This may sound easy to those who have never steered through the bewildering tangle of a big studio, but I came near being wrecked like the mariners who tried to pass Scylla and Charybdis, where sirens lured them from the course. There was a siren on the way with expressive eyes and a wondrous smile, a smile worth immortalizing in the pictures, more entrancing than that of the daughter of Herodias who caused John the Baptist to lose his head. It cost me a springtime sigh to pass on to the office.

Mr. Plimpton was not there, but I found him soon after in company with Harry Furniss watching the rehearsal of an interior scene.

"I've seen you before," said the famous caricaturist when we were introduced.

I at first thought this was a chance shot, but it was a

Here Is an Ideal Exterior.

true one. His power of seizing upon the salient characteristics of faces had enabled his memory to overleap a period of fourteen years when we met at a Lotus Club dinner. It was interesting to renew acquaintance with an intuitive observer so renowned—his sanguine temperament combined with a habit of intensifying what he has to say makes him a man worth meeting as well as an enjoyable companion at table.

I was pleased to sit vis-a-vis with his daughter at the lunch in Mr. Plimpton's private office, but was not entirely at ease because the artist and the manager, originator and organizer, sat at the ends of the long table, one of naturally keen perceptions and the other a close reasoner very much alive to the thoughts of others, where I was within easy range of vision, but had to turn my head to study either of them. Under the circumstances it was out of the question for me to discuss the educational value of moving pictures as I have at the beginning of this article, so I contented myself with the offhand notes of an impressionist.

I could not ascertain what Mr. Furniss is to do for the Edison Company—that is probably a trade secret—but I imagine that his performance will be of interest. Besides being genial and witty in company, it was plain to me that he was a great idealist.

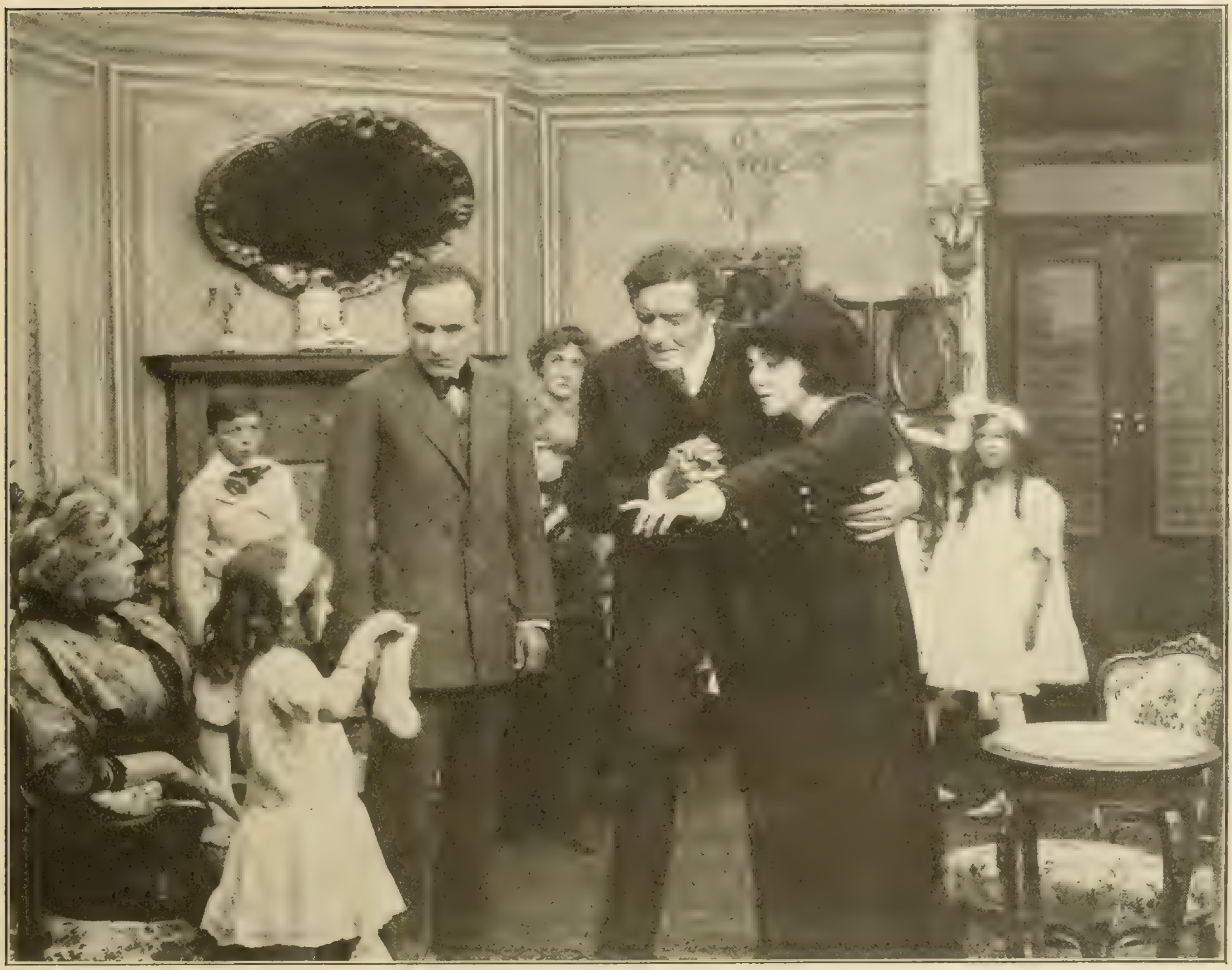
Physically, Furniss is a decided contrast to Plimpton. The latter has a thin face of self-repression and self-control, while the rotund artist carries unmistakable signs of enjoying abundantly what are usualy termed the good things of life. The manager also looks careworn through his well-disposed amiability, shows signs of anxious responsibility combined with grim determination to overcome all obstacles on the way to complete success, while the artist is more of a dreamer, shows the effect of his imaginative treatment of subjects—he possibly depicts imperfect elements in a human face by way of elimination in striving after ideal beauty.

I may be wrong—these are only fleeting impressions—but I am more sure when adjudging the appropriateness of moving picture settings, and when my attention was turned from men to things by the examination of an album of still pictures in Mr. Plimpton's office I volunteered the opinion that Edison exteriors and interiors showed decided improvement recently, especially in releases of romantic drama like "The Three Musketeers."

Look at the outdoor scene where the Courtier is bowing to the lady. Here is an ideal exterior. Why? In what respect is it remarkable? This is supposed to be a French court like that of Versailles, and one of the most difficult settings to obtain in our country, yet it is as near perfect as one could obtain abroad, with modern structures in evidence. The effect on the screen is one of mingled surprise and delight. The entire sentiment of the situation is flashd upon the imagination by a beauty that is quite as much felt as seen. But for the building in the upper left corner this would be a masterpiece of delusion.

More perfect is the picture showing the queen and her ladies. Here is an interior rich in setting, costume and posture. The height of art in a photoplay of this kind is to persuade you that you are in the presence of reality. Here are persons borrowed from the phantoms of the past, whether those of romance or history, that become suddenly animated before your eyes, endowed with passions and emotions, real women as they might

Interior View of Edison Studio, Bronx Boro, New York City.



Scene from "The Little Woolen Shoe" (Edison).

well have been, but the entire effect would be lost amid inappropriate settings. As it is they are set forth by an art that is never conspicuous. It truly remains in the background, yet this is an essential part of the whole art which transports us to regions where we lose sight of ourselves, the art in this case of the photodrama.

The settings and backgrounds are made possible by the selective taste of a new man in the Edison studio, Mr. Charles J. Brabin. He is a modest sort of a chap, direct and unassuming as a thoroughbred American, though an Englishman by birth. It is a pleasure to compliment him not only upon his superior performance in recent plays but in the promise shown in his work of better things to come. He is as progressive as the manager who found him, and who is bringing the Edison product up steadily in quality by the hardest kind of careful and consistent work.

The opportunities of the Edison studio are those of moving picture production, and they appear to be unlimited from the present point of view. It is a charming business in the abstract, not only entertaining and educational, but broadly humanizing in making us better acquainted with the world we live in and with one another.

PICTURE PROGRAM CONTEST IN TOPEKA, KAN.

The Commercial Club of Topeka will be the donors of a loving cup to the winner of a very unique and commendable contest among the photoplay theaters of that city. The prize will be given to the theater that presents the best program on a certain day or evening designated by the committee. The judges will be the picture fans themselves, each ticket entitling the buyer to a vote. All of the picture houses in the city are entered in the contest, both Licensed and Independent.

BREAKING RECORDS.

Great Northern Special Feature Film Co. Makes a Rapid Growth.

Charley Abrams, at the head of the Great Northern Special Feature Film Co., claims to have set a new mark in the feature film business and moreover he submits the proofs to back up his statement. In the short time the concern has been operating nearly all the territory in the United States has been assigned with the slogan "No state rights hold-up," and he has secured energetic hustlers to handle the product. To add to this feat the business has grown so rapidly that the office force has been doubled, and it has been necessary to secure larger and more convenient quarters at 42 East 14th Street, where an entire floor is utilized. With the establishment of a publicity department the company is now thoroughly equipped to maintain its claim of being one of the largest feature film distributors in the world.

"A Victim of the Mormons," the first subject to be distributed, has proven a record-breaker wherever it has been exhibited, and Mr. Abrams is in receipt of many letters and telegrams lauding the film and its ability to fill theaters. This subject is perhaps the most widely advertised of any feature ever offered.

"The Nihilist's Conspiracy" is dividing the honors with the initial picture, proving popular with the exhibitor and showing to standing room in many theaters, while "The Call of a Woman," just distributed, promises to duplicate the drawing powers of the two subjects mentioned.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

Waldron is Iceless.

OUR friend Harry G. Waldron, of the Langdon and Electric theaters, Langdon, N. D., has been having trouble with the school tickets and he writes so briskly that we are letting him tell it in his own entertaining fashion. He says:

> Some time ago I noticed the report of an exhibitor who gave tickets to a near-by school and required an adult admission with the ticket. The scheme looked good to me and I tried it. I had two tickets printed, one admitting a child, when accompanied by an adult paid admission, and another, admitting child bearer and friend, under same restriction. First was issued monthly to all pupils with perfect attendance. The second, apportioned to the different rooms of our local high and grade school, about one ticket to every 7 or 8 pupils, or a reward for good conduct and high scholarship.
>
> Now for the trouble. The first Friday night (the only night the principal would let them come) came around. The first man in presented an adult 15 cent ticket and stood sponsor for 12 kids holding 6 tickets. They were accompanied by an "adult paid admission" all right! One for the entire bunch! I explained it and allowed it to pass that time. The next two kids came alone and had one ticket. I sent them back to get a dime. A few minutes later their dad, one of my old "regulars" came back and wanted to fight, almost. After trying the scheme four weeks, I have given it up.

Free Tickets Work Better.

> I am now issuing 50 tickets absolutely free every week, as I have the room on Friday night and don't believe it hurts the gross. In addition, it makes me solid with all, where before they thought I was grafting. If they kick on the free tickets, the only thing to do is to pay them to come. I don't think it pays to refuse admission to anyone, and I couldn't make them comply with the condition, so I had to give it up. The boys bothered me so on Friday nights that I had to chase them from the front and I kicked one particularly "sassy" kid. It happened to be a boy who had fractured his ribs about four weeks previous to that by slipping against the pump at home. The following day I met his father, who told me he was going to have me sued for $2,000 damages for kicking his boy in the ribs and breaking them. I argued with him and finally slapped his face. When he insisted on it the next time we met, I kicked him and punched his jaw. He happens to be the city ice man and the alderman of the First Ward. Now I will have to go without ice this summer and he will also have something to say when my license comes up for discussion next month. Now this is an awful tale of woe, but it's true. The free tickets are working fine.
>
> I find lots of ideas in your columns and wish to compliment you for the fine work you are doing.
>
> Wish you could give me a few pointers on my situation. Can't afford to issue a pretentious program three times each week, and can't get advance booking on my service. Use A1 stuff but undated. Have to depend on dodger, etc. Use screen freely. Am thinking of issuing a little folder of film gossip, without advance information and distributing freely. Have files of World, Telegraph, various bulletins, etc., from which to glean information likely to be interesting to the fans. What do you think?

Where the Hitch Comes.

The form ticket suggested in this department, from which Mr. Waldron took the idea, stipulated that the holder must be accompanied by an adult as required by the city ordinance, which is in effect in most places. It would seem that he used the idea without stopping to realize that there was no ordinance to back him up, and then gave out too many tickets. Others have reported the successful adoption of the idea. The scheme loses force when the distribution is so freely made that it becomes common and ceases to be a real prize. From two to five tickets for each room, according to the size of the class, is plenty. Where there is no ordinance against the admission of children unaccompanied, the restriction should be waived and we think that Mr. Waldron will find that the scheme will work well now. And we hope he does not have to go without ice.

Where service for the week is not known in advance it is best to use dodgers for each change of bill, getting the paper out as soon as the reels come to town. We do not favor the weekly news sheet without program because we do not believe that it will have grip enough to bring back the money spent for it. A four or eight page sheet with only one program or none at all will lack direct interest. We think that Mr. Waldron will get better return from the leaflets he occasionally issues than from a general program and that the dodger will give wider publicity. He uses a good form of sheet, a colored slip about four inches wide and from eight to ten long, according to the matter, and runs all titles, playing up one particular reel as a feature with the story of a vivid description. It is more intelligent advertising than a program without programs would be, but we would suggest that he date all paper instead of merely announcing "Tonight" or "Thursday." There is something definite about a date in connection with the big "Tonight" that carries conviction and possibly avoids dispute when a belated bill gets in with new stock or lays about the house a couple of days.

The Leaflets.

We have alluded to one of Mr. Waldron's leaflets and he sends a four page folder with pages 3 x 6 inches on Motion Pictures as an Aid to Moden Education, that should be useful in backing up the distribution of school tickets. We quote extracts, regretting that we cannot give space in full:

> To you, as a thoughtful person, realizing the necessity of amusement for the child and the greater necessity of analyzing the influence of the amusement for good or bad, we offer the following suggestions in regard to the functions of the moving picture as an aid to modern education:
>
> Modern education first focuses the ATTENTION of the child, then demands that its INTEREST shall be engaged; third, aims to develop individual THOUGHT and EXPRESSION; fourth, promotes the fruitage of the training in PRODUCTION; fifth, distributes PURE IDEALS.
>
> It demonstrates that the avenue to progress and success is through RIGHT THINKING and RIGHT DOING.
>
> The lesson of success through right thinking and right doing is taught by the invariable downfall of wrong and the triumph of right.
>
> We do not wish to be misunderstood. Our theater is not a charitable institution, a theological seminary, nor a kindergarden, but a profit seeking amusement enterprise. We do claim, however, that we exercise an influence for good while we entertain.
>
> It is with this end in view that we propose to designate Friday evening as "Children's Night" and announce that the selection of films for Thursday and Friday will contain pictures of especial interest to the children, together with the usual variety.
>
> We are co-operating with the superintendent of schools to give the pupils of the grades an opportunity to attend free, as a reward for good conduct, high standing, etc.
>
> For the benefit of grown ups, we might mention here that we will continue to exhibit the current issue of "Pathe's Weekly" every Tuesday and Wednesday, also that Saturday and Monday nights will be given over to the more popular films.

But Back It Up.

Taken in connection with the distribution of tickets, of which every child in town is probably talking, such an intimate chat has real value, but we are sorry that it was not backed up. It's pretty hard sometimes to hold one's temper when a swarm of small boys infest the front of the house, but it pays to dodge down cellar and work off surplus steam chasing the rats instead of chasing the boys away.

Here's a Good Line.

Here's a good line we have borrowed from the program of the Surprise Theater, South Bend, Indiana. It asks: "Do you enjoy our Sunday shows? Ever think how many good ones you missed during the week?" There is a "yank" to a suggestion like that. It gets the man who only comes Sundays into the habit of dropping in through the week and makes the "Sunday regular" into a full fledged fan. The single meaty line is worth a page of ponderous argument. Try it in your program.

A One-Page Daily.

Edmund Reid, of the Palace Theater, Milledgeville, Ga., sends in some samples of a daily paper which he uses in place of the customary circular and adds that it costs him $1.50 a day and that he finds it the best advertising medium he has ever used. It is printed on cheap colored stock 15 inches wide by nine deep and on one side of the paper only. It is roughly in newspaper form with "ears" for the weather report and the cotton market on either side of the heading. It is six thirteen-em columns wide and carries not a little live news in addition to some outside advertising at times, the booming for the films and the daily program. Both local and wire news are used and we can understand the value of such a sheet in a small town. The form is awkward and we think that were it folded to get it down to better proportions it would be possible to obtain sufficient advertising to make it a four-page sheet with not a little influence in the community. The handling of the news features argues editorial experience somewhere along the line and a really newsy sheet could be worked up that would be as good a medium for the local merchants as it has been for the theater. Questions of cost must be closely figured in picture theaters, but we think that Mr. Reid could make money on the issue if he hustled some advertising, provided that he kept the same proportion of live stuff to carry his readers.

Want's Three Reels.

Carey Wilson, of the Criterion Theater, Rutherford, N. J., writes:

"Had John Bunny out here on the 13th (we defy superstition), and he nearly caused a riot in the northern part of New Jersey surrounding Rutherford. Turned away fully three thousand people. Street was blocked for a hundred feet on each side of the theater. Played to just as many people as we could jam into the theater. Simply a riot in every way.

Are going to play Costello here on the 9th of April and Lillian Walker some little time later. Enclose a few samples of Bunny advertising and some others. Use the handbills almost exclusively for advertising as I have found it worth a dozen newspaper ads. Have a scheme where we have one of our handbills enclosed in every Sunday morning paper delivered in the vicinity and that means eight towns. Still running vaudeville (Cries of "Curse It" from without) and expect to keep it up. People like it and demand it as long as we give them the right kind of stuff, which is not the regular "Pictureshow" kind. Can get all the space in the newspapers that I want. Find it hard work to get hold of enough press dope on the films and certainly think Vitagraph have the right idea in publishing those little articles with blanks for the name and date. Find Vitagraphs very popular here so am running a Vitagraph Day Wednesday. Going to give out souvenir postals of Bunny and Costello which, of course, will bear the advertisement of Costello night on them. Still hollering for extra reel features. Could use a two or three reel feature at least every week if I could get it.

Make Your Own Features.

We are trying to educate Mr. Wilson up to the fact that some of the regular releases can be made into features with a little good handling. We alluded to his plaint recently in connection with the Edison How Moving Pictures are Made and Shown, a subject which is vitally interesting to every photoplay patron yet which was released as a regular and because there was no extra charge for it was accepted as such. It could be taken where it has not yet been shown and boomed for a week ahead. Much the some thing can be done with the same company's Charlie's Reform, which was produced in co-operation with the Russell Sage Foundation. It is a part of the propaganda series and points out the good that comes from recreation centres where the boys are taken from the streets and taught to play healthful games instead of craps. It is the sort of thing that every minister, school teacher and welfare worker can be made interested in and the outside booming would be worth more than all the newspaper space a theater could afford. This will be released April 5th and shortly following are The Spanish Cavalier, based on the well-known song done in Bermuda; an Unusual Sacrifice, which makes Telepathy its theme, and Winter Logging in Maine which is a particularly effective industrial of unusual photographic quality.

Along the same lines are the Vitagraph's The Seventh Son, written by Hal Reid and introducing one of Ralph Ince's impersonations of President Lincoln; Before Books Were Made, a story of prehistoric man, and the recent Cardinal Woolsey, while Kalem offers a semi-historical romance in the Spanish Revolt of 1836, written by Capt. Charles Kiener. There are others of equal interest scheduled for early release.

It's Easy To Do.

If you arrange a head for your program it is easy to boom any worth while film into a feature and if you are careful to pick out only the stuff that will make good for you, you don't need the special priced feature stuff. Half of the stars of the dramatic stage are hand-made. They have profited by being boomed and their actual work is no better than that of other players, but the public has been made to believe that they are stars and has taken the press agent's word for it. Commence advertising as soon as you know that the reel is coming out and get the reel as soon as possible after it is issued that some other house may not profit by your advertising. If it has to do with propaganda, go to those who are likely to be interested and talk it up to them. If it is the visualization of some well-known literary work go after the literary societies and talk it up there. Make it big and it will seem important, but if you regard it merely as a part of your daily program the audience will follow your example. If you know ahead what you are going to have you can have a daily feature and a weekly star and at only the extra cost of a dated service. A certain well known faunal naturalist who just now has gone gunning for bigger game, never would have been a candidate for a third term nomination if he had worn rubber heels on his boots. It's all a matter of press work from the presidency to the photoplay. Be a press agent.

Splendid Work.

Alan J. Bachrach, of the Pastime Amusement Company, Washington, has been doing splendid work for the pictures generally in his educational campaign at the Pastime Theater. Every Saturday morning the children are given a lecture on some educational subject and prizes are given the following week for the best composition on the subject of the week before. Perhaps report would be a better word since the children are not encouraged to crib from the encyclopedia but are rewarded for the best report of the lecture itself as a test of memory and assimilation. In Washington it is easy to obtain the co-operation of notable lectures without great trouble or expense, but on a smaller scale the same thing may be done in the smallest town and the smaller the place the more helpful will be the result in proving the real value of the once despised photoplays. Mr. Bachrach writes that educators and others are taking the matter up and that the spread of the idea throughout the city is probable.

Just in passing, the announcements of these features are carried as live reading matter by all the daily papers. If you are not interested in the movement think this last line over at any rate.

Here is part of one of the items. It is about half of the space given:

One hundred and fifty children were enlisted to-day in a campaign to "swat the fly early," following two lectures given at the Pastime Theater, 475 Pennsylvania avenue northwest, telling of the menace of the little insect. E. P. Cowell of the Franklin Institute of Philadelphia, who is the lecturer of the free educational course which is being conducted by the theater, was the first speaker. The second was Richard B. Watrous, secretary of the American Civic Association. Pictures were shown depicting the fly in his work of carrying germs; also several cartoons depicting the arrival of the fly family for the summer visit.

Both Mr. Cowell and Mr. Watrons urged the children to see that their back yards and houses were clean in every nook and corner, so that no lurking fly would be left to start a colony.

Following the lectures on flies, motion pictures were shown depicting incidents in American revolution. These elicited great applause from the children, especially the last showing a picture of George Washington. Another film showing Arabs in their native land. Arab children in school, snake charmers and fortune tellers were some of the scenes in this film.

The winners of the essay contest were Walter S. Smoot, Joseph Naiman and Marie Edelen. Another lecture will be given next Saturday morning at 11 o'clock.

INQUIRIES

S. H. M.—Phillips Smalley and Miss Lois Weber had the leads in Rex's "Angels Unawares." First question will be answered next week. You should have your paper by now.

J. A. M.—The present studio management of the Powers Company is unable to obtain the information you desire, although every effort has been made. It is only since Giles R. Warren and Albert McGovern have taken hold that the directing end has been run in businesslike fashion and this question antedates their appearance. George Ober was the Miser in Thanhouser's "His Great Uncle's Spirit." Miss Julia Stuart was the wife who was subject to heart attacks in Lubin's "Through Jealous Eyes." She is now with the Eclair Company. James Cooley was Henry Walthall's rival in Reliance's "The Best Man Wins." Rex does not answer—as usual. We are not able to locate the Gaumont film, but think it was December, 1910.

C. M.—The principals in Majestic's "Next!" were Miss Mabel Trunelle, as the manicurist; Herbert Prior, as the barber and George L. Tucker as the successful suitor.

M. J. R.—The report that a Biograph star was killed in an automobile smash has been current for the last six or eight months. Sometimes it is supposed to be Miss Marion Leonard, sometimes Miss Pickford and Miss Florence Lawrence has been in the auto a couple of times, but it is a purely imaginary auto in a purely imaginary wreck. After this don't listen to the tales of death you will hear around the picture shows unless you see it in this paper.

FLICKER.—We cannot give you definite addresses for the companies you name, but would suggest that you address them in care of the National Film Distributing Company.

RAE S.—Robert J. Vignola played Feeney in Kalem's "Arrah na Pogue." Sydney Olcott was Shaun. Miss Marion Cooper was Jessie in the same company's "The Battle of Pottsburg Bridge." Miss Betty Harte was the stowaway in Selig's "The Little Stowaway." Miss Marguerite Snow and James Cruze were She and Leo in Thanhouser's "She."

NO NAME.—Next time send your name. Joseph Graybill was the sick husband in Thanhouser's "For Sale, a Life." William Russell played the title part in "Lochinvar." James Richardson was the man in the picture sent. We think you have more time than we have to look up the title of that Selig in Stories of the Films.

E. G. J.—The western section of the Essanay Company is in San Rafael, Cal.

J. C.—There is no such thing in existence as a complete list of titles of motion pictures "from the beginning of the moving picture business." There is not even a complete list of recent releases in bulk, but the indices to the various volumes of the Moving Picture World will give you this information by six months save for the last three volumes which, owing to the increasing size of the publication, run but three months each.

W. D. F.—We are unable to recall a film of Hazel Kirke. If any exchange has a copy of the print will it kindly advise us. One in the New England States is preferred.

F. H. H.—It was a foolish thing to submit a comedy scenario to a company making two-reel Indian stories. Address the scenario editor, Richard V. Spencer, with courtesy, and we are sure that he will look it up.

M. G. L. H.—There were several men in Lubin's "A College Girl," but we presume that the inquiry has reference to Arthur Johnson, who has the lead. "The leading lady in the Lubin now," seems to mean Miss May Buckley. We courteously but firmly pass up your second question and submit that "The young lady's name in the Vitagraph her picture is in the Moving Picture World in the right-hand corner," is not a question at all. The right hand corner of what page and what issue of the hundred-page paper? If you mean the frame used in the Vitagraph advertisement, the lady in the lower right hand corner is Miss Helen Gardner. Please be more definite next time.

JACK K. C.—Send to our publisher for a copy of Technique of the Photoplay (paper, $1), or send a stamped and addressed envelope to the Lubin or Melies companies for a free sheet of suggestions. We do not recommend schools because we do not believe that the real art of scenario writing can be taught by lesson. If you have it in you you merely need to be started right. If it's not in you, you never can learn. Miss Gertrude Robinson was the Girl in Reliance's "The Fur Smugglers." The Thanhouser Kid seems to be about eight or ten years old. Miss Gene Gauntier heads the El Kalems now working in Egypt and the Holy Land.

LUBIN ADMIRER.—Miss Lottie Briscoe was the wife in Lubin's "A Matter of Business." Miss Grace Scott was the wife and Miss Johnson the stenographer in "The Antique Ring." Miss Briscoe was the little milliner in "The Preacher and the Gossips." You say you are making these inquiries to find out who took Miss Lawrence's place. It is officially stated that Miss May Buckley (who is none of those you mention), has replaced Miss Lawrence.

E. R. C.—Glad to hear from you again. The Yankee is now the Comet Film Co., 145 West 45th street. You might address them relative to the best scenario. There is no objection to a nom de plume, but it is apt to complicate matters when releases are to be signed or checks endorsed. We do not believe that any studio selects scripts written by men solely because they are written by men. The acceptance of the initialed scenario was merely a chance but if you think the women are getting the worst of it stick to the initials and give up the George Elliot stunt. As to pronunciations: It is Pa-tay Fray-ers, Gau-moo, Cin-es and se-near–io. The "moo" in Gaumont is not as in "cow" but more like a cough. It cannot be done with cold type. It takes a Frenchman. In Cines, the Kleine advertisement gives it "Sin-ees" and not "Signs" or "Kines."

M. D. LaV.—Miss Hazel Neason was Agnes Bonner in Vitagraph's "Birds of a Feather."

A. R. S.—Arthur Johnson was the minister in Lubin's "The Preacher and the Gossips."

NO NAME.—Eleanor Kahn was the wife in Essanay's "The Clown's Baby." In Essanay's "A Record Romance" Helen Weston was the new stenographer. We do not place the characters you mention in "Out of the Depths." Give their names if you can. In Lubin's "An Antique Ring," Howard Mitchell was the secretary and Miss Johnson was the stenographer. We do not know who the older man in the first scene was because we did not see the picture. In Lubin's "The Crompromise," Robert Burns was the husband and Miss Elsie Glynn was the wife. There were ten or a dozen servants. Which one do you mean? Your other questions are too vague. If you will give the name of the character we can tell you but we cannot identify girls with headbands even if they are in the center of the picture.

Richard Roe—As a rule the picture is made before the release date is assigned. We cannot give biographical sketches. We have no line on Miss Briscoe in that particular release, but she was with the company at the time.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

If you want copyright, get busy.

THE attention of every scenario writer, no matter what his present attitude toward the copyrighting of scenarios, is directed to the new bill presented in the House of Representatives by Edward W. Townsend and known as H. R. 22,350. This supersedes the previous Townsend bill and also includes the more recent Moon bill, but with this important change:

Instead of providing for the copyrighting of scenarios in class D (dramatic and musico-dramatic works), it specifically provides that they shall not be so received.

The Moon bill provides for class D "dramatic or dramatico-musical compositions or motion picture photoplays."

H. R. Bill 22,350 substitutes for this: "Dramatic or dramatico-musical compositions (not to include mere scenarios)."

Every scenario writer should write or telegraph his Representative in Congress protesting against the passage of the bill until this line is changed. At the present time Mr. Thorvald Solberg, Register of Copyrights, accepts for registration any photoplay in standard form which complies with the requirement that a producer may, without alteration or addition, make a complete dramatic production from the script, which difference, it has been contended by this writer, constitutes the difference between the "scenario," or sketch of a dramatic composition and the "photoplay," which is a distinct form of dramatic writing.

Write or wire your congressman and do it now. The fact that certain interests have sought to abolish the copyright privilege for photoplays seems a rather good reason why this privilege should not be withdrawn but maintained.

Close to the Limit.

We print the following from the Manuscript Department of the Kalem Company because we think it is about as close to their limit for stupidity as we have yet come. The editor writes:

> We believe an account of the following incident will prove of interest to your readers:
>
> Under date of February 13th, 1912, we received from E. Haydon Bozel, Fredericksburg, Va., a manuscript entitled "Cherubim Chimes." His envelope bore a two-cent postage due stamp and no postage was enclosed for return of the manuscript.
>
> As the subject was found unavailable for our purposes, we notified Mr. Bozel on the same date—February 13th, 1912—and asked that he forward the necessary postage if he wished the manuscript returned. This manuscript was properly filed and the customary notation made in our records.
>
> To-day, March 22nd, we are in receipt of a communication from a New York City attorney, stating Mr. Bozel has placed with him for collection an account of $20 against the Kalem Company "for furnishing us with a moving picture story."
>
> We have explained the situation to the attorney, with the recommendation that he instruct Mr. Bozel to send us the postage for a return of his manuscript.

For downright asinine, damfool stupidity we contend this is not to be beaten. A script comes in overdue without return envelope or return postage, and when the company courteously advises the author that if his story is worth the return postage to him he can have it back he wants to collect $20. He doesn't even wait for a reasonable interval to elapse; granting that he did not receive the Kalem letter and he does not first make inquiry of the company. He simply puts the bill for his own valuation in the hands of the collector.

We have had letters from many scenario writers who regret the very evident tendency on the part of some companies to use the work of certain authors instead of buying from the open market. This seems to be the answer. Of course this is an exceptional case, but there is not a week, indeed scarcely a day, that the studios do not receive impertinent letters from fools who think themselves authors and who, in their blind stupidity, spoil not alone their own small chances, but who destroy the market for those better qualified writers who, in time, might gain success.

The Kalem editorial staff is particularly well organized and we have yet to hear a complaint from authors concerning the editorial room. On the contrary, we have heard many compliments paid the Kalem editor. This sort of action seems to be absolutely uncalled for.

A man who doesn't know enough to send return postage should not try to write and for the sake of those beginners who play the game fairly it is to be regretted that something cannot be done to check the horde of ignorant who try the patience of editors beyond the breaking point. They are rapidly closing the market and you can't blame the editors.

Changed Conditions at Powers'.

We have received numerous complaints that scripts sent the Powers Company did not receive the courteous treatment to which they were entitled, and one complaint seemed so well founded that we suggested that the complainant, Guy T. Evans, of Pittsburg, write the present editor, Giles R. Warren, regarding a transgression committed before Mr. Warren took charge. It was not a matter that directly concerned Mr. Warren, since it very considerably antedated his appearance on the scene, but with his usual courtesy he took the matter in hand and made satisfactory arrangement with Mr. Evans. As we have had occasion to say before, Mr. Warren is one of the best type of editors and if you have had trouble with previous Powers' editors it might be well to note that there has been a change very much for the better. In passing it might be well to remind those who are watching the Powers trade mark that the productions made from the Warren scripts by Director Albert McGovern have just commenced to come through and these should not be confounded with the previous output still being released.

The Powers Company offers a limited market since they have staff writers, but even if you cannot sell them it is pleasant to know that there is a real white man at the desk.

No Receipts from Lubin.

The Lubin Manufacturing Company has followed the Edison Company's lead and will not acknowledge receipt of scenarios. It is probable that the few remaining companies going to this trouble will follow suit. As we have said before, we see no reason why a receipt should be sent. It is not the custom in other lines of literary work, and if you desire a receipt it is a simple matter to enclose a postal card with the request that it be mailed back to you. We would suggest this form, the face of the card being self-addressed:

> It is courteously requested that this card be put in the mail on receipt of this manuscript that its safe arrival may be known to the writer. It is understood that this is in no sense a receipt and that, while due care will be exercised in handling the script, submission is made at the author's risk.
>
> Your script (here fill in the title)
> has been received by the........(fill in name)........Company and
> will be acted upon as promptly as convenient.
> Please fill in date......................

These cards may be typed in leisure moments and filled in as the case requires.

It is the unwritten law that the author takes the risks and that the company is not responsible. Meet the situation clearly in your card, and use a postal instead of a letter form, since it merely means dating and dropping in the mail box.

Our Prize Contest.

Here's another contribution from a man who thinks that all editors must be fools because they keep on putting out cheap stuff while they ignore his scripts. He writes:

> Right in the beginning class me with the kickers. Like most of the scenario writers, I have managed to slip an occasional script over on some unsuspecting company, during the temporary absence of the office boy, or while the typist was out to lunch.
>
> But what I want to remark about, is the same old thing, namely, the rejection of scenarios. It has been my experience that the licensed firms are not as good a market for original stories as the independent ones, and am frank to say that there are two or three of the latter that get first crack at all their kind of plays that I write.
>
> At the bottom of this page I am going to give you a few lines of the synopsis of a play that I sent one of the leading licensed houses, and it was returned with the comment that they wanted only original plots. It is needless to say that the same firm keeps putting out two or three reels a week of the same old worn-out stuff.
>
> About receiving more for scripts, I, for one, am unwilling to accept less for those I write, and let them use the money to secure intelligent readers.
>
> SYPNOSIS.—The daughter of a rancher, who objects to the construction of a power and telegraph line across his land, falls in love with the young engineer who has charge of the work. The ranchers plan to chop down the poles, and the daughter rides, at night, down the railroad track on a motorcycle to warn her lover of the attempt. He rushes workmen on a special train to the place in time to prevent the destruction of the line.
>
> The girl's mother falls sick. The doctor finds that she must have a certain kind of medicine in an hour. The girl tells her lover. He climbs a pole, connects a telegraph instrument, gets the medicine sent out on a train leaving town, catches it as the express messenger throws it to him, and saves the woman's life.

It's the same old kick, but this is the first time that an "Exhibit A" has been offered, and just to prove the point to this correspondent and others in this class, we make this offer:

We will give a copy of Technique of the Photoplay, a six months' subscription to the Moving Picture World, or a year's subscription to the Motion Picture Story Magazine (at the option of the winner) to the person who before May first submits the longest list of duplication of incidents made from this synopsis.

To explain. The incident of cutting in on the telegraph line was used in Thanhouser's "The Train Dispatcher." The handcar or motorcycle as a means of giving warning has been used a score of times and counts each time, but the handcar as a vehicle for elopers as recently used by Lubin and Vitagraph will not count.

The only rule is that the title must not be given and must be that of a film released since May 1st, 1911. Give the title and maker's name if you can, but the maker's name is not essential.

This offer is made not because we want to "show up" this particular correspondent, but because we want to prove to a great army of kickers that the idea they suppose to be new may have been used a half dozen times.

In the event of a tie, precedence will count, the time being taken from the postmark.

Why Waste Money?

The other day we saw a script in which a shoe store and a candy store were called for in a half-reel comedy. Entirely apart from the fact that neither was essential to the story, there was the cost of making these sets without the slightest return in effectiveness.

Manufacturers are generous in spending money for special settings where these will add to the value of the story, but some writers seem to have a passion for writing in special settings with the idea that the luxuriousness of the setting enhances the value of the idea. If the settings called for are in stock or can be made from stock stuff, this is all right, but when a setting is called for that requires special painting and the procuring of elaborate properties, there must be some return made in comedy or dramatic value.

If a comedy is laid about an aching tooth and several of the scenes are laid in the office of a dentist, the producer, if he likes the story, will rent the dental chair and other furnishings, because he will be repaid in the effect, but if a minor scene is laid in a dentist's operating room "to make it more effective" when the same result might perhaps be had from a street scene played in front of the dentist's office, the story will either be changed or thrown out as impractical.

In planning your scene, ask yourself first if the setting out of the ordinary is absolutely essential to the story. If it is, then continue the inquiry to make certain that the results will overbalance the cost. If you can't get more out of the scene than the setting will cost, write the story in another way.

If a man goes into the jeweler's shop to buy an engagement ring, it may serve the purpose as well if he is seen coming out of a jeweler's with the ring in his hand. He puts it back into its box and goes off up the street to give it to the girl. But if in the shop he meets the pretty clerk who breaks up the engagement and if later the fiancee and the clerk come face to face, then the director will not object to the trouble and expense involved in making a set that looks like a jewelry store. Don't put these scenes in "to make it effective," but if you can give a return in value, then go ahead. Nine times out of ten you'll find that it can be done just as well in some other and less expensive fashion.

Sometimes It Pays.

Sometimes it pays to be independent. Witness this letter from Harry Lee, of Chicago:

> Some time ago I sent an original scenario to one of the big film companies. About a month later they sent me a letter and affidavit offering me fifteen dollars for the scenario. I sent the affidavit back and advised them I would not go to all that trouble for fifteen dollars. They returned the scenario.
>
> I sent it to another concern and several weeks later they sent me a check for $35.
>
> Now here's the point. How can one concern have the nerve to offer fifteen dollars for a fifty dollar scenario and then demand an affidavit, when another concern is glad to pay more than double and assume the risk itself?

Personally, we think that the film companies would find more ample protection in the voucher check system than in the affidavit, and at best we think it almost indecent to ask a man to swear that his fifteen-dollar idea is original. For ourselves, we would not sign an affidavit for less than thirty-five dollars, and not begin to give trading stamps short of the fifty dollar mark.

But here's the point. Don't slap your stuff out haphazard. Send your stuff over the route and find your best market. Have a selling plan and let the selling plan aim to develop the best market for *your own* work. Don't take the other man's word. We've had two letters in the same mail, one telling of the small payment offered by a stated concern and the other rejoicing in the fact that the very same company has raised the price another five or ten dollars. More than that, we've been advised that a certain company had stopped buying and found that it was because they were buying from another correspondent.

It is the same way in the short story end and every other branch of the literary market. There is no set rule. Most editors pay what they think a story is worth and the point to be aimed at is to find the men who think the most of the style of story you produce. The Blank company may send you fifteen while the Dash Manufacturing Co. will give you fifty. Another man writing the same grade of scripts may find conditions reversed. It's your business to find out the companies that will pay best for *your* work and send them your best, unloading the rejections and the second grade of your product on the smaller pay.

Make out your list and study the style each company prefers. Decide which company comes closest to your style of product and then send them all of your best work. If you make a sale and the price is right, keep on. If the price is too small, query the editor politely as to the chance of getting more for your work. If he holds out no hope, drop him down the list and go to the second name. In time, if you run close to form on your stories, you'll have a regular route over which to send your stuff in a descending scale of payments for your particular sort of stuff. Script selling is a business. Be busniess-like. The author who makes money has his lines laid. When he has written a story he makes out a list of the most probable markets in the order of their advantages and sends the story down the list. The list may not be the same for all scripts and it may not be the same as that his confrere may select, but it is based on his knowledge of the rate of payments the various companies will make him—and that's what he's interested in.

Concentrate your initial efforts on a few concerns and broaden your lists as the second and third trials develop promise. One-half the secret of success lies in writing salable stuff and the other half in selling it to the best advantage and just where you can sell to the best advantage is something that no one can tell you. It is purely a matter of individual experiment and personal knowledge.

"Use No Hooks."

Here is a letter from a Chicago correspondent who wants to join the club and who pays his membership fee in advance. We would point out that long since we advocated the use of a blank sheet front and back as a protection to the script. Here is the letter:

> Kindly enroll me as life member of your "Use No Hooks" club. My qualifications for membership are as follows: I have learned that Pathe pencils a number on the first page of submitted scrips, and Selig on the back. Edison sometimes writes the date on the first page, but this is usually successfully erased before return to the author. To eliminate this nuisance without "getting in wrong" I attach a slip of paper to the top of the MSS. (in the case of Selig, to the back), with the following note: "Please use this slip for memoranda to avoid recopying of MSS. Thank you!"
>
> When I first began to write scenarios last December, I used the large size paper and double spaced the work. I found that my scripts never ran over three pages, which, if I used a large envelope, failed to go through the mails without crumpling, and if I used an ordinary business envelope, the creases in the paper made it rather difficult to handle. So I had the paper cut in half and use it that way, single spacing with double spacing between scenes, etc. I find that my scripts come back to me in good shape, if the studios are careful, which the majority of them are.
>
> Here is a motto for the "Use No Hooks" Club:
>
> "I hate to be a kicker;
> For it does not make for peace,
> But the wheel that does the squeaking
> Is the wheel that gets the grease."

The correspondent uses a sheet 8½ x 5½ inches, but writes across the short way instead of the long way as most do who use this cut. In our own practice we find a 20-pound bond paper and a heavy manila envelope, the paper being the usual 8½ by 11 will travel well and look better. With a front and back sheet it just comes inside the ounce limit for a three-page script.

SELIG POLYSCOPE CO. TO RELEASE FORMER SUCCESS.

Ever since The Selig Polyscope Co. released their production of "The Devil, the Servant and the Man," back in 1910, they have received request upon request to reproduce same. Recently, Mr. Beal, who directed the first production, rejoined the Selig staff of producers, and the first thing he did after entering upon his duties was to produce "The Devil, the Servant and the Man." The new production promises to be vastly superior to the former one.

INDEPENDENTS VISIT AMERICAN FILM MFG. CO.

The office of the American Film Mfg. Co. was the scene of much visiting by the Independent clans who held forth at the Hotel Sherman on Saturday. Many planned to visit the new factory and studios of the American, but the prolonged sessions prevented.

Miss Amelia Cattaneo, Who Plays the Part of the Doctor's Wife in the Cines Film, "Love and Hypnotism," Released April 6th.

Comments on the Films

Licensed.

"THE KIDNAPPED CONDUCTOR" (Kalem), March 27.—A fine bunch of pretty cowgirls, who ride very well, is what makes this picture go. It has also a comic situation and affords a good many laughs. There is one incident in it at which no one laughed. This shows two office girls, in their hurry to get a car, knocking down a man on a flight of steps. The girls lose the car, because the conductor is fresh and wanted to have a laugh. They also lose their jobs and get the cowgirls to duck the conductor. The spectators laughed at some bits of good acting and at such business in it as really burlesques human life, not at its rough business. It seemed to be popular.

"HIS MOTHER'S SHROUD" (Vitagraph), March 26.—A haunting picture of Russian peasants; it deals with terrible things—degradation, poverty and crime—realistically and truthfully (for the most part). It has, however, a vitality that stimulates intellectually, if not morally, but it is very gloomy. We saw it on Broadway with the crowd going home from a day's work (6 p. m.) and, while we admired it, we agreed with one spectator who told us that it wasn't worth a continental as a show. We also saw it the first thing next morning on Union Square and were enthusiastic; the whole house seemed to be. It must have been written by some one who knew conditions in Russia and must have been produced by some one who, at least, had made a careful study of them. As a story, it certainly would have dragged through the middle half, had it not been for the glorious acting of Mrs. Maurice as the ragged, despairing, starving mother of the son who is in the army and proves himself a thief and murderer. If there is something in it depressing, there is also something magnificent. If we lived under such conditions, we fear we wouldn't show up as big as this old mother does, nor, perhaps, even as her brutal offspring. It is a big, strong picture, a fine offering for the right audience. It edifies more than entertains.

"PERCIVAL CHUBS AND THE WIDOW" (Edison), March 27.—A farce comedy showing an elderly widow, with a wig, who has a widower in the toils of an engagement. The widower wants to withdraw, but her pugilistic son won't hear of this. The widower also has a son who is a still better boxer. He does up the first youth. The picture made an audience (6 p. m.) on Broadway titter. No one laughed heartily, but many seemed to enjoy it. The acting is amusing. It is a fair filler.

"THE GOVERNOR WHO HAD A HEART" (Vitagraph), March 27.—A picture intended as a help to child labor reform. It is well acted by Mr. Humphries, as the Governor, with Miss Edith Story, as his wife, and Adele de Garde, as his little girl, who deserves special mention. The story is substantial and is truthful. Perhaps it is truer, as a statement of fact, than was a much more powerful picture of the same subject, released about a month ago by another licensed company, called "Children Who Labor." We commend it highly, however, as a worthy picture, and the spectators gave it their attention. The photographs are very good. It can not be called a feature; it is too slow.

"THE GIRL AND HER TRUST" (Biograph), March 28.—A railroad melodrama that is very good. It improves on its predecessor, "The Lonedale Operator." It is the same story freshly told and shows a young woman telegraph operator alone in the country station, and tramps breaking into the place to steal the big invoice of money. The rescue engine, on its way, brings about the climax; but it is a better picture than the other. We liked it very much and those around us also did. It is competently made in every way and is a good feature picture.

"THE REMITTANCE MAN" (Melies), March 28.—A melodrama of the mining camps, dealing with a young aristocrat, the remittance man, who went to work; and a pretty girl, the miner's daughter, whom he won for his bride. By this time he had become an earl and she a countess. The story is not very vividly pictured; it is not told in the best or most dramatic way. With these players, backgrounds and the scenario, it might have been improved easily. The picture should have been better. The photographs are fair; some are very good. It will pass as a filler.

"THE SUIT OF ARMOR" (Vitagraph), March 29.—John Bunny plays a good part in this very delightful comedy. The Vitagraph people have a new dog, a terror, if looks count for much; and they know how to use him effectively. Bunny plays the objecting father, owner of the suit of armor. Miss Walker is the girl. Mr. Earl Williams is the young lover who gets into the house inside the suit of armor that had been sent out for repairs. He and the girl elope, he in the armor and she in a fur coat borrowed from the chauffeur. They are married in that costume. The audience roared with laughter. The photographs are fine. The two on this reel make a Saturday night picture that is very desirable.

"THE HAUNTED ROCKER" (Vitagraph), March 29.—Mr. Ober's expressive countenance is the best of this slight, but very sprightly farce. He is an objecting parent. Clara Kimball Young and Mr. Powers play the lovers. There are only three scenes—the room with the rocking chair near the window and near a screen; the front yard; and the parent's club, where he tells his jovial friends about the mysterious rocker. The lovers break Dad in in first class shape.

"AT THE END OF THE TRAIL" (Essanay), March 28.—A winter-time picture set in the great Northwest, played by four people—the Indian who falls exhausted, the bad man who refused to bother with him, the good Samaritan who brought him to the cabin, and the Royal N. W. Mounted Police officer on horseback who is looking for the bad man. There is a struggle between the officer and the bad man, in which the latter comes out best. Then there is another struggle in the cabin between the bad man and the good Samaritan, the bad man leaving his host for dead and making off with his dogs and sled and the man's gold. The Indian follows the bad man with his benefactor's dogs. The officer has also recovered and is set upon the trail. It kept the audience's attention. There are some very interesting scenes and the photographs are very good for the most part. We enjoyed it and think it a desirable filler.

"NUTTY'S GAME" (Kalem), March 28.—A farce that made a Broadway audience laugh heartily. Nutty's game was tag; he only happened to be carrying a big knife. The brandishing of it was a part of the game; but it scared Brown. Nutty was followed in his chase of Brown by cops, girls and other citizens.

"TIM AND JIM" (Kalem), March 28.—This farce, on the same reel, is also a laugh maker, but it didn't get quite the reception that the chase picture did. It is hard to understand, however.

"A WAIF OF THE SEA" (Selig), March 28.—A seaside, fisher folk story with first class heart interest. The waif of the sea is a little lad who certainly wins the affections of the spectators. In the early scenes he is cast up by the sea, near the fishing village, a very little but sunny lad, and is adopted by a fatherly old salt. This old fisherman is put over as an individual such as would be called a "character," by a very good player. When the lad is about seven, this foster father is drowned and he is left to his own resources. He begins to search for his own mother, of whom he had been told, and has the usual locket about his neck. He stows away on his father's ship. The rough but hearty sailors of this vessel are fine and the little incident on deck while the boy is saying the Lord's Prayer is excellently conceived and made. There is a homely, wholesome, old-fashioned atmosphere of truth and humanity about the picture that will make it popular. It will do for Sunday Schools and also for the Bowery as a feature. It will serve as such on Saturday night if the rest of the program is pretty fair.

"A VICTIM OF FIRE WATER" (Pathe), March 27.—A story dealing with an Indian, son of a chief, who was expelled from Carlisle College for being drunk, came home and went to perdition. In the end, he gives himself up in order to provide the reward, offered for him dead or alive, for the widow and orphan of his victim and one-time friend. It isn't a pleasant picture. The only popular features are the struggle, shooting, chase and the dramatic climax at the end which is not new.

"RICE AND OLD SHOES" (Lubin), March 27.—An excellent, strong picture. It is not a romance, but a sophisticated picture of married life. The young people are on the verge of separation, but postpone proceeding in order to put no damper on a younger sister's wedding. After the pretty wedding, they come back to the house together. There is rice on the woman's hat. It is too much for them and the disagreeable tangle into which they had managed to bring themselves is smoothed out. It is played very well by Miss May Buckley and Mr. Jack Holliday, but the former is especially commendable in this part which is suited to her. The photographs and scenes are beautiful. The books in the library ought not to have been so dry looking. No woman would choose such volumes, law books, agricultural reports, etc.; the man wasn't that kind. The scenario very wisely uses humor to save the situation, just as in life. We liked it, as did others. It's a feature, a fine feature for cultivated people.

"CURED" (Essanay), April 2.—This picture covers the same field as the Vitagraph of a few weeks ago, called "Irene's Infatuation"; but it isn't so good a picture. It is rather slow. Both were suggested by a well known story and this the Vitagraph picture followed more closely. The situation is a good one and, where the former has not been shown, this will make a fair filler.

"NAMING THE BABY" (Cines), April 2.—A picture of a little family tiff between the first baby's young parents over the name it is to have. There are one or two laughs; but it is slow.

"ASSISI" (Cines), April 2.—Here are some extremely beautiful colored views of Assisi, the hill city in Italy, famous as the home of St. Francis. We enjoyed this offering very much and those around us seemed also deeply interested in it.

"THE MINE ON THE YUKON" (Edison), April 2.—A picture telling an interesting story; but it is not dramatic and fails to get over strongly, being a little too slow and unconvincing. It shows the plucky fight of a woman to make a mine pay. Her late husband had believed in it, but no one else did. She worked it under great difficulties, and when it began to make good, it was wrested from her. She got it back again. The scenes might have been improved in little things. It is a filler.

"TENDERFOOT BOB'S REGENERATION" (Selig), April 2.—A picture of a drunken tramp's regeneration. Cowboy generosity and the man's old mother helped to bring this about. It didn't convince us and didn't seem to interest those around us. Some of the spectators laughed at wrong times, and one left in the middle of it. Most of the pictures seem slow this week, with three or four bright exceptions, and this one will get past in good company. The interior photographs are good; the exterior scenes are not very clear.

"SHE NEVER KNEW" (Vitagraph), April 2.—An emotional, pathetic picture of a little sick girl and her old grandfather. The old man was discharged and had no money. The little girl at home was never to know it and the old man went to heroic extremes to keep it from her. It is very well acted by Charles Kent as the grandfather and by little Miss Costello as the sick child. The picture gets over very effectively and made some in the audience weep. The photography is good and the whole management of the situation is commendable for its keeping within the significant things and for its economy. It is a feature.

"THE CLEMENCY OF ISABEAU" (C. G. P. C.), April 2.—A dramatic story of the middle ages, set, it must have been, in a magnificent palace, and made very effective. The coloring makes it a beautiful painting. It is also well acted and its significance gets over. It was applauded by a well filled house and very enthusiastic comments were heard near the reviewer. It is a sure feature picture.

"HELLO, CENTRAL" (Lubin), April 1.—An amusing, romantic comedy, played by Miss May Buckley, as the telephone girl, and by Mr. Harry Meyer, as the business man who sent the hurry call. He had already fallen in love with the pretty central. He sent the call and she didn't hear; she was pinning on the flowers he had sent her. He got no reply and reported the girl. He was very much peeved until he found out who the girl he had reported was, and then she was the furious one. The next time he used the line he proposed. Mrs. Walters adds much to the picture's opening scene by a moment's very good acting. The final scene of the picture, a little catch of love at the foot of the stairs, is very pretty and very well acted. It was much more natural than some of the other scenes were. The photographs are good; the story clear, fresh and interesting; and the release can be relied upon to furnish entertainment even to the critical.

"PATHE'S WEEKLY," April 1.—A very good number; better than the last three or four have been. Among its best items is a good picture of the St. Patrick's Day Parade in New York City, with Mayor Gaynor and Cardinal Farley in the reviewing stand; the funeral procession (very impressive) of Count Alois d'Arenthal, the late Austrian minister of foreign affairs, and leader of the peace party in the Austro-Hungarian kingdom; the interesting flights of Aviator Coffyn in his hydroplane, "The Canvas Back Duck"; the floods in Seville, Spain, etc.

"THE BANKER'S DAUGHTER" (Kalem), March 29.—A melodramatic picture that is acted stiffly. It has a novelty—the chase in ice-boats by police of a defaulting bank cashier. This is slow, however. The means the banker's daughter and her lover, the teller, took to stop the run on the bank, when the thefts became known, were not at all convincing. The picture, however, will be entertainment to a large number of uncritical people. It is well photographed. That old butler at the banker's house is a good actor. We don't say the other players were not good actors; for the situation was not one easy to interpret. It will pass as a filler.

"THOSE HICKSVILLE BOYS" (Biograph), April 1.—They were would-be vaudeville comedians, but "got the hook" and were carrying their trunk home along the track when they got into an adventure, through attempting to steal some oranges from a grove. It made the people laugh.

"OH! THOSE EYES" (Biograph), April.—This farce comedy has more freshness than the above; the first half of it is, indeed, very amusing. The last half made the loud laughs, the first half the best laughs. The young lady who played the girl with "those eyes" was able to put a good deal of real fun, with something tangible to human experience, into the situation. She seemed to get amusement out of playing it. It makes a pretty good farce, a desirable filler. The photographs of both are all that is required.

"THE STAR REPORTER" (Vitagraph), April 1.—At one moment in this romantic drama, Miss Edith Story, who plays one lead, was at her best; but it doesn't give her any real chance to act, that is, to show imagination. Mr. Harry Northrup plays the other lead. The story isn't very much above the commonplace, but it is interesting. The photographs are good. It is a very fair filler.

"A MEXICAN ELOPEMENT" (Pathe), March 28.—This elopement story, in its straightforward, simple form, with a horseback chase at the end, as in this case, has been done again and again. It has the elements of popularity, and the people seemed to watch it again with interest. Perhaps never before in any moving picture did lovers climb over just these walls or their horses canter slowly up just these roads, with the perplexing fork road; perhaps never before did the priest come out on just this church porch, so the picture has many points of fresh interest. The photographs are good. It is a filler.

"JEAN OF THE JAIL" (Kalem), April 1.—A picture in and around a jail in Old Mexico. The jailer gets sick. We see how his prisoner is helped to his escape. The jailer's daughter, Jean, gets her sweetheart, Jose, to follow and bring back the prisoner. This is accomplished before the Governor finds out the absence. There are dramatic incidents in it, but it isn't a dramatic picture. The story is a mere episode without special depth or significance and it seems a little slow. Jose has a struggle on the edge of a ravine with the escaped prisoner and rolls over it with him. At this the audience, who had seen something not unlike it once or twice before, laughed. The photographs are fair. It is a filler.

"ALL ON ACCOUNT OF CHECKERS" (Selig), March 29.—A farce comedy that has a very good situation and is full of laughs. An absent-minded professor is sent on an errand by his wife and gets into a game of checkers at the fire-engine house. In the mean time, a sentence in one of his stories about "making away" with a wife; a dressmaking model, wrapped up in a sheet; a piece of raw liver; some blood stains from the liver, a couple of burlesque sleuths, a very fat cook and the police manage to get the innocent old gentleman behind the bars. The photographs are good. It's a desirable filler.

"HOW WASHINGTON CROSSED THE DELAWARE" (Edison), March 29.—An historical melodrama with a scene in it played up to the famous picture of the American Army's passage of the ice-choked river which is in nearly every United States history. It stirred the audience more than any picture in several weeks. We saw it, however, at Lowe's Herald Square house and the music was perfect. In truth, it was the trumpets and drums that put it across so effectively. Under these conditions it made a very deep impression. A military picture can hardly rise to its real power without military music. This picture is a sure feature, good for Saturday night with good music; but good with or without the music.

"JIMMIE'S MISFORTUNE" (Pathe), March 30.—Jimmy is a newsboy of about twelve, and is working hard to buy, for his crippled little sister, a wheel chair. The picture aims at pathos. It shows how Jimmy, who was given a ten dollar bill to break, got run over by an automobile and failed to come back with the change. The man and his wife (Mr. Wilbur and Miss Gwendolin Pate) looked him up at the police station and found he had been taken to the hospital. After that, times brightened for Jimmy, his sister and all concerned. It is acted by good players, but is not made at all convincing and is not effective. The family behind the reviewer liked it, or seemed to. They understood it all; but, on the other hand, they entirely misunderstood the picture that followed it, viz: the clear, historical Edison release of the day before, "Washington Crossing the Delaware."

"THE SOCIAL SECRETARY" (Lubin), March 30.—A very pleasing and well made picture. Miss Ormi Hawley, who plays the social secretary, has the kind of personality that quickly wakens and holds sympathy in romantic rôles. She has freshness of youth and naturalness that are convincing. Mr. Jack Holliday plays the fiance of her employer, a social leader. This match had only a spark of dying fire left and the man falls in love with the new secretary. The situation is kept safely within the conventional limits and is pleasing throughout. There are in the picture interesting glimpses of social life and well made interiors of a home of fashionable people. It is sure to please, especially as it has a good child part. It has some substance and excellent humor. It will be a good feature for ordinary occasions. It is photographed "as clear as a bell."

"A FUNERAL THAT FLASHED IN THE PAN" (Edison), March 30.—The comedy situation at the close of this picture made a fair audience roar with merriment. It is a college story. It isn't convincing. The college youths act with marked camera consciousness. The producer bunched them at times right in the center. Only the last quarter of it really gets over. It's a filler.

"NEMESIS" (Vitagraph), March 30.—A picture that doesn't live up to its name. It is played by three people—Van Dyke Brooke, Maurice Costello and Miss Rose Tapley. There is business in it that is not clear, of such are one or two rather long conversations. Mr. Brooke plays a very melodramatic climax well, but it hasn't been convincingly led up to and fails to get over strongly. The other two players are denied much chance to act in it. It is a slow filler.

"A CHRISTIAN SLAVE" (Cines), March 30.—We call this a feature chiefly because it has a new atmosphere. It is a romantic haarem picture, taken in Tripoli, and full of very convincing local color. It tells the adventures of a young newspaper war correspondent, who is captured, receives the Arabian hospitality of a sheik and finds, in the palace of his stately, dark-skined host, a beautiful Christian slave. It also shows how he escaped and later brought the Italian troops to rescue her. It is very well done and also well photographed. It will make a safe feature for ordinary occasions.

Independent.

"TWO WOMEN" (Republic) April 2.—A picture of the Northwest, not in winter, but at the opening of spring, about the time when homesteaders begin to enter the territory. The story deals with passion and marital infidelity, shows struggle and death. The two women were wives. The first husband fell in love with the wife of the second and was killed by him. The second wife dies. This leaves a widow and a widower who meet and fall in love. The picture's dramatic climax is the widower's confession to the widow. She calls upon her husband's friends for vengeance, but hears more of the story, and is sorry. In the end, love overcomes everything. It isn't convincing, wholly, but it is well acted and the backgrounds are in keeping. We don't call it a feature; but it will make a fair filler. The photographs are plain, but a bit foggy.

"TWO MEN AND THE LAW" (Nestor), April 3.—Mr. Jack Conway and Mr. George Gebbert play the two men, leading rôles in this picture of red-blood life in the West. The former is the outlaw, the second the sheriff. The picture opens with a chase in the moonlight through pretty scenes which are effectively brought out by Nestor camera work. By accident the sheriff occupies the same room in a hotel that the bad man has and he is discovered. From this point on the action is very similar to a Bison picture of some months back, but a bit more sensational. It has to be very closely followed to be understood. We call it a fair filler.

"DURING THE CARNIVAL" (Great Northern), April 6.—There is apt to be much similarity in carnival stories. Most of them show the wife discovering the disguise of the husband's enamorata and appearing at the carnival in it, the husband taking her for the other girl. In this picture it is the wife's friend who wears the costume and brings the man blindfolded home to his wife, which is the more convincing, better way. The photographs ars clear. The release will pass as a good filler.

"MOTHER" (Reliance), April 6.—The "mother" in this picture, played by Mrs. Hurley, is deserted by her son, who is wild, but whom she loves very much. Mr. Walthall plays this son. He is shown as prosperous and the mother as in distressing poverty. A freshly pleasing way is found to bring mother and son together. The quality that the picture has, however, does not depend so much upon the play as upon the way the picture is handled, which is straightforward and natural, and upon the acting which is very good. The situation is not a deep one, but the picture can be counted as a desirable, good filler. The mechanical work is commendable.

"LOVE IS BLIND" (Reliance), April 20.—A very pretty picture indeed. It shows us an artist (played by Mr. Henry Walthall) who is painting a picture of the Madonna. The daughter of the boarding-house keeper, rather slovenly in her dress, but very pretty, is posing for it. Miss Gertrude Robinson plays this part, and is most charmingly simple in it. Miss Fearnley plays a wealthy countess whom the artist thinks he loves. The boarding-house keeper's daughter loves him. He gets this poor girl to put on a very becoming dress and is so struck by her beauty that he falls in love with her. The picture's straightforward simplicity and sweetness give to it a special charm. It is a picture to please, not excite. It could be shown anywhere. We call it a commendable feature.

"THE DOVE AND THE SERPENT" (Imp), April 4.—A very pretty picture, telling a tragic love story of Latin-American people, perhaps Mexicans. It is well acted; also the costuming, staging and scene choosing are very carefully done. It is an excellent and true picture of the tropic lands south of us, full of sunlight, warmth and passion. The story is well conducted, clear and interesting. The young heroine is abandoned by her husband for a girl of the drinking place with a rose in her hair. He is frightened into coming back, but now the girl refuses him. It is a good feature picture, well photographed and of substantial qualities.

"THE JOY RIDE" (Powers), April 2.—The maid (Miss Elder) puts on the tailor-made suit and willow plume of her mistress (Miss Fritzi) and goes out for a walk, flirts with a young man who owns an automobile, and gives him one of her mistress' cards. Plenty of trouble comes of it. It is fresh and there's a sparkle of good comedy at the end. Miss Elder is a very good comedienne, Miss Fritzi is very pretty and a good actress also. Mr. Travers and Mr. Charles play the two men. It is a good comedy picture, well photographed and commendable.

"AUNT AURORA" (Gaumont), April 2.—A very well acted comedy, and, for the most part, set in very pretty scenes. Aunt Aurora is played by a very fine actress, the regular Gaumont leading lady. She is very good in comedy or any human situation; is good in this picture; but her work in romantic tragedy is magnificent. The situation here is slight, but worthy. The photographs are clear. It is a pleasing picture. The farce on the same reel, though, is a better picture to show. The Independent people are fortunate in having Gaumont pictures on their list.

"CALINO AS MASON" (Gaumont), April 2.—This farce comedy is on the same reel with the above. It shows the peculiar house that Calino made. The floors are not true and the boards haven't been nailed down. How do they think up such doings? It is a roar and a scream. It is well photographed and well produced. Fine! A Saturday night farce, the best of its kind this week.

"KID, KITE AND KITTY" (Eclair), April 2.—A burlesque melodrama, telling the love story of "Kitty," a New York girl, "Kid," a cowboy, and "Kite," the villainous cousin of the girl who wants to marry her to get her fortune. It has the real thing in the way of thrills, also some good things, like an excellent view of New York Harbor, and some very amusing situations. It will get over. A pretty good filler. The photographs are very fair, but the lighting of the interiors isn't quite natural.

"LIFE OR GOLD" (Republic), March 30.—A picture with a miser and a little girl, his niece, as its chief characters. It tells a story highly melodramatic, but well acted, and it gets over into our sympathies. The photography is very good. The picture stands on its chief interpretation, that of the miser. This is very well done.

"THE DIVORCE CURE" (Champion), April 3.—A picture carrying a young married couple from the wedding on through the rough weather that the matrimonial ship soon meets. They are young people of wealth, and have all that money can buy but happiness. No children come to them. It looks as though there is going to be a separation; but a little orphan is adopted and both husband and wife become much attached to him. The difficulty is solved in the end, forever, by the advent of a baby of their own. Miss Evelyn Francis, in the leading rôle, is charming. The whole atmosphere of this picture is wholesome and pleasing. The photographs are good. It is a picture that will be liked, a desirable, good filler.

"BILLY'S TROUBLESOME GRIP" (Solax), April 5.—A Fanny Simpson and Billy Quirk comedy picture. Billy plays the part of a benedict whose wife is jealous. He gets a young woman's grip, like his, by mistake. Fanny Simpson plays this girl. She is trying to get her grip back. He is trying to get rid of it, but can't. At length Billy packs 'em (nearly a score are following by this time) all inside the grip. It is a trick film, full of speedy, rush-and-tumble business and full of laughs. It doesn't drag. It is a good picture of its kind.

"THE GIRL OF THE GROVE" (Thanhouser), April 5.—An orange grove picture story, taken in Florida. The girl is boss of the grove. A stranger, coming in to see the grove, finds her at work, dressed in overalls. This meeting is followed, a few weeks later, by a love scene set up in a great tree with branches like immense arms. The "boss," later finds that the man is married. The man's sick wife is neglected; the disillusioned girl, the "boss," is also despondent. Each is on the point of drowning herself; but the "boss" rescues the wife. The girls comfort each other. It is pretty well photographed in interesting backgrounds; but it is slight. A good, romantic filler.

"KID CANFIELD" (Champion), April 1.—This two-reel picture shows the life story of a notorious gambler, how he became a sharper, and his reformation. It is an absorbingly interesting picture, with an educative purpose. The first reel ends with a dramatic climax. The gambler has cheated his own brother out of his all, and only discovers the identity of the stranger after the suicide and by his mother's photograph in the youth's hand. He sees a vision of his mother and decides to reform. The second reel exposes different ways of stacking cards. The man's fingers know the cards like eyes. It also shows different makes of "phony" cards. The thimble rigging game is also shown up, with the three card monte game, loaded dice, "hold-out" machines, etc. It ends with a back to home and mother scene. "Kid" Canfield plays the picture himself and it tells his own life story. He has become well known by his lectures and exposé of gamblers' tricks. It is a good picture to show (it should pay) and it is a good picture to see; it is very interesting. The photographs are good.

"THE MAN AND THE MAID" (American), April 1.—The young ranch owner goes down to Coronado and falls into the hands of "society," but, unfortunately for the schemers, he meets the hotel's parlor maid. "Society" has a jolt. The parlor maid saves him from being cheated, and for this she is discharged. The cowboy marries her. It makes a clear, interesting story. The backgrounds are pack scenes, Coronado hotel scenes and bits of a ranch. It is a good filler.

"THE WHITE APRONS" (Eclair), April 4.—The superintendent of the cooking school gets a presentation pie, made by the young ladies. He ate his piece; his friends, with whom he divided it, otherwise disposed of theirs. After that first pie, the school made others. We see about a dozen; they are buried in the superintendent's garden. The farce is not without pleasing quality, but is very slight, and has no sharply indicated point. It will pass as a filler, or as a lightener to a program.

"THE WITCH'S NECKLACE" (Solax), April 3.—Tourists from the East visit an old Indian medicine woman among the weird cliffs in the Garden of the Gods, Colorado. This witch has a strange necklace that is charmed. One of the tourists covets it; but her husband won't buy it. This young woman, in a pet, refuses to proceed with her friends. She falls asleep and in a dream is given the necklace. The charm, by trick photography, is shown as dreadfully working. It is rather effective. The photographs are good. The film can be counted on as nearly a feature.

"THE AGITATOR" (American), April 4.—An out-of-doors picture of Southern California, with sunlight and palm tree shade. The agitator is the foreman who comes back to the ranch from a vacation in the city with his head full of crazy ideas. He preaches to the punchers and gets them full of whiskey and incites a riot. They demand that the ranch owner divide his wealth. The owner and one brave cowboy (Kerrigan) fight the gang through a hedge of pine trees. The battle is continued later, around a place of refuge with the owner's daughter (Miss Bush), and the cowboy firing over a little breastwork. The photographs are clear, but might have had more detail. It makes a good filler.

"THE STAR OF THE SIDE SHOW" (Thanhouser), April 2.—The Star of the Side Show is the "Thanhouser Kid" (little Marie Eline), who takes the rôle of a midget. In the early scenes she is a little Dutch woman in sabots, who refuses a proposal of marriage from a neighbor, also a midget. She joins a show and has a very amusing flirtation with the show's giant. He is sick with love for the serpent charmer and she feels the pangs of jealousy; but the other midget also comes to the show and we have a pretty wedding ceremony. It is something fresh, new and delightfully amusing. It makes a very good feature. The photographs are fine.

"ANIMATED WEEKLY NO. 3" (M. P. Distributing & Sales Co.), March 20.—A very good, broad number, giving several items of exceptional interest. Perhaps the best of these is the burial of the Maine heroes and the funeral of Arenthal, the great Austrian statesman. The scenes about the courthouse and jail at Hillsville will attract attention. There are some instructive pictures of the doings in Carnival Week in Dresden, also Straasburg, also Madrid. The German Empress is pictured on the occasion of her visit to the Woman's Exposition, which makes an interesting item. There are some new evening gowns pictured and items of less interest.

"AN OPPORTUNE BURGLAR" (Reliance), April 13.—A picture showing the temptation of a young woman, who had married her elderly employer. After the marriage the man's nephew fell in love with her. The burglar came at a fortunate time. The girl was alone with the woman when her husband returned. He was found instead of the young man. The experience woke the woman and she dismissed the nephew. It is very dramatic and very well acted by Mr. H. Walthall, as the nephew, and Miss Fernleigh as the wife. The sets and photographs are very good. We can safely commend it as a feature, although it has a rather unpleasant situation.

THE MICROSCOPE AND THE CINEMATOGRAPH.

Utilizing the powers of the cinematograph, the microscope has become a new instrument. Buried in the science room and relegated to minute and, to the average scholar, dry and monotonous studies, it was looked upon as an instrument of research only. The new life and powers with which it is now endowed are making it at once the most necessary and popular instrument in use to-day. In every room and grade it is traveling from science room to kindergarten and back again. Furthermore, a new field of usefulness has opened up before it; research study, exhibition and teaching are now its common qualities, making its hitherto limited powers as wide and as unlimited as the cinematograph, under whose chaperonage it is being introduced into every state of society. Such pictures as "The X-Rays Explained," "The Carrot Caterpillar," "The Study of the Fly" and "Of the Bee" are samples of the blending of the powers of two instruments into one in what may be called the Microscopic Cinematograph.

A new and attractively interesting incentive to the gaining of knowledge without study, knowing without learning, remembering because it is impossible to forget, are the benefits conferred upon the scholar in our schools of to-day. While teacher and scholar are thus helped, the lecturer upon higher subjects has found his heaviest labors reduced to a minimum, to say nothing of having more than three-fourths of his difficut explanations taken from him; while to his hearers the advantage is more than a hundred fold, and the dry yet necessary lecture, tolerated in the pursuit of knowledge, has become an alluring principle pregnant with untold values. From that which has been accomplished, visions of a still larger future are before us and of the countless benefits which the cinematograph has conferred upon the human race the alliance with the microscope is second to none.

Projection Department

Edited by F. H. RICHARDSON.

WHILE the Editorial Departments has voiced the sentiment of us all with regard to him who has departed, still the Editor of this Department, out of the depth of a very genuine grief, feels moved to add a word.

We have been to some extent associated with Mr. Chalmers, the late editor of this paper, for five years. Since our arrival in New York City almost two and a half years ago, the association has been close and personal. We loved the man for what he was—a rugged type of true manhood. He was a good friend; staunch, true and generous to a fault.

Mr. Chalmers had a distinct individuality. He was, in some respects, what might be termed a "character," but it was a type of "character" we might well have more of. He was a good fighter, too, as some have ample reason to know; but his fighting was fair and above-board.

The manner of his taking was a terrific shock to us all. One moment we were smiling, the next we stared overcome by horror into an open grave. We laid a spray of flowers in his pale, cold hands, forever stilled. On their petals it shames us not to say were glistening drops from eyes unwet for many years. It was to us as though a loved brother had voyaged outward through the hovering mists of the unknown, and left us standing lonely and alone.

"A sight for the past, and a tender tear
For those who have gone before,
On the phantom boats that disappear
In the mists of that Endless Shore."

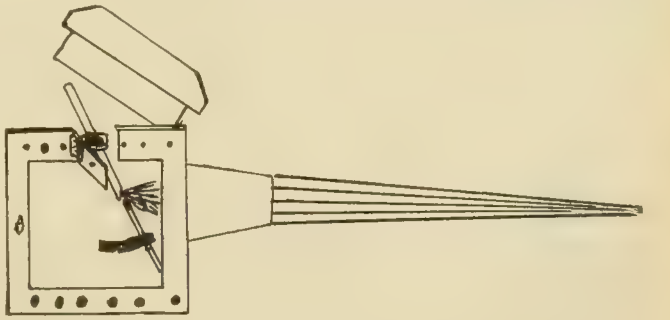
NEW UNION.—Waterbury, Kan., writes: "The operators of this city have at last, through the hard and persistent efforts of Ralph Stanco, operator of the Eden Theater of this city, been organized. Brother Stanco put in all his off time for about three weeks, and finally succeeded in getting 12 signatures to the charter application, out of the total of 16 operators in the city. Inasmuch as only 12 signatures were secured we could not get a direct charter, but were obliged to become auxiliary to local No 88 I. A. T. S. E.. I do not know if this is the first operators' union in the state, but if so I trust it will not be the last. In organization there is much to be gained and nothing to lose. We have no local by-laws as yet, and would be glad to receive copies of the by-laws of other unions to help us in drafting our own."

I am, indeed, glad to "shake hands" with the new organization. As you say, there is much to be gained and nothing to lose through organization. If one or two local unions will send in copies of their by-laws, I will be glad to forward same to Waterbury.

AKRON, OHIO, comes across with the following: "I have been an interested reader of the Projection Department for a long time. I note some letters which sound to me rather boastful. The operator who keeps his machine in good condition, projects a picture which is good, clear, and has a sharp focus, cuts out all frame ups, keeps his projection and condenser lens clean, starts off in frame so that the audience can read the title, and has a good clear field at all times—what more can he do? Assuming also that picture pleases the manager, and audience. Now regarding the Tucson operator (March 30th issue), who ran four months without having any stops during the projection of a picture, and who has used three and four week films. He certainly is 'going some.' No film breaks, no belt breaks (both of which are unadvoidable) and no trouble of any kind. He certainly is lucky. We run two to seven-day service and I am very careful, but he has me beat by two or three stops a week. How does he do it? I would like to know the secret. I am in the same boat with our North Carolina friend concerning the 'nailed-to-the-screen' picture. Now if what they mean by their 'nailed-to-the-wall' talk is that the picture isn't doing a Salome dance or a turkey trot, I can show them plenty such pictures. I have run new Pathe, Selig and Biograph pictures in which you could not see any movement whatever, but take one reel with another, I couldn't get by with the 'nailed-to-the-wall' stunt. I ran a picture the other day which had a sidewise movement. It was very faulty in this respect. The trouble did not lie in the machine or the operator, but I got the blame just the same. Another thing: some operators claim to get good light with 20 to 25 amperes. That gets my goat. We have a mirror screen and use 60 amperes A. C., but we have some light, believe me. An operator told me once he only used 19 amperes. I guess he was right for his picture showed it, or rather it did not show, since at times it could scarcely be seen. Why are so many Kalem films foggy? Also some of the Selig pictures are not clear and sharp like others."

The operator who kept his machine in good condition, cut out misframes, etc., as you have set forth, would be doing many of the things which together constitute good projection. Still there are many other things just as important, one of which is the careful gauging of speed to suit the subject being projected. I can not agree with you that there should be any necessity for an operator stopping his machine in the middle of a reel three or four times a week, or, for that matter, once a week. I once operated for the second oldest theater in Chicago, on North Clark street, of which Mr. W. R. Cozart was manager and owner, for five months, and during all that time the machine was never stopped during a projection of a film. To get results of that kind one has, however, to be very careful, indeed, and pay close attention to his work, personally inspecting all films, re-cementing loose patches, notching broken sprocket holes, and putting the film in first class condition. His machine, of course, must be kept in very careful adjustment. That "nailed-to-the-wall" picture I have already commented on. As to amperage, that altogether depends on the size of picture. However, the largest mirror screen there is is 18 feet wide, and I cannot believe there is necessity for the use of 60 amperes of current on an 18 foot picture projected on a mirror screen. You must understand that a picture can be made too bright, as well as too dull, and if you are getting the full value from that 60 amperes, and your mirror screen is clean and in good condition, you certainly have got "some light." I should think it would blind the eyes of your audience.

LOS ANGELES PRAISED.—From Cordova, Alaska, comes the following: "I noticed in the department recently, an article comparing Los Angeles projection with that of New York. If New York lays claim to even as good projection as Los Angeles, New York will have to 'go some.' I know about the latter city for I worked there, and thereabouts, for nearly four years. Projection in Los Angeles is all that can be desired; sharp, clear, flickerless, and, in fact, thoroughly up to date. Moreover, the houses are simply grand. There is nothing slouchy, even in the least pretentious. They all show adequate taste, and real refinement, and do they pay? Well, I guess. They have packed houses every night. People there are willing to pay 10, 15 and even 20 cents admission, and they always see the best. The smaller houses vie with the larger ones for excellence in service, projection and comfort. There is but one town equal to Los Angeles in projection, and that is San Francisco. The theaters there, however, are themselves inferior. The men employed in San Francisco are the best it is possible to obtain. The San Francisco Union looks after that, and also takes care of the matter of apprentices. Aberdeen, Tacoma and Seattle are about on the same plane as to projection and theaters. I was through those cities last Fall, and visited most of the houses. What am I doing here in Alaska? Well, I am working at the Empress Theater, which is a real swell little house, having a capacity of 300. There is a stage with fine scenery. The house has a large lobby, opera chairs, and a 12-foot operating room with Powers' six machine, to which I added a dissolving Stereopticon. There is a commodious work bench, and frame light (my own term) with which I frame, or rather set the film in frame, when threading. I have a brake for the rewinder, and one other thing which is rather essential for quick work and convenience. I cut the top edge of my lamphouse as shown in sketch. This allows me to reach the screw of the top carbon-clamp quickly. The body of the lamphouse is strong enough to allow of making this cut, and it adds convenience in fastening the top carbon. At to my projection, the people hereabouts, as well as travelers, agree that it is a 'darn good show.' Sail for civilization about the 20th of this month. Bound for—???"

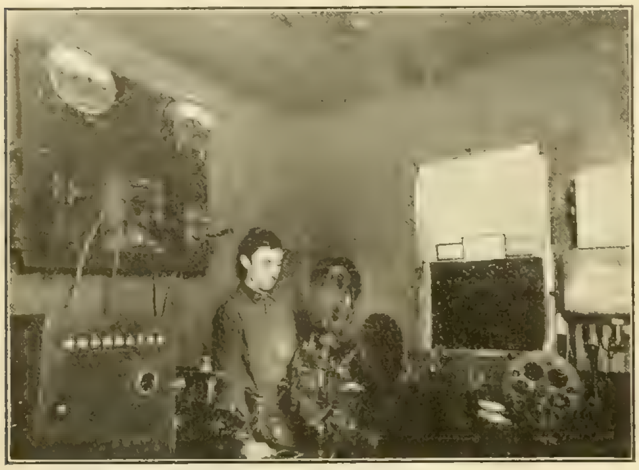


Well, my boy, I should say you were putting matters rather strong in regards to Los Angeles. Your report does not agree with that of others. The way I have the matter sized up is that Los Angeles has some very beautiful theaters equipped with every possible device and convenience for good projection, but there are also other theaters which will probably average up about the same as those of other cities. Taken as a whole, Los Angeles is, I presume, however, considerably above the average. As to the cutting of the lamphouse, I am sorry to say that I can not commend that particular scheme. It weakens the lamphouse very greatly, and I do not believe it is necessary, although, of course, somewhat convenient. Judging by what the weather has been in New York City this winter, I should say that Alaskans would be engaged principally in keeping from freezing to death.

ONE FOR SELIG.—Binghamton, N. Y., contributes the following: "What in the world does Selig use for a lens when he takes some of his pictures? One operator offered to bet me it was the bottom of a 10 cent gold fish bowl in combination with the end of a champagne bottle, focus XXX dry. Really, there are lots of complaints."

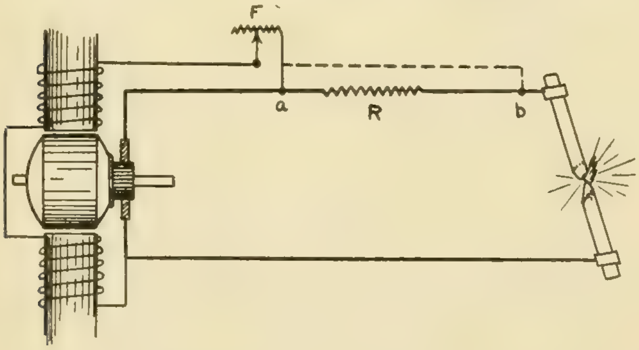
I think this matter may well be seriously considered by Brother Selig. There are certainly plenty of roasts on some of his pictures, and the work is otherwise too magnificent to be injured thus. It is not the lens, I think. I am not conversant enough with the photographic end of things to say with certainty just where the trouble does lie. However, there is no question but what some of the Selig pictures, while splendidly acted, beautifully staged, and all that, are not up to the standard in the matter of photography. Certain it is the fault is very much in evidence, and it should by all means be remedied.

FINE.—Mr. Seth E. Barnes, Wichita, Kan., writes: "I am sending you a picture of my operating room which may be of interest to the department readers. You will notice I use the Kimble variable speed to drive my machine. Have been using this motor for over a year, and it certainly works fine. I also use a motor on my rewind, although it does not show in the picture. I am a constant reader of the World and the projection department. I think the illustrated instructions on the machines are great. Would like to know if they will be pubilshed in book form and offered for sale."



Yes, the instructions will be in book form. I note you are using a Motiograph, the instructions for which are now being prepared. There are two or three things about this operating room with which I am particularly pleased. One is the tool rack. I see you have tools, and that they are kept neatly in order. I am very much pleased with the observation port. It is of ample size, enabling the operator to have a full and unobstructed view of his picture at all times. The voltmeter and ammeter look very good, though from the double throw switch, one side of which is marked A. C., and the other D. C., I am led to suppose you have a light plant of your own, and are connected also to the street alternating current lines. I was wondering how you managed to get into that hole behind the machine until I remembered that the Motiograph head swings on its base.

MORE FROM PITTSBURG, PA.—Mr. J. Frank Martin, Pittsburg, Pa., writes: "Now that I see my communication on Motor Generators in print, I can see where it falls short of being as clear as it should have been. I will therefore try to give you a more detailed explanation. However, I realize that space in the Projection Department is too limited to go into a lengthy discussion of this subject. In the sketch submitted herewith a resistance, R, connected in the circuit and the field circuit of the generator, is shown connected to one of the load leads at "A," which is the practice always followed in using standard constant voltage generators. With this arrangement the generator voltage will be constant because the exciting voltage is taken from the brush and commutator direct while the voltage and current at the arc are regulated by the resistance R, which absorbs the excess energy. Now, if the field wire is removed from A to B, we will have a different condition altogether. The voltage on the generator field is less, with arc burning, and it varies as the current at the arc varies. The resistance R is really in series with both the arc and the generator field and since the voltage across the resistance R varies with the current flow, the exciting voltage and generator vary with the flow of current. If, when connected as a constant voltage machine (field wire at A), the generator voltage is 110, the current at arc is 40 amperes, at 40 volts; connecting the field wire at B will reduce the generator voltage to 45 volts and the current flow would be only 16 amperes. To raise the current and voltage we would have to remove or cut out nearly all the resistance R, which also cuts out the losses proportionately. When using portable machines, or when the generator is placed in a basement, or at a distance from the operating room, the leads will have sufficient resistance to give the necessary regulation.



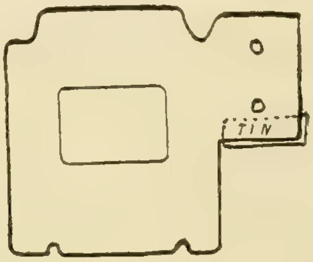
"Before closing I wish to say that the experiment of soaking carbons in brine has something to it. The first flaming arc carbon made had common salt (sodium chloride), mixed with soft carbon as a core. At the present time this carbon is the most efficient source of light known, but is not generally used because it burns very unsteadily. The 'needling' observed on carbons soaked in brine is due to chlorine gas uniting with the carbon. This gas is liberated from salt when it is decomposed, it is a very active agent and in this case is present in larger quantities in the outer layers of carbon where the greater part of the salt is deposited in the soaking process. This needling also increases the light considerably by reducing the carbon points and crater area which is the principle of the intensified arc now being exploited by a prominent electrical manufacturing concern."

It is easily understood that if the field current were connected as shown by dotted line—that is to say, the connection made between the rheostat, and the arc, there would be a very different condition set up than if it were connected at A. But it seems to me that kind of a proposition would not work at all. I should suppose there would be trouble in the armature immediately. My understanding has always been that a generator made to produce current at 110 volts, would not work well at any other voltage. I would prefer that this matter be discussed at length by some of our readers. We have a number of them who are thoroughly posted on such matters.

ADDRESS WANTED.—Chicago, Ill., writes: "Would you please give me the address of the Chicago Moving Picture Operators' Union? I have a 1912 Card and think I have sufficient experience, and would like to join."

Really, Chicago, I had to laugh when I read your request. You have written a thousand miles for information you could have secured by stepping in and asking the operator of any down town theatre in Chicago. I do not know the present street address of the Chicago union. You can however, secure same from Mr. Lee Hart, State Hotel, Chicago, Ill.

NEW STUNT.—Little Rock, Ark., writes: "You did not seem to quite understand my last letter (March 23rd issue); I will, therefore, try to make things a little more clear. As I said before, I have a 50 foot throw, a 12 foot picture, and the operating room is about 20 feet higher than the centre of the screen. Now this will naturally cause an out-of-focus effect on top or bottom of the screen. I placed a small piece of tin under the lower screw holding the aperture plate of my Edison machine. I do this to throw the top of the picture further away from the lens. This you can see will help to balance the incline on which I have to work. I want to know if you have anything better to suggest. I find the two 7½ condensers are, as you suggested, much better. You did not get the meaning of my graphite proposition clearly. I said 'a little graphite with some very heavy oil for the star wheel.' You remarked that I needed one of the hand books. Now if you had read the first part of my letter carefully you would have noticed its being headed with an order for the hand book, and back numbers of the World of various dates, which I received and would not be without."



You are correct about the hand book, and it is up to me to apologize. Very few of my correspondents are accustomed to writing for publication, and therefore I have to re-dictate about nine out of ten letters. I presume by the time I got 'round to the end of the answer to your letter, I had forgotten the hand book order contained in its opening sentence. Now as regards that aperture plate stunt: I really do not know how it will work. At first I thought it would not do at all, but more mature consideration leads me to believe that the out-of-focus effect experienced by reason of a heavy pitch, or a side throw, could be helped, and perhaps entirely remedied by the scheme you have adopted. Of course the side throw would necessitate the raising of one side of the aperture plate, instead of its bottom or top, and this would render the adjustment of some types of tension springs somewhat difficult. However, I commend this proposition to the careful consideration of those afflicted with a heavy pitch or side throw. It will not do away with the keystone effect, but I think, as I said before, it will be of benefit in overcoming much of the out-of-focus effect. I thank you very cordially for the submission of this scheme.

LIGHT PLANT.—Mr. Harry G. Waldron, Proprietor "Langdon" and "Electric" Theaters, Langdon, North Dakota, writes: "In the issue of March 23rd, Winnipeg, Can., finds fault with the low voltage generating set. You answered his objections well, but omitted some details that are worth considering. While it is true the chief advantage lies in the greater efficiency of the low voltage, on account of small resistance waste, there are other features to commend the low voltage, direct-connected set. I am in possession of the catalogue of the makers of the Brush direct-connected set, advertised in your columns. In case you have not seen their catalogue, I will say that it contains more information of a general character than I have ever seen in any similar publication. I have absolutely no interest in boosting them, aside from the fact that I wish to see such a perfect machine get the consideration it deserves. Direct-connected sets are more efficient because they save the belt energy wasted in belted sets. This outfit has a two cylinder upright engine, which is better than a one cylinder horizontal of the same power. It is a throttling engine, which means an absolutely steady speed. It occupies less space, weighs less, which means less freight, and does not require an electrical engineer to run it. Tanks, wire, meters, batteries and all go with it. There are a couple of other outfits made which use a one-cylinder engine of the two cycle marine type; a type of engine it is impossible to govern like a four cycle throttling engine. They furnish a 2 K. W. dynamo which is inadequate for the needs of the average exhibitor. The four K. W. dynamo of the Brush set supplies 3,960 watts, 66 amperes at 60 volts. As the arc only uses 40 amperes, there is ample supply for the 'indecent' lights. Lamps, fans and all the standard heating and power devices can be obtained in this voltage. The makers claim an expense of from 2 to 4c per K. W. for fuels of various kinds, from natural gas to gasoline. I believe you would be conferring a great benefit to the readers of our department by asking the Strelinger people to contribute an article on isolated plants while this generator discussion is going on. Am running in a rather small town, and hustling for everything I get. Perhaps my experience would interest the rest of the craft. Came here three years ago, to polish the ivories for a friend of mine who was running the largest house here. He threw it up, I got it. Ran a year, doing good business but at big expense, till, with $80 in the bank, I paid $50 down on an old building without a floor, the walls of which were nearly falling in. Worked at it, with one man to help, raising and installing a floor, repairing from top to bottom for six weeks. Opened up just at the time it was clear we were to have no crops. Pulled through, by working like a horse day and night. Have now paid for fixtures, etc., and the biggest part of the property. I could sell out now for a good figure. Have done all my own carpenter work and wiring; took care of the house and been a general 'Pooh-Bah.' It takes a small town to make a man develop ambidexterity. I can hear your 'smile' of sympathy. The only way you can get me out of the picture business is to shoot me. Hope you can get the Strelinger Company to describe this outfit. It may help clear up some points. Best wishes to the 'Department.' "

The columns of this Department are open at all time to any manufacturer who has anything of a purely instructive nature to set forth. We shall be glad to have the Strelinger Company contribute matter of this kind at any time. A direct connected set is, of course (other things being equal), better than a belted set; however, some very excellent reports have been sent in on the outfit by the Detroit Engine Works. You certainly have done well. I have observed that determination and hard work will accomplish wonders.

GHOSTLY GHOSTS.—Indiana (name of town suppressed by request): "Am using about 40 amperes of 110 volt, 60 cycle current through a Ft. Wayne Compensarc, ⅝ cored Bio Carbons; 12 foot picture at 94 feet; 6½ and 7½ condensers, 7½ e.f. projection lens, Powers Six machine. Have a dark round spot, about 3 feet in diameter, in the centre of the picture; also a green ghost at the left of the dark spot. When using 40 amperes, which is the current strength I need, the light is very unsteady, and most of the time I am troubled with a double spot, and the arc sputters and flames. Once in a great while the light will settle down to a nice round spot, but there will still be the ghost in the centre of the picture. I have moved the lamphouse back as far as possible, which has reduced the size of the ghost. Have the handbook, and have studied carbon setting. Do not believe my lower carbon tip interferes in the light. Have also cleaned all switches, carbon-jaws, etc., and put in new No. 6 asbestos covered lamp leads. When I switch to 60 amperes I get a beautiful picture, but am still troubled with the double spot, and the arc can be heard all over the house."

Yours is a difficult proposition, Indiana. If you have done the various things you say you have I do not know of anything further to suggest, except that you should have two 7½ inch condenser lenses instead of one 6½, and one 7½. If your arc is unduly noisy on 60 amperes, then there is something wrong with your compensarc. However, you ought not to need 60 amperes on a 12 foot picture. On the other hand 40 is hardly enough. You might cut a little resistance into the secondary circuit, so that you can get 50 amperes from the 60 ampere contact. The ghost, I think, is due to the fact that you are using a condenser combination of too short a focal length. Change to two 7½ lenses and I think there will be improvement.

PUEBLO TROUBLES.—Pueblo, Colorado, sends in a daily paper in which it is set forth that the manager of the Grand Opera House employed a boy to run his machine, claiming there were no unemployed licensed operators. The paper gave the manager in question the names and addresses of two and the secretary of L. U. No. 15 says that whenever the manager gets ready to pay the scale of $20.00 per week there will be plenty of competent operators available. The manager of Pueblo's Grand Opera House is not the only one who employs a boy because a man costs real money. We would humbly suggest that the Grand Opera House being a large theater, if it cannot pay a competent operator as reasonable a scale as $20.00 per week it might better close up. Surely the business can spare the manager who is willing to inflict the work of a kid operator, presumably thoroughly incompetent, on audiences that pay to see a show. The operator is the man who produces the results which bring in the money. Certainly $20.00 a week is not an exorbitant sum to pay the man on whose work depends, absolutely, your box office receipts.

WORN APERTURE.—Peabody, Kan., writes: "My hat is in the ring! My aperture plate wears in the center just above the aperture. Tension is not tight. Machine is a new one. Will send photo of my operating room soon."

By the shape of the aperture plate sketch I see you have a Motiograph machine. I think most likely the wear is caused by one or both of the tension springs being set a little too far in—too close to the aperture. This would cause them to bow the film down against the aperture plate between the tracks. It might also cause an out-of-focus effect. Glad to have the photo.

SIXTY VOLT SUPPLIES.—Millbrook, N. Y., wants to know where supplies for 60 volt light plant may be had. Don't know. Would like that information myself. Sixty volt lamps, fans, etc., can be had, I'm sure—but where?

SALT BRINE, WASHINGTON, IND., writes: "Since the appearance in February 10 issue of an article in which the method of Mr. Gregory, of Baltimore, who soaks his carbons in salt brine, were set forth, I have carefully noted the results reported by other operators who have experimented. Allow me to offer a few suggestions, backed up by knowledge of chemistry acquired many years ago. If I rightly remember Brother Gregory said he soaked his carbons in a solution of salt. By salt I presume he means common table salt. If so, I can hardly see how such carbons could produce a perfectly white light, since common salt is a chemical combination of metallic sodium and chlorine gas. Its chemical name is sodium chloride, and sodium, or any of its salts, when passed through an alcohol or other flame, burns with a yellowish cast. This I know from numerous tests. Now if Brother Gregory used *salts* (not salt), the whole situation is changed, since salts, as we commonly speak of them (and use them for their purgative qualities) are nothing more than magnesium sulphate—a chemical unity of magnesium and sulphuric acid in some form. As every photographer well knows magnesium burns with an intensely white flame. Possibly that is what Brother Gregory used. So much for the chemical end of the matter. And now for the practical end, which is, after all, what concerns us most. I can state, from the experience acquired in numerous experiments, that the additional brilliancy derived from the use of any of the before mentioned solutions amounts to practically nothing. The saturation of carbons with various solutions is, in a way, the same idea employed in the manufacture of carbons for flaming arc lamps which, by the employment of a metallic core, produce a light of various colors, same being due to vaporizing of the metallic element contained in the carbons. However, whether any of us are right in our arguments, this matter has shown one thing, viz: there are operators who do more than merely operate, in that they are studying out ways and means for bettering their work. In doing this they are helping the whole business. As for myself I am constantly working on ideas of my own. I have perfected an outside shutter for attachment to any Powers 'five' mechanism. Its feature is its simplicity and the fact that with any change of the framing carriage the shutter remains the same. Will send photo of same soon."

Will be glad to have photo of the shutter. As to the brine, it was salt brine strong enough to float an egg. Regardless of what experiments you may have made, and their apparent results, there is something in this salt stunt, as recent letters prove. I have published your words for the reason that it is barely possible that soaking carbons in a strong solution of salts might turn up something valuable. A dime's worth of salts (Epsom salts I take it the brother means) and a little time will tell the tale. Probably there is nothing to it, but it is worth the try anyhow.

EXPLOSION.—Toronto, Can., writes: "Enclosed find clipping from the Toronto World. From it you will discover the fact that films 'explode' in Canada, just the same as in the United States. I think that Noah used water resistance on his arc. Am I right?"

The clipping contains the same old stereotyped chestnut about the film "exploding." As to Noah I refuse to be interviewed. In the end, however, his ark was grounded.

GHOST.—Phillipsburg, Kan., writes: "Use a Powers Six; project a 12-foot picture on an 80-foot throw. Am using two 7½ condensers. The M. P. lens is 6 inch E. F. Use about 30 amperes 110 volt A. C. There is a blue spot in centre of picture. Have my carbons set as you advise in hand book. Have tried other sets but it is still there. What do you mean by double 'spot'?"

Your two 7½-inch lenses are all right. I think you will find the blue spot will disappear if you move your lamphouse back as far as it will go. If not, try other condensers.

The term "double spot" means just what the words imply, viz: two spots, one overlapping the other. It is caused by a reflection from both craters, there being, as you, of course, know, a crater on both carbons with A. C.

STERN BACK FROM CALIFORNIA.

Mr. Julius Stern, general manager of the Imp Films Company, has just returned from a three weeks' stay at Los Angeles, Cal., on business for the company. The California company, which includes E. J. Le Saint, Margarita Fischer, Harry Pollard, Edward Lyons, Louise Crolius, Ben Horning and Eugene Kelley, are engaged in the making of a series of pictures which will transcend in beautiful photographic qualities and dramatic interest all those which have so far been released from the Los Angeles negatives. These have been very popular, having won the favor of the public and the exhibitors on both sides of the Atlantic.

Mr. Stern's work was chiefly directed towards the proper organization of the West Coast Company, which is now in full going order. An early release of the Imp Films Co., the direct result of Mr. Stern's visit, will be a scenic one of Los Angeles, showing the principal features of interest of a city which has been discovered to be an ideal metropolis for moving picture making.

AMERICAN EXTERIORS CREATE COMMENT.

Those film manufacturers who believe that the exhibitor is not keen to notice little touches that add to the beauty of a picture would have been agreeably surprised at the quantity of mail received by the American Film Mfg. Co. since the release of its picture, "From the Four Hundred to the Herd," Mar. 4. Many of these scenes were staged in and around the grounds and gardens of the famous million-dollar hostelry, the Hotel Del Coronado, at San Diego, Cal. No manufacturer could have produced such striking settings in a studio. For those who fancied the big range with its moving cattle, the picture swung to the ranch of the historian Bancroft, whose Western range is considered one of the finest in the country. "The Maid and the Man," released April 1, contains interiors of the same hotel.

"Gypsy Blood"

The First of a Series of Feature Pictures in Which Miss Asta Nielsen Appears.

IN our issue of March 23rd was given an extended review of the work of Miss Asta Nielsen, a celebrated German actress who was induced to appear in a series of feature photoplays by the Deutsches Biograph Company of Berlin, the American rights for which were purchased by the Tournament Film Company, of Toledo, Ohio. The Moving Picture World stated at that time that a mention of these features as they appeared would be given in these columns, the first of them being "Gypsy Blood."

"Gypsy Blood" is a play that deals with two types of life in Europe that are as far removed from each other, in the ordinary course of events, as the two poles. Though custom may raise barriers between royal blood and gypsy blood, both noble and gypsy are human beings, and thereby hangs the tale. It is an interweaving of the affections of a beautiful dark-eyed Gypsy girl with those of the scion of an aristocratic family. Before now, Gypsy blood has upset the calculations of people in high places, and it is more than likely to do so again many times in future. The plot of this story runs as follows:

Baron Korff is the son of a widowed Baroness, both living at Castle Felseck. The young Baron has been bethrothed to the Countess Leonie, an heiress living at an adjoining estate. It had long been their custom to take horseback rides on pleasant mornings and on one of these occasions they come across a lone Gypsy wagon on a country road, the sole occupants of which are Kasper and his daughter Luscha. The young Baron is attracted by the Gypsy girl, to the entire oblivion of the Countess. Taking umbrage at the long continued flirtation, the Countess rides home alone. At a village inn the next day the Baron again meets Luscha where her father is playing cards with some peasants. Kasper loses at cards and orders his daughter, who is a well trained thief, to enter the inn and steal the contents of the cash drawer while he engages the landlord with fanciful tales of adventure. The landlord, however, is not to be caught by any such trick and the girl is taken red handed by him in committing the theft. The Baron arriving at this moment, and seeing the girl about to be taken to prison, offers the inn-keeper a five pound note which is accepted and further proceedings dropped. This gives the Baron a better understanding with the girl, and, following her out of town, he obtains a conversation with her and persuades her to visit him the next evening at the castle.

Well accustomed to stealth, the Gypsy maid arrives without being seen, as appointed, at the chamber denoted by Kroff. This clandestine affair, before it has time to develop, is interrupted by Kasper, the girl's father, who becomes demonstrative. A struggle is soon in progress. Disarmed, the Gypsy is pushed outside of the apartment and expelled from the grounds. During the Baron's absence, Luscha, obeying her thieving instincts, proceeds to rifle the young man's desk and extract therefrom a wallet containing considerable money. The Baron returning is mistrustful, and upon investigation finds that the wallet has been taken. He turns upon the girl and denounces her as a thief. Luscha is devoid of any love or concern for her father, and artfully convinces the young man that Kasper is the thief.

Waking early next morning in the Gypsy camp, Luscha removes the bank notes from the wallet and slips it into the pocket of her sleeping father. When the Baron and police arrive the purse is found upon the Gypsy and his daughter watches him led off to prison without the least compunction. By this means the Gypsy maid has freed herself from her father's domination. She is free to continue her affair with the Baron without interference, which of course she does. It seems to be a real love affair on both sides, for the Baron introduces her to his mother and declares his intention of making the Gypsy his bride. All of this to the very deep mortification of the Countess Leonie, who quits the premises forthwith. For some months following, Luscha attends a boarding school at the expense of the Baron, after which she is considerably improved in manner and ways of living.

On the day of the wedding the festivities are interrupted by Kasper, who breaks into the midst of the assembled guests and wildly exposes his daughter as being a tramp like himself. Kasper is promptly ejected and the wedding proceeds. Eighteen months later a child is born, but not to a very happy pair, for the Baron by this time is thoroughly disillusioned. His wife's low birth has been a social drawback and he finds himself chafing under the conditions, while his affections are leaning once more toward the Countess Leonie. Kroff and Leonie resume their former morning horseback rides.

At this point Kasper again intrudes his presence by informing his daughter of the rides taken by the Baron and the Countess. From this time on the heart of Luscha is filled with a desire for revenge. She departs from the castle with

MISS ASTA NIELSEN
SUPREME DRAMATIC ARTISTE
"ASTA NIELSEN FEATURES"

her little boy and leaves false evidence of suicide. Rejoining her father, Luscha passes the next five years of her life as a Gypsy. Finally Kasper is taken ill; they decide to abandon the child near the home of his father. The little one is found at the castle gate by the Countess Leonie and recognized by her. She takes the little fellow to the Baron who is overjoyed at the touch of the small soft arms around his neck, for he had long since given up his boy as dead. Luscha observes this meeting in hiding and when she sees her little son safe in his father's arms she withdraws from the scene, perhaps for good, for there the picture ends.

"HER INDIAN HERO" (Nestor).

"Her Indian Hero" is the title of the Nestor Western to be released on April 17th, 1912. It is decidedly one of the most realistic pictures acted by the Nestor players. George Gebhart, as "Silver Water," the pale-face girl's Indian hero, deserves credit for his portrayal of the red-man, a very trying and difficult character to undertake. Dorothy Davenport, as "Veda Mead," the society girl, shares the honors with Mr. Gebhart in accomplishing the most difficult work in the production. The society girl, although promised to another, is so attracted by the handsome son of the Indian chief that she forgets herself so far as to encourage the Indian's sincere affection for her.

Scene from "Her Indian Hero" (Nestor).

One of the most beautiful scenes in this photo-play is on the veranda of the beautiful home of the girl, after darkness has fallen, when the red-man, clothed in the conventional evening dress of his white brothers, calls to see the white girl he has so long dreamed of and shows the card she had given him with the words, "To My Indian Hero," written across the face of it. It is then that the girl realizes the harm she has wrought and her superb acting and the stolidity of the Indian's countenance, even when he comprehends that she is not for him, is certainly worthy of comment. He stands the blow as his forefathers would have done, without any sign of emotion, but how deeply he is affected can be left to anyone's imagination. And when the hopelessness of it all dawns upon him, he finds his way back to his people, to live their life and forget his white love.

Although George Gebhart and Dorothy Davenport are the chief characters in this splendid drama and most of the credit is due them for the wonderful success of the picture, there are other characters who are deserving of mention. For instance, Victoria Forde, as "Morning Star," the Indian maid, is exceptionally adapted to this difficult part. Jack Conway as "Hal Benton," the fiance of "Veda Mead," certainly makes good in his part, and for a real Indian chief, Mr. Russell Bassett is without equal. There are a few minor characters portrayed, one that is worthy of attention being played by Eugenia Forde, as the mother of "Morning Star."

The scenes and settings have been selected and placed with a true eye for the artistic and the photography is equal, if not superior, to that degree of quality which has long been a feature of the Nestor pictures. This picture is truly worthy of the success that it will undoubtedly command.

"TRUE TILL DEATH" (Melies).

The Melies Company has performed creditable work in this release. A vein of pathos and sincerity runs all through the reel; the plot is a novel one, the scenery does honor to the director who selected it. The story tells of a young girl in war times who through many trials and vicissitudes remained steadfastly true to the memory of her husband. Some extremely interesting and novel features are introduced in the development of the plot and in the final scenes. The picture will be released on April 25th.

Scene from "True Till Death" (Melies).

THE KID STEALS THE KIDLET.

The Thanhouser Kid's gone and done it. She's eloped with her co-star, and sweetheart, the Thanhouser Kidlet. The World was there and snapped the accompanying picture. Note the love-look in their eyes. Of course, since they are in the Thanhouser employ, the elopement was for a film.

Scene from "The Baby Bride" (Thanhouser).

Said film is "The Baby Bride," released Tuesday, April 16th. In it Marie plays a boy who is in love with Baby Helen. Marie's ma is a widow and Helen's pa a widower. Chasing their eloping offspring, the ma and the pa meet—and it's love at the first half-sight. And while Marie doesn't get a hubby or Helen a wife, the former gets a new father and the latter a new mother.

Manufacturers Advance Notes

DOWN AND OUT (Majestic).

The way of the transgressor may be hard, but it is soft in comparison with the way of the stranded actor. Perhaps no creature is more pathetic than the actor when he is down and out, because the average run of actors have no trade to fall back upon.

"Down and Out" is a picture of actor life in a great city, apparently New York, and the scenes are laid exclusively in booking offices and the "actors' boarding house." This picture may be called a comic tragedy, inasmuch as it is funny to look at, but tragic to the characters.

Two actors, one of them a "has-been" and the other a "never-was," jointly occupy a room in an actors' boarding house somewhere up near the roof. Rent had long been overdue and for some time the two had existed entirely upon the love of the landlady's daughter for the younger of the two men. She smuggled them things to eat long after her mother had cut off the source of supplies for the inner man. Day after day they had stood with others of their kind outside the breastworks of the booking office, wherein the booking manager reposed with all the sanctity and seclusion of a king. Their quest was the same that has been given up in hopeless despair by countless thousands in New York in attempting to get a stage engagement. At last they were driven to the desperate expedient of looking for work. The young fellow got a job as valet to a strange gentleman. With the means he managed to get therefrom, he supported his friend; both being meanwhile assisted by the landlady's daughter.

Scene from "Down and Out" (Majestic).

Things looked more hopeless for the old actor, and his lot was indeed a sad one. One day, however, not long after, there came a letter from the agency to the old actor, saying that there was an opportunity, providing he came well dressed and looked the part. He read the letter to his sweetheart and friend, but there were no funds at hand to make the purchase of a better appearance. The young valet, however, was resourceful. A brilliant scheme came into his head. That same day he had taken a suit of clothes to be pressed for his master, knowing that the master had many suits of clothes, and would not miss it.

The suit was a perfect fit and made a beautiful front for the old actor. He presented himself at the booking office railing and received immediate consideration, being summoned to that inner land. There was a shock coming, however, both to the booking agent and the old actor, when the booking agent recognized his own suit of clothes on the fraudulent thespian. By this it will be seen that the younger of the two actors had been working for some time without knowing it for the booking agent; the very man he had been trying to see for months. The valet was promptly called in and asked how the suit of clothes had gotten so far beneath its proper sphere. At this point the two actors realized that the "jig" was up and confessed that they had been pulling off a bluff. The booking agent, being a man who admired a clever fakir, gave them each a contract to sign, and thus ended their troubles for a season.

One of the funniest parts of the picture is the reception of the now "famous" pair at the actors' boarding house. They received the greatest of attention from the landlady and her daughter, which was in great contrast to the treatment they received some days before. "Down and Out" is a very funny picture. The details are worked out with much thought, and the whole plot is decidedly logical. If any comedy can be called a feature then this comedy is a feature.

THE BURGLAR'S REFORMATION (Reliance).

Reforming burglars, under ordinary circumstances, is not indulged in generally, but in this particular instance it was highly justified, and the matter turned out better than could have been expected from the way in which matters became entangled.

A well-bred young man had been courting an heiress who had gotten into the settlement work of the city. He found it difficult to bring matters to a successful close, owing to her great interest in the work. Furthermore, she had an idea that he was courting her only for the sake of her money. It was up to him to convince her to the contrary. Fortunately for the young man an opportunity was quickly forthcoming. That night, as he returned home late, he became aware of the presence of a burglar in the house. By skillful maneuvering he got the drop on the burglar, and the situation put an idea into his head. His sweetheart was reforming criminals, why could he not also reform this burglar? Reforming a burglar would surely be a great feat in the eyes of his sweetheart.

He put the proposition to the burglar and the burglar accepted. Although sorely tempted many times thereafter to do more thieving, those desires were conquered by himself, and in due time he was introduced into the family of the young man's sweetheart. The sweetheart had a younger brother who was wayward, and particularly addicted to gambling, at which game he was constantly fleeced. In order to recoup his losses this young fellow made a secret raid on the safe of his father, but the reformed burglar happened to be watching him from an alcove and stopped the boy from doing what he was about. He took the money from the lad, intending to return it to the safe, but others coming in at that time, he was obliged to put it hastily into his own pocket in order to shield the boy. The old man smelled a rat somewhere and went apprehensively to his safe, where he became aware of the loss.

Scene from "The Burglar's Reformation" (Reliance).

The reformed burglar at once came under suspicion; the old man was pessimistic and lost no time in branding him as a hopeless case and a born thief. The unfortunate man took it all without a word for the sake of the boy. The money was found in the ex-burglar's pocket. He was being led away to the prison when the real thief came forward and confessed his act. This changed matters considerably. The principal result of it was that it earned for the young lover the hand of his sweetheart, and respect from her father that he had not received before.

Mr. Walthal, as the burglar, has the leading part, which he plays in the most convincing way. It is a well told story, full of interest at every turn of the handle, written by Mr. George Terwilliger.

"THE RANGE DETECTIVE" (American).

Bandits terrorized the Great Horn ranch. They could not be apprehended by local authorities, apparently, so the old sheriff called for help. The bandits flung themselves on a stage coach that morning, robbed the mail and divided the spoil among themselves.

One day a handsome, slim and dapper young man drove to the Great Horn ranch. He sold saddles, he said, and tried to induce the ranch owner to buy. Here he met Clara Williams, the ranch-owner's daughter, with whom he chatted about the recent hold-ups. Departing, he espied the ranch foreman, an evil-looking fellow, with several of his friends, take their horses and ride away. The casual observer would have been surprised to see the transformation that occurred as soon as the saddle-salesman found himself among the trees. Off came mustache and tight-fitting trousers and the next moment he appears as an ordinary ranch-hand in chaps and mounted on the back of his former buggy-horse.

Scene from "The Range Detective" (American).

Following carefully, he saw the ranch foreman and his pals drive to a small hut. There he watched them distribute some recent spoil, and having satisfied himself drove back to the Great Horn ranch. He was chatting with Clara when they drove up and did not see the foreman open his satchel and disclose to view an ominous-looking star pinned to the shirt. Clara and the erstwhile saddle-salesman parted, Clara going to the woods on an errand. Here she was suddenly seized by the foreman and his coterie, gagged, bound and thrown across a horse. Two minutes later the saddle-salesman found himself similarly tied and lying in the bush. Thus he lay when the old sheriff found him.

Gathering a posse was but short work. Locating the outlaw gang in the little hut, they promptly gave battle and a desperate fight took place. It raged until the foreman was shot, and, without their leader, the outlaws surrendered. Then the saddle-salesman showed his star and soon discovered that Clara showed no preference for vocation.

"LONESOME MISS WIGGS" (Imp).

Miss Wiggs was determined to cheat Fate, for Fate had so far in her life ordained that her greatest happiness was to be derived from the constant company of her pet parrot. Cats and parrots pall at times even on old maids. A man around the house is, after all is said and done, a more companionable asset than the members of the lower world. He can be talked at, or to, and cannot talk back. So Miss Wiggs advertises discreetly for a husband, holding out a cash consideration. Such a bait, of course, was bound to get a quick nibble. And the nibble came from an unhappy widower who was in financial straits. So Miss Wiggs and her would-be husband met, and the two had a whole series of exciting adventures before each subsided to where he and she started out from. Frankly, Miss Wiggs was so markedly lacking in her personal attractions that the widower thought her dear at the price, and he sought other means of relieving himself of his financial difficulties.

Scene from "Lonesome Miss Wiggs (Imp).

The plot is carried through by a series of diverting and intricate situations which give John R. Cumpson an opportunity of doing some clever pieces of acting.

SELIG CO. SCOOPS OTHERS ON PICTURES OF THE MAINE.

The Selig Polyscope Co. have once more demonstrated the efficiency of their organization and their ability to choose winners in the way of Topical Releases. On April 3d, they released a full reel special entitled "The Last Rites of the Maine and the Burial of Its Dead." This film is said to be one of the finest of its kind ever secured. It was produced under the official auspices of the U. S. Navy Department. Selig camera men were present in Havana during the process of raising the ill-fated battleship and the scenes which they secured were most excellent.

These camera men stayed in Havana during the entire program of ceremonies and, in addition to this, Selig camera men were stationed upon the government battleships which attended the sinking of the Maine and transferring of its dead. Among the excellent scenes which are shown in this interesting subject are: The Maine as it appeared when it was raised, building the water-tight bulkheads, various views of the wreckage, the wreck being floated, dredging openings in the coffer-dam, so that wreck could be towed out to sea; removal of coffins from the City Hall at Havana, transporting coffins to the North Carolina, loading the coffins and flowers at wharf and in harbor, towing the Maine to its final resting place, and the greatest scene of all—the sinking of the Maine.

The Selig Special Maine Release was prepared, advertised, and released in one week's time.

FIREPROOF EQUIPMENT.

The New York Fireproof Construction Co., 43 East 21st Street, has installed the new asbestos fireproof booths in Loew's Circle Theater, Manhattan Opera House, Shubert Theater, Gaiety Theater, at 49th Street and Third Avenue, and the Nicoland, 76th Street and Third Avenue.

Besides handling asbestos booths, the New York Fireproof Construction Co. has a complete line of approved fire appliances, and demonstrations are requested.

"THE DOCTOR" (Essanay).

For the month of April the Essanay Company releases eight clever comedy conceits that are top-notchers for pure fun and strings of hearty laughs. The reputation of Essanay was first established on bright comedies, the Chicago studio being well known to exhibitors throughout the country as "the home of comedy hits." This reputation has never been allowed to become tarnished, and is steadily mounting to a height that promises joy to showmen who feature comic bills and hilarious reels of mirth.

"The Doctor," a comedy feature from the famous Essanay Company, is cleverly original both in plot and production. Doctor May Killham, a stunning lady physician, is the object of much attention and adoration on the part of a number of male guests in a fashionable hotel.

One evening Howard Missimer, an impressionable young chap, meets Doctor Killham and is instantly smitten with her. To strike up an acquaintance he feigns illness and collapses in his pal's arms. Doctor Killham is called, diagnoses the case and orders the boys to take Howard to his room. Here she doses him with some medicine and excuses the boys, who leave in supreme disgust at the success of Missimer's ruse. Next morning Howard calls on Doctor Killham, settles his bill and receives her business card and permission to call Thursday afternoon—her birthday.

Scene from "The Doctor" (Essanay).

Howard meets his three pals and shows them May's card with the address of her office, 42 Long Acre Building. Instantly all three of the boys contract terrible diseases and sneak out bound for her office. Dr. May relieves them of her fee, while they try to make desperate love to her, but fail to make a great impression.

May now decides to invite all the boys to the office on her birthday and accordingly mails the invitations. Thursday afternoon arrives and May is astonished when the expressman delivers a number of birthday gifts from the boys. An hour later the four boys call, each one with a bouquet. Naturally they come one at a time and each is disgusted at seeing the others. However, May tells them they can all be jolly good fellows and brings out a bottle of good wine.

In the midst of the merriment a sudden knock is heard at the door and a messenger boy enters with a telegram for May. She opens it, reads with horror-stricken face, hastily excuses herself to the boys and rushes into an inner office. A moment later she comes out dressed for traveling, tells the boys she has been called away and for them to stay and take charge of the office. With a hasty good-bye, she is gone. Missimer picks up the crumpled telegram from the floor and the boys get a glimpse of the following:

> Dr. May Killham,
> 42 Long Acre Bldg.,
> Come home at once. Your husband and four children have the smallpox.
> (Signed) Mother.

For a moment the boys gaze into each other's faces; then they break into a hearty laugh at the way they have been stung by the much-married doctor. Miss Eleanor Blanchard is captivating in the role of "Dr. Killham," and the other parts are splendidly rendered by Howard Missimer, John Steppling, Mr. Wolf, Mr. Barrow and Mr. Ferris. The production is booked for release April 25th.

WHERE THEY GOT THE DESERT.

Hush! another studio secret is out! "Into the Desert," a Thanhouser story released Friday, April 19th, contains some Arabian desert scenes that are the most really-truly in a long while. But they just couldn't be Arabia, since Miss Snow and the Messrs. Cruze and Russell, who have the "leads," haven't been out of this country for "y'ars and y'ars." So the Thanhouser Company yield the World the secret—'twas made in Florida, U. S. A. And herewith is a snapshot of a big moment on the Arabian-Floridan desert!

Scene from "Into the Desert" (Thanhouser).

"WOMAN ALWAYS PAYS" (Imp).

The acting in this picture is of an intensely dramatic nature. It is inspired by the theme, which is dramatic, almost tragic, from the start of the film to its finish. In the woman character, Asta Nielsen has a splendid medium for her inimitable art. The services of this lady are so much in request as a moving picture actress that she recently turned down a lucrative offer from this country to come and pose in American-made pictures.

The story, as already told, is that of a beautiful girl who is lured from conventional society life by the attractions of circus life and the glare of the footlights. She has a passion for a worthless mountebank, who exercises a terrible hypnotic influence over her. He and she descend slowly but surely in the social scale, and the picture ends with the catastrophe of the woman ridding herself of the man by fatal means. The last effort of reclamation has failed—so the woman pays for her inconstancy.

The moral of the story is, of course, clear, and it is to be hoped will be convincing. It is that, after all, the proprieties of life must not be violated; otherwise, Nemesis is sure to follow.

The settings are picturesque in the extreme. They show town and country life in Denmark and some beautiful photographic effects are secured. The leading actors in the cast are all fine artists, who act with thoroughness and conviction. Miss Nielsen herself, is piquant and tragic by turns. She is animated and temperamental and has the supreme faculty of acting with her face. She is a thinking as well as a performing actress.

"Woman Always Pays" is to be released on Thursday, April 18th. It has excited so much interest in film circles in the United States that it is bound to be enormously popular.

"SAVED BY A CAT" (Solax).

Detective Burns	Darwin Karr
Gang Leader	Lee Beggs
A Cohort	Patrick Foy
Another Cohort	John Leaverton
The Cat	"Pussy" Solax

When Detective Harper finds himself closed in on all sides by automatic doors and by an iron-barred and grated window, with steel shutters, he decides that at last his career as a trained criminal detector had come. He was trapped for the first time in his career. He knew that the desperate gang of criminals, whom he almost had in the toils of the law for robbing a wealthy merchant, would stop at nothing in order that he may be put out of their way.

While in this contemplative mood, a cat comes to the window-sill and takes her station outside the iron-grating. Harper, who had learned to think quickly, rapidly writes a note, ties it around the neck of the cat, pets the pussy and then sends her off, hoping that the note will attract attention and bring help.

Darwin Karr
as Detective Harper
"Saved by a Cat"
Solax

Scene from "Saved by a Cat" (Solax).

In the meanwhile the gang decides to asphyxiate Harper. The detective later sees the steel shutters of the small prison window close in air-tight. He begins to smell the inrush of gas. He struggles in vain to free himself from the awful place. Gradually he begins to lose consciousness. Harper struggles until he falls to the floor unconscious. The cat, in the meanwhile, goes to her old maid mistress and, of course, the old maid comes to the rescue with the police. The detective is revived.

FATE WON THE RACE.

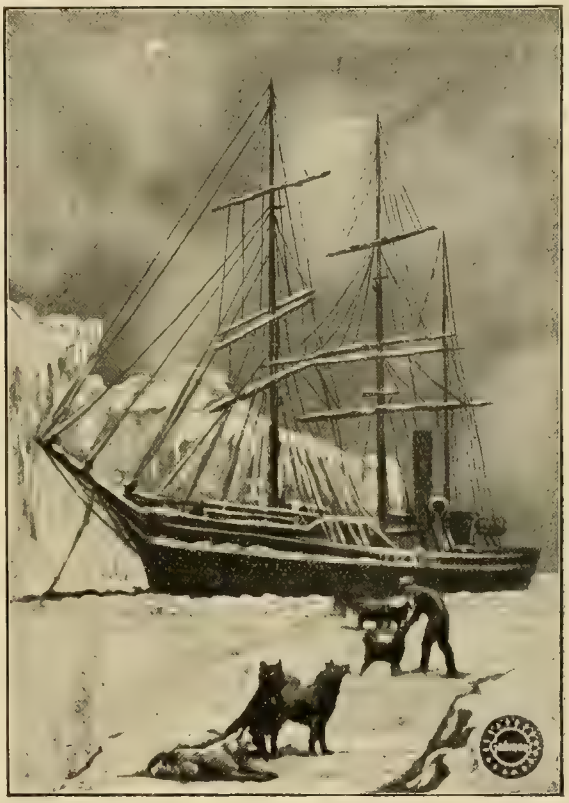
If you were up in the Klondike, working like—well, working like tarnation, for a girl, and you broke your leg and were nursed in the camp of an Indian, and many, many months had passed, and the girl had worried and worried, and sent and searched for you, and, thinking you had forgotten, promised another, and you returned just in time to see her marry the other—what would happen to you? The Rex Company presents this gripping situation in its release of Sunday, April 14th, "The Seal of Time." Marion Leonard is the girl—which makes it all the more interesting. To make a short story stay that way, remember the title and date.

Scene from "The Seal of Time" (Rex).

CAPT. SCOTT PICTURES GIVEN IMPETUS.

The Sedeg Feature Film Company has indeed brought over from the other side the most timely of all feature subjects in this "Capt. Scott's South Pole Expedition" in two reels. Nothing proves the topical qualities of this picture more conclusively than the publicity which Capt. Scott, the hero of this film, received this week in all the newspapers of the United States, as well as the rest of the world.

The various publications had been long in wait for the first moment when word would be received from the intrepid explorer, and in so much as this intelligence was received on Monday, April 1st, every newspaper throughout the country flooded its columns announcing that Scott was now wintering 150 miles distant from the Antarctic pole itself.



Poster for Captain Scott's South Pole Expedition Pictures.

The New York Herald has been featuring the pictures of Scott's Antarctic trip, loaned through the courtesy of the Sedeg Feature Film Company. They have furthermore contributed a full page to the details of the wonders of this film in their Sunday, April 7th, edition, giving several exclusive views that could only be seen by those who witness the two-reel production itself.

States are being taken up by bidders throughout the Union and prices far above the ones which ordinarily hold good for two-reel subjects are being offered. The accompanying illustrations give a representation of a few of the advantages of the Sedeg Feature Film Company's timely offer.

H. C. SIMERAL BACK FROM THE ROAD.

The Champion Film Company's hustling business-getter, Mr. H. C. Simeral, dropped into his offices on Saturday last, to file his report on the orders he scooped for Champion throughout the country. His trip took him as far as Calgary, Alberta, but it proved successful, though Calgary is some jaunt from New York. According to Mr. Simeral, the general tone of the Independent business is very satisfying, which of course bodes good things for Mark Dintenfass, the pilot of the Champ outfit.

Calendar of Independent Releases.

MONDAY, APRIL 8th, 1912.

AMERICAN—Checkmate (Dr.)	750
CHAMPION—A Caricature of a Face (Com.)	
CHAMPION—The Blue Mountain Buffaloes (Animal)	
IMP—Bradhurst Field Club Four-Mile Run (Athletic)	400
IMP—The Section Foreman (Dr.)	600
NESTOR—The Torn Letter (Dr.)	

TUESDAY, APRIL 9th, 1912.

ECLAIR—Little Hands (Dr.)	
POWERS—Meeting His Match (Com.)	
REPUBLIC—Cure for Stage Fever (Dr.)	
THANHOUSER—A Love of Long Ago (Dr.)	

WEDNESDAY, APRIL 10th, 1912.

AMBROSIO—The Wedding Dress (Dr.)	
CHAMPION—Salvation Sue (Dr.)	
NESTOR—The Renegade (W. Dr.)	
RELIANCE—When the Heart Calls (Dr.)	
SOLAX—The Detective's Dog (Com.-Dr.)	
SALES CO.—Animated Weekly	

THURSDAY, APRIL 11th, 1912.

AMERICAN—The Coward (Dr.)	
ECLAIR—A Lucky Holdup (Com.)	
IMP—False to Both (Com.)	1000
GAUMONT—Jimmie Capitulates (Com.)	
GAUMONT—A Victim of Circumstances (Com.)	
REX—A Tangled Web (Dr.)	

FRIDAY, APRIL 12th, 1912.

LUX—The Miner's Claim (W. Dr.)	960
SOLAX—Billy's Nurse (Com.)	
THANHOUSER—An Easy Mark (Dr.)	

SATURDAY, APRIL 13th, 1912.

GREAT NORTHERN—Joke on Henpeck (Com.)	
GREAT NORTHERN—Glimpses of Southern France (Scenic)	
IMP—A Leap for Love (Dr.)	500
IMP—Mr. Smith, Barber (Com.)	500
NESTOR—In Dry Territory (Comedy)	
POWERS—The Ways of Men (Dr.)	
RELIANCE—An Opportune Burglar (Dr.)	
REPUBLIC—A Tragic Moment (Dr.)	

SUNDAY, APRIL 14th, 1912.

ECLAIR—Tunisian Fisheries (Edu.)	
ECLAIR—A Gypsy's Heart (Com.-Dr.)	
GAUMONT—The Prairie on Fire (Dr.)	
REX—The Seal of Time (Dr.)	

GAUMONT TIPS.

The latest thing the Gaumont Company has to offer comes in the form of a new combination, "The Gaumont Series," explained as follows: Every other Sunday is to witness the release of a hand-colored feature, while every third Thursday is to see a two-reel dramatic subject placed upon the market. The remaining Sundays are to be devoted to black and white dramatic subjects, while the remaining Thursdays will be Gaumont comedy days.

Among the most important and spectacular films that this European concern is placing upon the market is their Sunday, April 28, release of "Heliogabalus, Tyrant of Rome." This is another Gaumont lion picture, and portrays in full realism the ferocity and profligacy of the era in which Heliogabalus, Emperor of Rome, ruled the Tiber City, in the years 218-222 B. C. The picture also reveals the story of this monarch whose name was made famous to history by throwing a fierce group of lions down upon his senators whom he had assembled at a banquet, It is one of the strongest historical dramas that has ever been attempted.

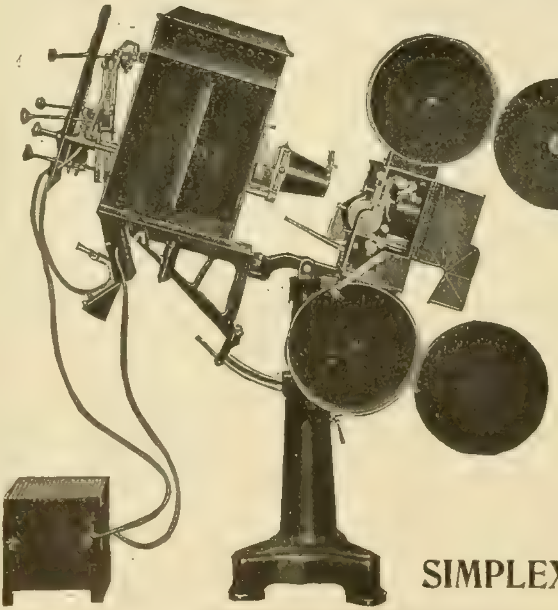
"The Lost Ring" is the hand-colored drama slated for appearance on May 12. Its atmosphere is decidedly that in which Maupassant couches his imperishable tales.

The first two-reel subject that Gaumont will place upon the market is entitled "The Fate of Mothers" and portrays with touching vividness a story of family life.

Still later, probably toward the end of this month, the exhibitor is promised "Written in Blood," a three-reel subject, the unusual and stirring nature of which excited the European continent upon its release, as has no other plural reel offering.

WARNER FEATURES.

Warner reports "Redemption" is going fast. He is being kept on the jump answering the many inquiries received in the past few days. The next release will be ready April 15th, "The Glass Coffin," in three reels, by Eclair Co. This is a story that will appeal to the picture-going public. Watch for full details in next week's issue.



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The Kineto, London, Eng.:—

"Miss Asta Nielsen is without doubt the most gifted actress who has ever entered the arena of kinematography, and it is admitted that her acting in the marvelous film 'Gypsy Blood' will only enhance the already phenomenal reputation she enjoys."

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, APRIL 8th, 1912.

BIOGRAPH—Fate's Interception (Dr.)	
KALEM—The Tide of Battle (Hist. Dr.)	1000
LUBIN—The Reformation of Kid Hogan (Dr.)	1000
PATHE—Pathe's Weekly No. 15 (Topical)	
SELIG—Darkfeather's Strategy (Dr.)	1000
VITAGRAPH—Burnt Cork (Com.)	800
VITAGRAPH—Pushmobile Races (Sporting)	200

TUESDAY, APRIL 9th, 1912.

EDISON—The Spanish Cavalier (Dr.)	1000
ESSANAY—Broncho Billy and the Girl (Dr.)	1000
C. G. P. C.—Laughing Gas (Comedy)	
C. G. P. C.—Wrasses, Dog Fish, Sole and Gurned (Edu.)	
CINES—The Brigand (Dr.)	
SELIG—Driftwood (Dr.)	1000
VITAGRAPH—At Scrogginses' Corner (Dr.)	1000

WEDNESDAY, APRIL 10th, 1912.

EDISON—Is He Eligible (Comedy)	1000
ECLIPSE—The Signal That Failed (Dr.)	1000
KALEM—A Leap Year Elopement (Comedy)	1000
LUBIN—A Pie Worth While (Comedy-Drama)	1000
PATHE—The Torn Note (Am.-Dr.)	
VITAGRAPH—His Father's Sin (Dr.)	1000

THURSDAY, APRIL 11th, 1912.

BIOGRAPH—Their First Kidnapping Case (Comedy)	
BIOGRAPH—Help! Help! (Comedy)	
ESSANAY—All In the Family (Com.-Dr.)	1000
LUBIN—That Chicken Dinner (Comedy)	
LUBIN—His Little Sister (Comedy)	
MELIES—Wanted—A Wife (Comedy-Drama)	1000
PATHE—The Girl Sheriff (Dr.)	
SELIG—The Redemption of "Greek Joe" (Dr.)	1000

FRIDAY, APRIL 12th, 1912.

EDISON—Church and Country (Dr.)	990
ESSANAY—Lonesome Robert (Dr.)	1000
KALEM—The Secret of the Miser's Cave (Dr.)	1000
SELIG—When the Heart Rules (Dr.)	750
SELIG—The Story of a Cocoanut (Edu.)	150
C. G. P. C.—Abraham's Sacrifice (Biblical)	
C. G. P. C.—The Cataracts of Elkfarleo (Sc.)	
VITAGRAPH—The Jocular Winds of Fate (Comedy)	1000

SATURDAY, APRIL 13th, 1912.

EDISON—Winnie's Dance (Comedy)	1000
ESSANAY—Under Mexican Skies (Dr.)	1000
CINES—Madame Roland (Hist.-Dr.)	
LUBIN—California Ostrich and Pigeon Farms (Ind.)	
LUBIN—The Alligator Farm (Ind.)	
LUBIN—Becky Gets a Husband (Comedy)	
PATHE—Unwelcome Love (Dr.)	
VITAGRAPH—Captain Jenks' Diplomacy (Com.)	1000

ADVANCE RELEASES.

MONDAY, APRIL 15th, 1912.

BIOGRAPH—The Female of the Species (Dr.)	
KALEM—War's Havoc (Dr.)	1000
LUBIN—In After Years (Dr.)	1000
PATHE—Pathe's Weekly No. 16 (Topical)	
SELIG—The Other Woman (Dr.)	1000
VITAGRAPH—The Pipe (Com.)	1000

TUESDAY, APRIL 16th, 1912.

EDISON—The Insurgent Senator (Dr.)	1000
ESSANAY—The Clue (Dr.)	1000
C. G. P. C.—The Anonymous Letter (Dr.)	
C. G. P. C.—The Albertos (Acrobatic)	
CINES—How They Lost Out (Comedy)	
SELIG—The End of the Romance (Dr.)	1000
VITAGRAPH—The Cave Man (Dr.)	1000

WEDNESDAY, APRIL 17th, 1912.

EDISON—The Dumb Wooing (Com.)	1000
ECLIPSE—The Unknown Traveler (Dr.)	1000
KALEM—The Adventures of American Joe (Dr.)	1000
LUBIN—The Lover's Signal (Com.)	1000
PATHE—Easy Marks (Com.)	
PATHE—Training Fighting Cocks in Cuba (Sporting)	
VITAGRAPH—Working for Hubby (Com.)	1000

THURSDAY, APRIL 18th, 1912.

BIOGRAPH—Just Like a Woman (Dr.)	
ESSANAY—Sam Simpkins, Sleuth (Com.)	1000
LUBIN—A Gay Time in Jacksonville, Fla. (Com.)	1000
MELIES—The Ghost of Sulphur Mountains (Dr.)	1000
PATHE—The Fishermaid's Love Story (Dr.)	
SELIG—The Devil, the Servant and the Man (Dr.)	1000

FRIDAY, APRIL 19th, 1912.

EDISON—The Boss of Lumber Camp No. 4 (Dr.)	985
ESSANAY—The Rivals (Dr.)	1000
KALEM—The Trail of Gold (Dr.)	1000
SELIG—Bessie's Dream (Com.)	650
SELIG—A Trip to Tahiti in the South Pacific (Edu.)	340
C. G. P. C.—A Hasty Honeymoon (Com.)	
C. G. P. C.—An Excursion in New Zealand (Travel)	
VITAGRAPH—The Craven (Dr.)	1000

SATURDAY, APRIL 20th, 1912.

EDISON—Dream Dances (Dance)	400
EDISON—How Patrick's Eyes Were Opened (Com.)	600
ESSANAY—The Cattle King's Daughter (Dr.)	1000
CINES—Queen Elizabeth's Ring (Dr.)	
LUBIN—Captain King's Rescue (Dr.)	1000
C. G. P. C.—The Art of Printing (Indus.)	
C. G. P. C.—Bathing Cavalry Horses (Military)	
VITAGRAPH—Way of a Man with a Maid (Dr.)	1000

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Released Monday, April 1st Kalem
JEAN OF THE JAIL (3 sheets and 8 sheets)
Released Tuesday, April 2nd C. G. P. C.
THE CLEMENCY OF ISABEAU (3 shts. & 8 shts.)
Released Wednesday, April 3rd Kalem
THE SPANISH REVOLT OF 1830 (A B C & 6 shts.)
THE SEVENTH SON (Vitagraph) (3 & 8 Sheets)
Released Thursday, April 4th Biograph
THE PUNISHMENT (3 sheets & 8 sheets)
Released Friday, April 5th Vitagraph
THE ILLUMINATION
A B C 3 & 6 sheets. Crosslined 3 & 8 sheets
Released Saturday, April 6th Essanay
A ROAD AGENT'S LOVE (3 & 8 sheets)

Released Monday, April 8th Kalem
THE TIDE OF BATTLE (A B C 3 shts) also 8 shts.
Released Tuesday, April 9th Selig
DRIFTWOOD (3 & 8 sheets)
Released Wednesday, April 10th Vitagraph
HIS FATHER'S SIN (3 & 8 sheets)
Released Thursday, April 11th Selig
THE REDEMPTION OF "GREEK JOE" (3&8 shts)
Released Friday, April 12th Edison
CHURCH & COUNTRY (3 & 8 sheets)
Released Saturday, April 13th Essanay
UNDER MEXICAN SKIES (3 & 8 sheets)

Trail Through the Hills, The Hobo, Governor Who Had a Heart, Girl and Her Trust, At End of the Trail, Washington Crossing the Delaware, Arizona Escapade, Girl of Light House, Out of Depths, Defeat of Brewery Gang, Wrong Bride, David and Saul, Revolutionists, Spartan Mother, Story of Circus, Victim of Circumstances, When Duty Calls, Loan Shark, Shrinking Rawhide, Turning Point, Cholera on Plains, String of Pearls and many others. Send for complete list.

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A strong dramatic story full of heart interest and the heart hunger common to us all—a love of children.

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A melodramatic story crammed full of sensational action and tense, thrilling, dramatic moments.

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The biggest children's story ever produced in moving pictures. A host of well known child actors and no "grown-ups" It will make a hit with both children and parents.

"THE DISTRICT ATTORNEY'S CONSCIENCE"

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"The Hoola Boola Glide"—Pub. by M. Witmark & Sons, New York.

"On a Beautiful Night with a Beautiful Girl"—Pub. by Gus Edwards' Song Review Co.

"Let Me Be the First One, Dearie"—Pub. by Shapiro Music Pub. Co.

"You Can Bet Your Life I Would"—Pub. by Kendis & Paley.

DeWitt C. Wheeler.

"I Love to Hear an Irish Band Upon St. Patrick's Day"—Pub. by J. Schwartz Pub. Co.

"Oh, You Beautiful Coon"—Pub. by J. Schwartz Pub. Co.

"I'd Like to Be in Peachland with a Peach Like You"—Pub. by M. Witmark & Sons.

"Under the Dreamy Moon"—M. Witmark & Sons.

A. L. Simpson, Inc.

"The Turkey Trot Glide"—Pub. by Weymann & Son, Philadelphia, Pa.

"Give It to Me"—Pub. by William Cutty, New York City.

"Jolly Dancers' Serenade"—Pub. by Chas. I. Davis, Cleveland, Ohio.

"If a Rooster Can Love So Many Little Chickens, Can't a Man Love More Than One?"—Pub. by Geo. W. Meyer Music Co., New York City.

"The Song that Reaches Irish Hearts" (The Wearing of the Green)—Pub. by The York Music Co., New York.

"Good Bye, Rose"—Pub. by Shapiro, New York.

"That Military Rag"—Pub. by Musicans' Music Pub. Co., New York.

Scott and Van Altena.

"Yankee Love"—Pub. by Ted Snyder Co.

"At the Ragtime Ball"—Pub. by Forster Music Co.

"Precious Little Thing Called Love"—Pub. by Harry Von Tilzer Music Pub. Co.

"Oh! John! John! John!"—Pub. by Harry Von Tilzer Pub. Co.

"Three Things I Love!"—Pub. by Theo. Morse Music Co.

"Please Don't Take My Lovin' Man Away"—Pub. by York Music Co.

"Chic Chic Chic"—Pub. by Jannotta & Dunn.

"Italy"—Pub. by Geo. Meyer Music Co.

"I Love You, Kid"—Pub. by Geo. H. Diamond.

"Right from My Heart"—Pub. by Daly Music Co.

"You'll Never Miss Your Mother Till She's Gone"—Pub. by Geo. H. Diamond.

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"He Never, Never Said Good-Bye"—Pub. by Shapiro.

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A Dynamic Drama of Intense Interest
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Wednesday, April 10th

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April 17th, HER INDIAN HERO (W. Drama)
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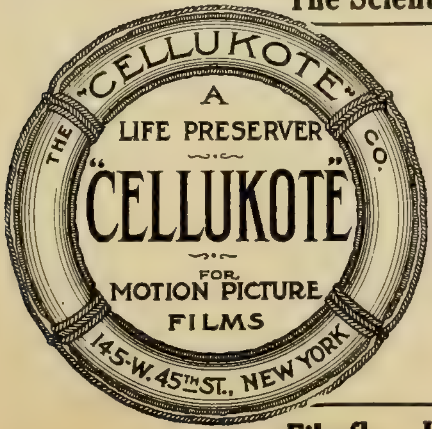

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VITAGRAPH.

THE PIPE (April 15).—Dingley's girl won't marry him because he smokes. He disposes of his pipes, cigars and cigarettes, saying if she will have him he will never smoke again. His self-denial causes him untold agony. On his wedding day he receives presents of cigars, tobacco, pipes, smoking jackets and everything which goes with a complete smoker's outfit.

A few days later a friend sends him a present of a fine pipe, accompanied by a note, which he tries to hide from his wife. She becomes suspicious and employs "Sherlie Homes," the detective, to find out what ails her husband. He comes to the house and finds the pipe which Dingley has hidden; also the note. His "sleuthship" divines the cause of her husband's queer notions, and, when he enters the room, "Sherlie Homes" directs the wife to follow his instructions and her husband will be all right again. He tells her to fill Dingley's pipe with tobacco, light it, and allow him to have the privilege of smoking in his own home as much as possible. Dingley becomes himself again, his wife is the happiest little woman on earth.

THE CAVE MAN (April 16).—Aleric, making his way across the mountains with his young daughter, Chloe, suddenly loses his foothold and drops to his death upon the rocks below.

Dagban and Eric, two brothers find the girl and take her to their cave. Dagban claims her as his own by right of might. Eric wins her with his gentleness and love. Else, the boys' mother, looks upon Chloe as a trouble-maker. Dagban threatens to do her bodily harm unless she accedes to his attentions. Eric protects Chloe; a violent quarrel follows in which Eric strikes Dagban to the ground. To avoid conflict and lest he be a further obstacle to his brother's desire for Chloe, he leaves his home. After Eric has gone, Chloe follows, declares her love for him and he for her. Together they continue their journey, seeking happiness in the land beyond the horizon, which joins earth with heaven.

WORKING FOR HUBBY (April 17).—Henry and Brown, two business men occupying offices next to each other, are in need of a stenographer. Their wives call on them and find their husbands upset because they cannot handle their correspondence. Each offers to do her husband's stenographic work. The men refuse to entertain the suggestion. The two men are well acquainted; the two women have never met until they come across each other at the foot of the elevator, on entering the building. Mrs. Henry and Mrs. Brown meet again on leaving the building, tell the nature of their husband's business troubles and become interested in each other.

Henry and Brown compare notes. They place "ads" in the paper. Mrs. Henry and Mrs. Brown see the advertisements. Mrs. Henry applies for the position at Brown's and Mrs. Brown for the position at Henry's. Both are engaged. The men meet again to compare notes. Brown says he "has a peach" and Henry says "he has a daisy." Brown tells of a date with his at "Shamley's and Henry at "Rester's" for supper. They become very curious. Brown takes a look into Henry's office and discovers his wife working for Henry. Brown is frantic, rushes back into his office, followed by Henry and Mrs. Brown. There Henry discovers Mrs. Henry working for Brown. They all enjoy a good laugh. Brown and Henry each adjust matters by employing his own wife and everything goes along swimmingly.

THE CRAVEN (April 19).—Harvey Fiske, with an inherent streak of cowardice, is a newcomer at Childs' ranch. He introduces himself to Mr. Childs, his niece Anne, and Tom Beckett. Tom bears a silent love for Anne; she admires young Fiske. Harvey asks her to marry him and gains the consent of her uncle.

After their marriage, the Mexican, who threatened Fiske, returns and demands a loan of fifty dollars from him, which he grants, plainly showing he is afraid to refuse. The "Greaser" again threatens him. Anne defies him and drives him from the house. His fellow citizens elect Fiske sheriff. He is told a bandit is lurking in the vicinity whom he must arrest at once. Fiske is seized with fear and refuses to go. Anne's suppressed feeling of contempt arouses her to a determination to hide her husband's "yellow streak" by taking the bandit herself. She runs him down and in exchange of shots, kills him, and makes her husband take the dead man to town, claiming for himself the capture of the robber. His friends and neighbors are proud of him. Anne, in a state of collapse, watches from her home the honor which she has brought to her husband, rather than have a blot upon the escutcheon of her family.

WAY OF A MAN WITH A MAID (April 20).—"True love," like Willis Bland's, does not count cost nor consequences; nothing is too good for Elma Ransom, to whom he is paying attention. He is generous to a fault. Even Elma's little brothers share his generosity, he extending his kindnesses most liberally. Elma grows tired of his continued devotion and acts bored and indifferent. Willis' eyes are suddenly opened and he changes his tactics. "Absence makes the heart grow fonder." He stays away from Elma for a whole month, and doesn't even 'phone or write her. She grows anxious and unhappy. When she telephones him, he refuses to answer, instructing his valet to take the message, saying: "Willis is too busy to answer." Elma meets him in an ice-cream parlor with his sister; she thinks she has a rival. He spreads a report that he is going abroad. She requests him to call and say good-bye. He does so and bids her farewell. In reply to Elma's request to write her Willis says 'he fears he will be too busy."

He leaves the room. When he has gone Elma breaks down. He returns to get his gloves which he has purpposely left on the table, and finds her in tears. Believing that she has learned a wholesome lesson, he places his arms tenderly about her waist, lifting her from her chair, asking her why she is crying. She replies by looking into his eyes and asking him to forgive her for her coldness. He does so.

CINES.

HOW THEY LOST OUT (April 16.)—Three estimable sisters, Edith, Mary, and Lucy, quarrel with their respective suitors, and end by simultaneously breaking their engagements. Not long afterward a telegram announces the coming of a friend, George Picard, an eligible young man of great wealth. The girls welcome their guest with the greatest cordiality, and, their inclination for domesticity not having abated in the least, each one expects to make the best of her opportunity.

Suspecting their designs, George invents a story of the loss of his fortune, which has the expected result. Believing him poor, they insist that he dine in the kitchen with the "help."

One of the "help" happens to be a poor cousin of the family, who is a charming creature, and quickly captivates George. He tells her that his reported poverty is a falsehood, and that he offers her the heart of a very rich man.

The girl consents, and the two go into the parlor to announce their engagement, to the astonishment and chagrin of the family.

QUEEN ELIZABETH'S RING (April 20).—The capricious Queen Elizabeth presents her favorite, Lord Leigh, with a ring, saying that if ever he is in trouble he should send the ring to her, and she would aid him.

Lord Leigh scorns the admiration of the Countess of Southerville, and secretly courts Bessie, a poor wench. The countess learns of this affair, and sends word to his noble Lordship that she is about to inform the Queen.

Fearing Her Majesty's displeasure, he impetuously joins a conspiracy against her life, but is discovered, arrested, and thrown into the Tower of London.

There he remembers the Queen's promise, and sends a friend to deliver the ring to Elizabeth. But, unfortunately, it falls into the hands of the jealous Countess, who revengefully conceals it.

Soon afterward, the Countess repents of her action, and delivers the ring, but it is now too late. Lord Leigh has paid for his treason with his head.

ECLIPSE.

THE UNKNOWN TRAVELER (April 17).—Before sailing for the fishing banks of Newfoundland, Louis, a brave sailor lad, bids a tender farewell to his beloved Jean, the innkeeper's daughter, and receives from her a scapular, which is to keep him from all harm.

Months pass and no message is received from the young sailor, and finally a report is circulated that the good ship is lost with all on board. One evening a stranger stops at the inn, requesting food and lodging. He wears a belt filled with gold, and before retiring intrusts it to the innkeeper's care. During the night the temptation is too great for the old man, and he is about to take the treasure, when his daughter discovers him and angrily reproaches her father.

When the stranger appears the next morning, Jean returns the money safely to him, but in doing so catches sight of the scapular about his neck. She recognizes it as her gift, and penetrating his disguise, is soon in the arms of her beloved Louis.

ESSANAY.

THE CLUE (April 16).—Kathleen Nesbit, a clerk in a department store, is the only support of a sick mother. Coming out of a drug store one day, Kathleen aids an old man who has fallen on the sidewalk. She supports him to his lodgings, then goes on to her work. Several weeks later the old man, Karl Linden by name, runs across Kathleen at her counter and, grateful for her former kindness, writes a will upon his cuff, bequeathing her all his possessions. A few days later Kathleen receives a letter from a lawyer advising her of Linden's sudden death and that she is the beneficiary of his will. The old man's belongings are brought to her home, and she finds there is nothing of value except an old clothes chest, a battered watch and several small trinkets. More misfortune falls upon her, for she is late for work and is discharged by the floorwalker of her department. To make matters worse, the doctor now tells her she must send her mother away to a warmer climate or she will die. Kathleen has no money and is at her wits' end. Rummaging through the old clothes chest of Linden's she suddenly comes upon a document filled with strange scrawls that resemble Chinese writing. Slowly folding the paper, Kathleen suddendly starts, for there in plain writing, made by the joining of a number of hieroglyphics, she reads: FALSE BOTTOM IN CHEST. With a cry of joy she seizes a hatchet, rips out the false bottom from the old clothes chest and finds a fortune in bonds and money. Linden has played a strange trick, but nevertheless has rewarded her richly and the days of poverty for her and her mother are at an end.

SAM SIMPKINS, SLEUTH (April 18).—Sam Simpkins, a young rube, pays a visit to a phrenologist who, after carefully examining the various bumps on Sam's head, tells him he is a born detective. Filled with enthusiasm, Sam takes up a correspondence course in detective work and graduates with high honors. He now goes to the city and prepares to rid the place of criminals both large and small. He sees a newspaper ad offering rewards of $25 apiece for the capture of crooks. He answers the ad and receives three photographs and a letter telling him to get busy. Sam now proceeds to scour the streets and finally ropes in a tough specimen, identifies him by one of the photos and lands him in jail. Thinking he recognizes another crook in the company of two women, Sam tries to arrest him, but the women drive him away with their hat-pins. Sam is determined and finally trails another tough specimen, identifies him by the last photo and takes him to the station. Elated with success, Sam wires the agency he has captured the two crooks and waits for his rewards. But his joy is soon cut short, for a return wire is sent him saying the three photos were all pictures of the same crook taken in different poses, and that he "is a blamed fool." Sam is about to give up sleuthing in disgust when he receives word from the police captain saying one of the toughs has been badly wanted for some time and, in reward for Sam's capture of the crook, offers him a place on the force. Naturally, Sam acepts with alacrity.

THE RIVALS (April 19).—John Porter, at his death, leaves his little baby girl, Mary, who is adopted into the family of old Captain Allen and his wife. Sixteen years later Mary has grown into a beautiful girl, ignorant of the fact that she is an adopted child and believing the Allens to be her parents. Her dearest friend and chum is Eva Hartman, a pretty girl, and the two are inseparable. One day, while out skating, they meet Frank Garrison, a handsome fellow, who aids Mary in removing her skates. Both Mary and Eva fall in love with him, but Frank plainly shows that it is Mary he cares for and Eva becomes jealous of her dear friend. One day Mary receives a note from Frank saying he is coming the next evening to take her and Eva to a fancy bress ball. The girls are delighted and go up in the attic to rummage among some old trunks for costumes to wear. Here it is that Eva suddenly comes across an old letter written to the Allens by Porter and agreeing to the adoption of Mary into the Allen home. Filled with jealous rage that Mary, an outcast, should be the favored one in Frank's eyes, Eva determines on revenge. Next evening when Frank calls, Eva shows him the letter, thinking he will naturally turn from Mary on learning she is an adopted child. But Frank shows his manhood, calls in the Allens, reveals Eva's jealousy and declares he intends to make Mary his wife. Humiliated and ashamed, Eva begs Mary's forgiveness, then silently steals from the house, leaving Mary in Frank's protecting arms.

THE CATTLE KING'S DAUGHTER (April 20).—May Barclay, returning from the East, is met at the station by her father, a wealthy cattle king. On passing the town saloon, two members of Buck Brady's gang, known and feared throughout the country for lawless depredations, see May and determine to steal her and hold her for ransom. The two ruffians now decoy old Barclay from the ranch by means of a fake warning that sheep-men are cutting his fences, then gain entrance to the ranch house, find May alone and unarmed, force her to sign a note advising her father she is being held for ransom, then conduct her to their rendezvous. Leaving her on a rough pallet, they depart. Worn out and weary, May is on the point of falling into an exhausted sleep, when she suddenly hears faint cries coming from an adjoining room. Entering, she finds Buck Brady, who is tossing in delirium on a bunk and moaning for water. She discovers he is wounded in the head, secures some water, relieves his pain and restores him to consciousness. Amazed at seeing the pretty girl, Brady questions her and learns of her abduction by his men. Realizing what she had done for him, Brady experiences a change of heart and asks to be allowed to escort her to her home. Meanwhile, Barclay and the sheriff are searching the hills for her. Out on the trail May suddenly spies her father down in a ravine, calls to him, then runs

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ff, leaving Brady standing gazing after her longingly. For a moment he watches, sees her safe in her father's strong arms, then turns and makes his way slowly back over the rocks with a song of joy in his awakened heart and realizing he has done one decent thing in all his crime-stained career.

KALEM.

WAR'S HAVOC (April 15).—News of Sumter's fall interrupts the wedding of Capt. Faulkner and Jennie McPherson. The ceremony is completed, however, and the dashing young Confederate leaves for the front.

A year later Faulkner and his regiment are quartered near his old home. The Confederates are just making camp when word is received that the Federals are on their way by rail. Hundreds of bluecoats, loaded on flat cars, are speeding to attack the enemy, and the Southerners beat a hasty retreat.

Mrs. Faulkner, by supreme strategy, secures information of value to her husband. Mammy Fanny, a faithful negro slave, succeeds in carrying the message by a clever ruse, and Faulkner arranges a code of signals with his wife. The daring woman is then able to inform Faulkner of the departure of the Federals. She cuts the wires and the Northern operator attempts to send his warning from an instrument which he carries to a tree, but a shot from Mrs. Faulkner's pistol brings him to the ground. The incomplete message, however, furnishes a clew to the operator up the line. He stops the engine, gives the warning and bids the Federals speed backwards on the train.

When the brave wife finds her plans being frustrated, she decides to make a strenuous effort to prevent the arrival of the train load of Federals. She and Mammy Fanny come to the track, where another locomotive is standing. At the point of their pistols they force the fireman to take to the woods and the engineer is made to drive the engine ahead.

Soon the locomotive dashes on to a high trestle. The oncoming train bearing the enemy is steaming toward them. The engineer is forced to leap for his life and the two women jump into the water, thirty feet below. With a crash the two locomotives come together and the brave women have saved the day.

As the sun goes down, the victorious flag of the Confederates floats over the home and Faulkner is happily reunited with his wife.

THE ADVENTURES OF AMERICAN JOE (April 17).—Joseph Chapman, known in Southern California as Jose de Ingles, is shipwrecked and picked up by Bouchard, the pirate, who forces the young man to join the crew. As they approach the shore, the pirate instructs Joe to go inland, look over the Ortega Ranch and make an effort to locate the reputed treasures.

Joe meets the daughter of Ortega and warns her of the pirates' plan to attack and rob her father. Bouchard hears of Joe's treachery and swears vengeance, but the young American, once free from the privateers, succeeds in driving them from the country.

Joe having decided to stay with the Ortegas, institutes many progressive measures and builds the first mill in California. But he was not destined to live in peace. Bouchard's spy, disguised as a beggar, visits the ranch, discovers Joe's popularity and the prosperous condition of the locality, and hastens to inform his chief.

Smarting under his previous defeat, Bouchard plans to even matters with the American, whom he decoys and makes a prisoner. Guadalupe, the pretty daughter of Ortega, learns of the capture of "American Joe" and effects his rescue, after a strenuous attack on the privateers' stronghold.

THE TRAIL OF GOLD (April 10).—Mary, a young Western girl, lived with her old grandfather, who was fast failing in health. In fact the young doctor, Mary's sweetheart, stated that a sudden shock would cause the old gentleman to pass away and he must be kept quiet. During one of the doctor's visits, the grandfather disclosed the hiding place of two bags of gold dust, which he said would become the property of the young couple.

From the window, Tony, a Mexican, overheard the conversation and determined to secure possession of the treasure. As the doctor started from the room, the grandfather was taken with a severe pain in the head. The doctor returned and placing medicine upon his handkerchief, gently adjusted the bandage over the invalid's forehead.

In the dead of night Tony entered the house and took the gold. As he was leaving the old man saw him and endeavored to interfere. The Mexican fled, however, and in his death struggle the grandfather dislodged the handkerchief and thrust it into his mouth.

In his flight Tony stumbled and tore a hole in one of the sacks. He did not notice that a fine trail of gold dust was left behind him.

Next day Mary discovered the robbery and was horrified to find that her grandfather had passed away. The sheriff and his men were summoned and Tony, who joined the group, was the first to call attention to the doctor's handkerchief, which had apparently gagged the old man. The doctor was arrested, despite Mary's protests.

As Mary returned home, broken-hearted, after an ineffectual appeal to the officers, she discovered a scattering of gold dust in the road. She followed the trail to Tony's shack and found him in the act of hiding the stolen mineral. Hastening to the jail, Mary secured the aid of the officials. The cowardly Mexican was brought to prison and the abused doctor was liberated.

LUBIN.

THE REFORMATION OF KID HOGAN (April 8). Kid Hogan is a claimant for the light weight championship. His sweetheart, Nell Simpson, a factory girl, begs him to give up the fight game and settle down to some steady business, but Hogan indignantly refuses and continues in his way. He has a big fight on hand and wins out with "200 Bucks." Full of pride he bursts into Nell's room to find her weeping over the body of her mother, which lays dead upon the bed. The situation is too strained and the poor girl, in a towering rage, orders Hogan from the house. The next day he got drunk and kept it up as long as the $200 lasted. One night he mixed in the crowd listening to the Salvation Army. His bleary eyes could scarcely recognize the faces in the semi-darkness, but one girl impressed him and he pleaded for help. It was his old sweetheart, now Captain Nell Simpson. She took him in hand and soon brought about the reformation of Kid Hogan.

A PIE WORTH WHILE (April 10).—Jack Chalmers, foreman of the Woodward ranch, has trouble with two men in his employ. After repeated warnings he finally discharges Tom and Joe for ill-treatment to horses. The ranch owner asks the foreman what the trouble was. He tells the owner to pay them off. The ranch owner then gives a check to the foreman instructing him to go to the bank for some money. Jack mounts his horse and leaves for the bank. His horse becomes lame. Jack dismounts and leads the wounded animal to the village blacksmith, where he leaves it and starts to walk to town. The two men discover Jack about to enter the bank. They quickly plan to get even for the loss of their positions by holding up Jack, taking the money and leaving the country. Their plans in this direction are thwarted by the timely arrival of Helen, Jack's fiancée. Again Jack encounters the men when about to leave Helen at her gate. The suspicious actions of the men at the bank and their presence at her home, causes Helen to fear for Jack's safety. Although the brave foreman only laughs at Helen's fears, to humor her, he enters the house where from a side window the strange actions of the men quickly confirm her suspicions. Leaving his employer's money in Helen's care he decides to continue on his way. The two men see him leaving the house and follow. On a lonely road, Jack is held up and not finding the money on him, he is allowed to go after being ill-treated and warned by the men. Jack overhears the men planning to return to Helen's in search of the money, and rushing to a neighbor's he quickly warns Helen by wire. Helen seeing the men returning, and realizing her own danger rushes to the kitchen where her mother is making pies. Helen quickly strikes a plan and calling on mother to bolt the door she takes up a pie pan, places the money in it and covering it with a layer of pastry, places it in the stove, just as the men are seen going past the window. Jack arrives with posse headed by his neighbor friend. The men are overpowered and arrested. A happy reunion is made complete by Jack's money being returned to him in the form of a pie worth while.

THAT CHICKEN DINNER (April 11).—A number of tramps were sitting talking on the edge of a wood, when their attention was attracted by Rummy George, running into their midst and displaying a chicken he had just obtained in some manner. At the sight of the fowl they were all struck with the same idea: that they have a feast. Upon the suggestion of George, they started at once to procure the necessary food for the banquet. By stopping at various gates and back doors and meeting many good ladies who took pity on their appearance, they soon had victuals enough to make a good meal. They all return to the roost and show various articles of food they have had given them, and at once start to prepare the feast. While they are thus engaged the constable of the village comes upon them. Seeing what they are at, he immediately goes to some of his good neighbors and pressing them into service, forms an impromptu posse. He drills them in the manual of arms and with shotguns and revolvers they proceed to the spot where the tramps are, to drive them away. The tramps have just seated themselves when a volley of shots fired in the air by the constable and his newly made deputies frighten them away. The tramps run like mad. The constable and his deputies rush up to the meal, which looks so inviting they decide to let the tramps run and seating themselves at the edges of the cloth begin to devour the meal with great satisfaction.

HIS LITTLE SISTER (April 11).—Hans, an amiable Dutchman who keeps the Red Dog Delmonico, tells the boys that his little sister is coming from Germany and shows them the photograph of a beautiful young girl. She is the first woman to come to Red Dog Gulch, and the residents of the Arizona town prepare to welcome her in their glad rags. When she does come they find she does not come up to the photograph and after an indignation meeting demand an explanation of Hans. He shows the photograph and explains that he forgot to tell that the picture was made in 1883. Minna pursues all the men and they fight shy of the Delmonico, bringing Hans to the verge of bankruptcy. A horse thief is captured and they are about to lynch him when Pete suggests that they make him marry Minna. After he has seen her the thief begs them to lynch him, but they are hard-hearted and refuse. He is married to Minna and with tearful farewells they ship them out of camp.

OSTRICH AND PIGEON FARMS (April 13).—A beautiful live picture of an ostrich and pigeon farm in lower California. Herds of giant-birds are seen enjoying civilization, surrounded by palm trees and cheerful roosting houses. Strong iron fences are made for the visitors, who enjoy feeding the birds. One of the pretty pictures is that of a little boy riding one of the big birds, being held on by the keepers. Another is one of the keepers who rides an ostrich as fearlessly as he would a broncho. The birds trot off to lunch and return merrily to the field. The flocks of pigeons are also a pretty sight; thousands of the pretty birds rise in the air only to return to their quarters and enjoy the care of the model farm and careful attendants.

THE ALLIGATOR FARM (April 13).—The Alligator Farm is a very interesting picture; thousands of little reptiles, about six inches long, are climbing over one another in the improvised pond. Next we see them three or four feet long—they are wicked looking things, but the keepers handle them without fear. When handled, the alligator will try hard to give the keeper a bite, but the man is too quick, taking the top and under jaw between his hands he quickly closed the wicked looking mouth and then he will in sport pull the reptile's tail as it tries to scamper into the pool. One big fellow is probably eight feet long. The keeper gives him a jolt, but the crocodile is sleepy and in a few seconds is again innocent of all that is going on in the farm.

BECKY GETS A HUSBAND (April 13).—Abe Cohen with his wife and daughter run a cheap dry goods shop on Jerico Street. Tim Casey, a hod-carrier, and his wife and son Pat live next door. A board fence separates the two back yards and Pat Casey and Becky Cohen enjoy much good flirtation. Abe Cohen has little use for the Irish and is especially down on Pat, who often comes into the store, throws kisses at Becky and tickles her under the chin. One evening Abe catches the sweethearts at their fun and he promptly orders Becky back into the house and drives Pat out of the store. The mothers of the boy and girl both agree that it would not be a bad match and try very hard to get the fathers to see it in the same light, but Abe is obdurate and won't listen to it. The sweethearts and their mothers work hard on the old man and finally win out. Becky and Pat are duly engaged and in short order married. As might be expected, the two nationalities do not mix well, many unfortunate arguments take place at the wedding feast and finally a severe quarrel takes place between Abe and Tim over the color of the Creme de Minthe. The white offends the Irishman and the Green raises the ire of the Hebrew. The fight commenced by the two fathers is gradually picked up by the balance of the two factions. An Irish cop and Jewish policeman come in to quell the battle royal, but are quickly overpowered. They ring for the fire department and the firemen disperse the whole party with a deluge of the fire hose.

BIOGRAPH.

THE FEMALE OF THE SPECIES (April 15).—Drear indeed is the aspect of the little mining camp, deserted by all but four survivors of the terrors of this desert land. The graves in the background vividly tell a story of privation and suffering. The little party comprises a miner, his wife and her sister, and a young woman, who is the sole survivor of another family nearby. Death is inevitable should they stay longer, and so the four start their race with death to the desert's rim. At their first resting place, the wife and her sister go in search of water to replenish their supply. Left alone with the girl, the husband, in a vagary of weakness, makes advances to her. This is seen by the wife from a distance, and in the struggle which ensues, the man, who is a physical wreck, pays the penalty with his life. As the wife and sister stand over the lonely grave, they, wrongly suspecting the girl, are seized with a desire for vengeance, the perpetration of which is only averted by a singular intervention of fate.

JUST LIKE A WOMAN (April 18).—A fortune-hunter is the accepted suitor of the daughter of an apparently wealthy widow, but when she receives notice that the oil stocks, in which her late husband's fortune is invested, are worthless, he finds the young girl less attractive. The broker who has represented the widow calls to explain the situation and extend his sympathy. Accompanying him is a wealthy friend, who becomes quite interested in the girl, although he is twice her age. He, later, makes a formal proposal of marriage, believing that he can win her love through kindness. The girl for the sake of her mother accepts and they are married. Despite his great love for the girl he is unable to overcome the great difference in their ages, and enjoining the broker

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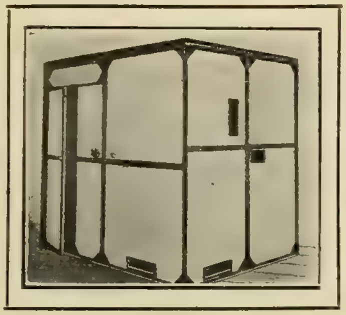

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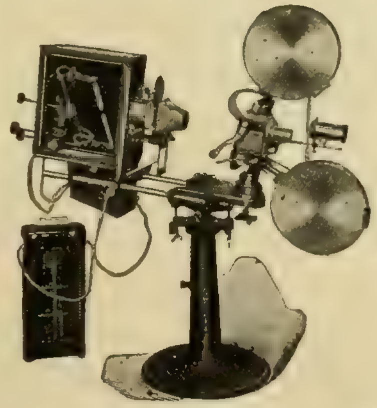

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Enterprise Optical Manufacturing Company

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to secrecy, he buys the worthless oil stock so that she may be independent, and he then leaves her to go back to his oil fields. Learning of his sacrifice, the nobleness of it arouses the girl's love and she follows him to tell him of her awakening.

SELIG.

THE OTHER WOMAN (April 15).—Dorothy Kent secretly loves her employer, William Smythe, a photographer. Smythe and his pretty assistant have, for some years, been attempting to perfect a process of color photography. Smythe grows discouraged and is about to abandon the work when Dorothy suddenly achieves the desired goal. Smythe embraces Dorothy, much to that young lady's pleasure. Smythe's wife has observed the embrace. Believing that she has interrupted a laison between Miss Kent and her husband, she takes her child and leaves. The husband rushes home. He finds that his wife has left him for good. Upon returning to the office he finds that Dorothy has patented and sold the color process secret, and is now wealthy. The years pass, Smythe, once strong and prosperous is now the penniless, dissipated plaything of the vampire woman Dorothy. Fate has also dealt harshly with Mrs. Smythe and we now find her reduced to the position of scullery maid. By coincidence she is employed by Dorothy. Smythe calls upon Dorothy for the last time. He shows her a revolver. He asks for a last kiss. She gives him a sneer. He turns to go and comes face to face with his wife. Slowly, a mutual understanding comes to the long estranged pair, and as they leave the room, happy once more in the possession of each other, the other woman slowly, cynically picks up the revolver and—the picture ends, leaving behind it a moral.

THE END OF THE ROMANCE (April 16).—Alice Gray is discontented with her quiet life in her Southern village home. She allows herself to become engaged to John Strong, a reliable but quiet young man.

Alice goes to visit an aunt in a coast city. She meets Lieutenant Dupree, of the French Navy. He flirts with her, and she, thinking this the great romance of which she has dreamed, falls violently in love with him. She writes to John a curt dismissal.

In his grief, John finds sympathy and comfort in Kitty Lee. Before a great while, they are married, and enter upon a life of calm happiness. To her bewilderment, Dupree has sailed away without asking Alice to be his wife. As time passes and she hears no word from him, Alice grows desperate, and goes to Jacksonville, where his ship is lying. To her humiliation and grief she finds that, like other sailors, Dupree has a sweetheart in every port, and even witnesses his marriage to another.

Not knowing that John is married, Alice determines to return to him. The scene of simple happiness which she finds, the peaceful home such as might have been her own, only serves to impress upon her more bitterly the extent of her folly. At her home she finds upon her dressing table a photograph of Dupree. The burning of the picture is the end of her shattered romance.

THE DEVIL, THE SERVANT AND THE MAN (April 18).—This strong allegorical drama is founded upon The Devil, and The Servant in the House. The man neglects his home and wife and spends his time at the club and is here induced to attend a matinee of the "Devil," in company with two other men.

Later, two chorus girls join the party and they all proceed to a nearby palm garden to enjoy the music and the liquid trimmings. While here the man receives a note from Edna, his favorite amorita, requesting that he attend, with her, that evening a performance of "The Servant in the House." He excuses himself from the party and departs for home to dress for the evening.

His wife remonstrates with him for leaving her alone, but he assures her he is only going to the club and pays little heed to her warning note which she leaves for him on the table. The note reads, "If you persist in drinking and going out at night do not blame your wife if she does likewise."

He joins Edna and they witness "The Servant in the House." It is late when he returns home and sinking into an easy chair is soon in dream land. While in this subconscious state the Devil appears and tells him that his wife is playing false with him. The man is nigh crazed, and quickly follows the Devil, who shows him his wife first in the arms of another man, and later at the French ball in the arms of still another. The Devil places a revolver into the man's hand and in his rage the man kills the woman he had called wife. He then rushes home.

Believing himself now awake, but remembering his dream, he now hastens to his wife's room, only to find it empty. He remembers her note, and, filled with remorse, is about to place the revolver to his own temple, when "The Servant in the House" appears and leads him to a screen behind which his wife is sleeping quietly. He now really awakens and, as he prostrates himself before her praying for forgiveness, he thanks the God he serves for revealing in a dream the folly of his evil ways.

BESSIE'S DREAM (April 19).—Bessie and Jack are sweethearts, but they quarrel because Bessie wants to go fishing and Jack doesn't. She goes away pouting and proceeds alone to the brookside with her fishing tackle. He goes home in a huff. Later, Jack realizes he has acted badly towards Bessie and he is sorry. He secures a fishing outfit and goes in search of her to effect a reconciliation. Meanwhile, Bessie has but poor success. She grows weary of the sport, and finally goes to sleep with her fishing rod in her hand, and has a strange dream.

She suddenly finds herself at Catalina Island with Jack. They listen to some thrilling experiences of old man Brown as he tells of his landing some of the prize fish each season. They become enthused and desire to try their luck at capturing a big fish. They secure a boat and fishing paraphernalia and proceed to the best fishing grounds. She secures a tremendous strike, and not wishing to lose her prize, clings on to rod and is yanked overboard, while Jack loses his oars trying to help her, and is powerless to go to her assistance. She is towed rapidly through water by the unseen fish. She lands on the shores of a cannibal island, where, with the assistance of several of the natives, she succeeds in landing her prize, a huge jew fish. But her pleasure in the capture of this monstrous fish is spoiled by the knowledge of her having landed in this strange country where the cannibals apparently are man-eaters.

During the thrilling experiences of her dream, she unconsciously lands a small fish. She dreams on, and weeps, as she reflects while dreaming of her strange predicament.

At this juncture, Jack rushes on scene prepared to join her in her sport, and finding her in tears, runs to her side and awakens her. Bessie is very happy then, in the realization that it is after all only a dream.

A TRIP TO TAHITI IN THE SOUTH PACIFIC (April 19).—Picturing in an interesting manner glimpses of the life, customs and industries of this tropical island.

EDISON.

THE INSURGENT SENATOR (April 16).—A young senator finds himself opposed to the methods of the boss and his particular henchmen in the matter of a certain bill which is being put through in the interest of a group of financiers. The boss tries the social bait, inviting him to his own home, introducing him to his daughter, wife and friends. He falls in love with the daughter, but even with this subtle influence, they are unable to win him to their way of thinking.

As a last resort they draft a supposititious letter charging the girl's father with treachery and graft in case the bill fails to pass. The boss takes care to leave this letter where his daughter will find it, and feeling that her father's honor is at stake, she at once goes to the young senator's office to plead with him not to make his speech against the bill. She uses her womanly arts to such effect that he several times waivers in his determination, but his honor is stronger even than his love. She finally seizes his manuscript and tears it up before him. Realizing then what her object has been, he takes her in his arms, kisses her roughly and dashes out of the room to arrive at the Senate Chamber just in time to make his speech from memory.

The girl is shocked and stunned for a moment and then begins to realize the kind of man she has been dealing with. When he returns he finds her still in his office, his manuscript partly put together again, and when the defeated boss comes to reckon with him and finds his daughter there he learns that she has chosen the better man of the two.

THE DUMB WOOING (April 17).—Phyllis Boggs is courted by two suitors, the stuttering Mr. Carter and Mr. Johnson, who has a very disturbing mannerism. Colonel Boggs, her father, is of the opinion that worthy men's affections are being trifled with and orders her to choose between them, emphatically forbidding her to entertain both. Between the stuttering of one and the funny mannerism of the other, Phyllis is not inclined to choose either. While Colonel Boggs is puzzling out some means of bringing matters to an issue, Phyllis, unbeknown to her father, becomes acquainted with a masterful fellow, Mr. Graham. They are attracted to each other immediately and a love affair results.

The colonel, under the impression that Phyllis is still in love with stuttering Carter or mannerism Johnson, summons them to his library and lays his plan before them in the hope that Phyllis will show her preference for one or the other. In order to win his daughter they must each in turn make their declaration of love to her without uttering a single word. In the drawing room adjoining the library Phyllis by chance overhears her father's plan and immediately telephones Mr. Graham, the hero of her dreams, that his proposal of marriage will now be accepted, providing he present himself at once and feign dumbness.

Returning to the drawing room she finds Carter, who falls on his knees before her, frantically gesticulating in an attempt to convey his love. She drags him behind the screen to wait for his answer. Seemingly the coast is clear for Johnson, who enters boldly and makes a most laughable pantomimic proposal for her hand, but he, too, is hustled behind the screen. The masterful Mr. Graham now arrives, takes Phyllis into his arms and without a word plants a resounding kiss upon her lips as a token of his sincere desire for her heart and hand. The loud kiss brings her father upon the scene who, after receiving due explanations in the sign language, approves of his daughter's choice, much to the discomfort and consternation of Carter and Johnson, who make a hasty and extremely laughable exit.

THE BOSS OF LUMBER CAMP NO. 4 (April 19).—James Warner is much chagrined at his son Willis' accumulation of bad habits and disinclination to work. He puts him to work as timekeeper in one of his winter logging camps. Bob Foster, a college man, takes a kindly interest in Willis and tries in vain to keep him out of mischief.

Willis' sister, Florence, thinking to cheer him up in his exile, decides to visit him in camp. Here she meets Bob Foster and a mutual attachment is soon evident. Left to his own devices Willis continues his drinking and gambling. One day being a partcular heavy loser, he resorts to cheating and is caught. The men are furious and bent on giving him a coat of tar and feathers, but Bob manages to get him out of their clutches and hold them at bay while Willis makes his escape. Willis rushes to his cabin where he tells Florence of his danger. There is little time for action, for the men, having thrust Bob aside, are making their way to the cabin, bent on revenge. Bob, however, manages to arrive ahead of them and taking his stand in front of the cabin holds them off. Inside the cabin, Florence hides Willis in the loft and slipping into men's clothes makes her escape through the back window. Her plan of leading the men from Willis' hiding place is successful, for as soon as they catch sight of her, they give chase thinking she is Willis.

Bob enters the cabin and learning from Willis that it is really Florence the men are chasing starts out to head her off. Florence has made her way to the hill road where by the aid of skees she is rapidly leaving the men behind when she is confronted by Bob, who catches her. The men, coming up, realize that they have been outwitted and that Willis is beyond reach and make the best of the situation. Florence and Bob soon come to the conclusion that they love each other and with her father's sanction there is no obstacle to their ultimate happiness.

DREAM DANCES (April 20).—These dances are performed by Virginia Myers, a baby girl of five years. Every mother and every child not to mention the fathers in the audience will love this little artiste with her beautiful supple baby figure and winsome smile.

The dances are separated into different groups with appropriate scenic backgrounds and the whole picture will prove a delight to the eye and a pleasant memory to every spectator.

HOW PATRICK'S EYES WERE OPENED (April 20).—Patrick Connolly, a wealthy contractor, sees a charming beauty on the street who attracts him. Pat has a friend who is a "card sharp" and in a place of refreshment they happen to meet and Pat catches him cheating. Pat's dislike for his friend is very apparent and while he is walking on the street with his new found sweetheart, Mike presents himself and forces an introduction, much to Pat's disgust.

Then a salesman comes into Pat's office offering for sale a "projecto-optican," an instrument that can be attached to the 'phone and enable you to see the person with whom you are conversing. Pat shows that he has not much faith in it, but when the salesman asks if he has a lady love he beams with delight and confesses. The salesman attaches the instrument for demonstration. Pat calls up his sweetheart and the demonstration proves successful, for there Pat discovers his rival. In deep regret he buys the invention that he may watch further developments. However, it is to his ultimate advantage, as he finds out that his fair one is false in more ways than one, and by a "card sharp" trick of Mike's, Pat finds an easy way to bow gracefully out.

MELIES.

TRUE TILL DEATH (April 25).—In the days just before the Civil War, Elizabeth Blake has two handsome suitors, Philip and Paul, equally worthy. She accepts the latter and their life is extremely happy. They grace many a dance hall. When war breaks out, Philip and Paul are called to arms, and Paul is for the first time parted from his young wife and baby. Elizabeth gives him a locket to carry during the trying days. Philip, her old-time suitor, brings home the sad news of the brave Lieutenant Paul's death, and it breaks her heart.

Twenty-five years later, Philip again proposes, only to be refused for the second time, for Elizabeth's steadfastness and memory of the man who had made a few years of her life so replete with sweet joy—her husband never wavered. Meanwhile her child had died and left a grandchild for her safe keeping. This was the only joy now in Elizabeth's life, and even this was about to be taken from her, for he was in love and wanted to marry.

Remembering her own happy days as a bride, Elizabeth brings out the clothes worn by her and Paul at their first ball, and to awaken old memories, begs the young couple to don them for a coming mask ball. The transfiguration is com-

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And By The Zuyder Zee (hand colored also) Another Gaumont Surpriser. A Gripping Story of Rome at the time that the dissolute and bloodthirsty Heliogabalus was Emperor. See the Harem Scene — The Banquet Scene

Thursday, April 18th

A BET AND ITS RESULT

A refined comedy that far exceeds the usual photoplay of comic variety. Away from the idea which amounts to a pot pourri of empty farce. A truly meritorious comedy—alone in its class.

Sunday, April 21st

DRIVEN FROM THE RANCH

The most thrilling Westerner that ever drifted through the Sales Company. See the wonderful jump from bareback riding to furiously speeding train. A wholesome sensation from first to final inch.

Scene from A BET AND ITS RESULT.

Our Sole Representatives are

THE MOTION PICTURE DISTRIBUTING AND SALES CO.

Scene from DRIVEN FROM THE RANCH.

THURSDAY, APRIL 25.

JIMMIE PULLS THE TRIGGER

and

DINANTON THE MEUSE—COMEDIES.

SUNDAY, APRIL 28.

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PATHE.

PATHE'S WEEKLY No. 15, 1912 (April 8).—St. Mortiz, Switzerland. The winter season closes with a series of horse races on a snow track.

Rome, Italy. The Chinese Minister and his family, under the new Chinese flag, drink a toast to the Chinese Republic.

Logansport, Ind. The ice jam on the Wabash River suddenly breaks, flooding the town and leaving miniature icebergs in all the streets.

Paris, France. President Falliès opens the Agricultural Exposition.

Gem, Kan. Winter lingers after spring has officially arrived. A Rock Island passenger train is stalled for 3 days in snowdrifts twenty miles away from this, the nearest town. The rotary plow at last digs them out in time to prevent starvation.

Benghazi, Tripoli. Three hundred Arabian Camelleers, prisoners of war, are escorted to the coast.

Fond du lac, Wis. Governor Woodrow Wilson, of New Jersey, candidate for the Democratic nomination for President of the United States, makes many new friends and adherents during his visit to this city.

Melbourne, Australia. Lord Denham, Governor General of Australia, presents flags to the regiments which took part in the Boer War.

Washington, D. C. The remains of 38 men of the crew of the U. S. S. Maine are buried in Arlington National Cemetery with full military orders.

PATHE'S WEEKLY NO. 16 (April 15).—Norfolk, Va. The schooner Joseph G. Ray, sunk off Cape Charles and a menace to navigation, is destroyed by the U. S. Revenue Cutter Onondaga.

Dayton, Ohio. The Ohio Exhibitors' League meets and decides how the world should be operated.

Chalons-sur-Marne, France. Corporal Deschamps is condemned to twenty years' hard labor for selling a military secret to a foreign power and suffers the infamy of military degradation before the entire garrison.

Hillsville, Va. The court house has been in the lime light ever since the Allen gang shot up the court as sentence was pronounced on Floyd Allen. Here we see the exterior and interior of the court house and eight members of the jury. Dexter Goad, county clerk; Christopher Columbus Cain, the juror shot twice; Captain Belk of the detective force, with another member of the posse. The jail. The home of Sidna Allen, leader of the gang, for whose caputre, dead or alive, a reward of $1,000 is offered. Sidna Edwards, for whose capture $1,000 was offered.

Newark, N. J. A novel method is used to wreck the chimney of an abandoned factory. The stack measured 186 feet high and 28 feet in diameter.

Paris, France. The spring styles present many novelties in millinery and hair-dressing.

Havana, Cuba. Amid the roar of saluting cannon and the rattle of musketry, with every ship's flag dipped, with every sailor's head uncovered, to the plaintive strains of "Nearer My God to Thee" occurs the most impressive naval ceremony of modern times—the burial of the U. S. S. Maine.

EASY MARKS (April 17).—On a bet a friend attempts to rob another friend's house. The latter discovers the burglary, then he recognizes his friend and allows the burglar to relieve him and his guests of all their valuables. Later they discover the would-be burglar has been replaced by a real one. The situation, it is readily seen, is of great comedy possibilities, and the best use has been made of it.

TRAINING FIGHTING COCKS IN CUBA (April 17).—This shows a series of very interesting views of how the game cocks are trained and trimmed for the furious battles that they take part in.

THE FISHERMAID'S LOVE STORY (April 18).—A story of love and jealousy which involves the little fishing village of Gloucester. An exceedingly fascinating story, with a sweet romance running its entire length. The story is written around a pretty girl who has three lovers. There is keen rivalry, a fascinating mystery and an unexpected climax.

C. G. P. C.

THE ANONYMOUS LETTER (April 16).—A married woman is fascinated by a young man and makes an appointment with him. Her sister discovers the plot and persuades her sister to renounce her new friend. To do this the married woman calls on him; is followed by her sister, the sister sees this, manages to get to the rendezvous first and save all parties. This film is exceedingly dramatic from the opening scene to the final action on the screen. Napierkowska, the Russian dancer, and Henri Krauss both play in the film.

THE ALBERTOS (April 16).—A very clever vaudeville stunt which will please the most exacting.

A HASTY HONEYMOON (April 19).—A sailor lad, having just married his sweetheart, is called to sea with his boat. The bride, afraid of being left alone, disguises herself in a sailor's suit and ships as cabin boy. Later she is discovered by the captain, whose idea is to send her ashore, but after witnessing the great love between the bride and her husband, his better nature asserts itself and he permits her to stay.

AN EXCURSION IN NEW ZEALAND (April 19).—This travelogue carries the spectator through the glories of the semi-radical verdure of New Zealand. In some cases, up the mountain side above the clouds, and in through the very placid bosoms of the emerald lakes.

THE ART OF PRINTING (April 20).—A comprehensive and interesting film showing the processes used in the most modern printery in the world—the Government Printing Office, Washington, D. C.

BATHING CAVALRY HORSES (April 20).—This film is sure to express an interest to everyone in your audience. It shows cavalry horses of the French Army being driven into the stream. Many horses object to the process and the consequences are highly entertaining.

Among the Exhibitors

Lehigh, Ia.—J. W. Porter has opened the Lyric Theater here.

Spencer, Ia.—C. M. Pinneo has purchased half interest in the Unique Theater.

Wapello, Ia.—J. E'. McCray will open the Princess Motion Picture Theater.

Waverly Ia.—Wm. Weber sold his motion picture theater here to his brother and moved to Vinton, where he has opened a new theater.

Detroit, Mich.—National Educational Film Co., incorporated. Capital $10,000.

San Diego, Cal.—The Casino Amusement Co. has been organized and work has commenced on the erection of a new theater building at Fifth and G Streets. Will cost $8,000 and have a seating capacity of 800. Being constructed by the Chaffey Concrete Construction Co.

S. Omaha, Neb.—Frank Dolezal and Rudolph Yechout have purchased ground at 24th and M Streets for the erection of a theater.

Kalamazoo, Mich.—Work has just started on the new $50,000 vaudeville theater being erected here. Seating capacity 1,200.

Algona, Ia.—C. M. Stevens sold his motion picture theater to Claude Norris.

Anamosa, Ia.—H. W. Lohrman sold the Princess Theater to A. A. Fife.

Hamburg, Ia.—F. M. Seehase bought the interest of A. W. Smith in the Favorite Theater here.

Lehigh, Ia.—J. W. Porter will open a motion picture theater here.

Newton, Ia.—E. Jacobson & Son bought the Star Theater here.

Ossian, Ia.—Max Gerleman sold his motion picture theater to Victor Cason.

Redfield, Ia.—A motion picture theater, to be known as the "Persian," will soon be opened here.

Spencer, Ia.—Edw. Awes sold a half interest in the Unique Theater to C. M. Pinneo.

Lemoore, Cal.—A new opera house will be erected at C and Heinlen Streets, and will be in charge of L. Marvin, who has charge of the present opera house.

Philadelphia, Pa.—Cramp & Co. have a contract to build a theater at 47th and Broadway for the Palace Realty Co., to cost $600,000.

Atlanta, Ga.—Wilson Bros. have leased the National Theater to the Holland Amusement Co. and will spend $3,000 on remodeling same.

Syracuse, N. Y.—Delmonico Bros. have been awarded the contract for the erection of a new picture theater at 466 N. Salina Street, at a cost of $15,000.

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OPERATOR.—Desires position. Sober, reliable, willing. 2 years' experience. Massachusetts license. Go anywhere. What have you. Address, GORDON LYONS, 16 Russell Road, W. Somerville, Mass.

OPERATOR.—New York license. 15 years' electrical line. Wishes position in Open Air Show, New York, Brooklyn, or Bronx, or will take interest. Have A-1 Powers No. 6 Outfit. Address, OPERATOR, care of Moving Picture World, New York City.

AT LIBERTY.—Vaudeville Pianist. 7 years' experience. State salary. Join on wire; wife illustrated songs, cashier. GEORGE BOWLEY, 23 West 20th Street, New York City.

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WANTED.—At once, 500 Opera Chairs. New or Second-hand. PIEDMONT THEATER, Thomasville, N. C.

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FOR SALE—475 Hardesty anti-panic theater chairs, as good as new. 100 leather. Will sell any amount. Make offer. Address, DREAMLAND THEATER, Akron, Ohio.

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FOR SALE.—At a Sacrifice. Mirror Screen, 10 x 12. Building to be torn down May 1st. Address GENERAL FILM CO., 17 and 19 So. Wabash Avenue, Chicago, Ill.

FOR SALE.—Musical Electric Bells, 28 notes and keyboard for $40 a set. Sent on trial upon receipt of $5.00 for charges. Save money. DAN BARTON, 266 E. Irving Street, Oshkosh, Wis.

FOR SALE.—Powers No. 5 Machine Model B Gas Outfit, 5,000 feet up-to-date films, all in first class condition. $125.00. HOWARD CARROLL, 31 Falls Street, Niagara Falls, N. Y.

THEATERS FOR SALE.

THEATERS FOR SALE—Binghamton, N. Y., population 50,000. Finest and only motion picture theater on Main Street. Long lease. Ideal location. Thoroughly equipped. An opportunity. Capacity 400. Too far away for me to handle properly. GEORGE COHEN, Best Theater, Poughkeepsie, New York.

MOVING PICTURE SHOW.—For sale in town of 12,000. Only opposition one other picture house; seats 300; excellent location. For full particulars address M. H. CAREY, Fifth Avenue Theater, St. Cloud, Minn.

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FOR SALE.—Feature Film Exchange. Established Business. Fine Line of Feature Films. Well located in city in western Pennsylvania. About one thousand dollars will buy the office. Big Bargain for quick buyer. Address, FEATURE EXCHANGE, care of Moving Picture World, New York City.

MISCELLANEOUS.

A SENSATION—Have exclusive rights to present Madame Berhardt in "Camille" and Madame Rejane in "Madame Sans Gene," including set of films for Middle West State. Am forced to sell cheap. Address, SENSATION, care of Moving Picture World, New York City.

MOTION PICTURES TAKEN TO ORDER—Film titles made. Let us do your printing and developing. Motion picture cameras. Printers and perforators bought, sold and exchanged. We teach men to operate moving picture cameras. Raw films for sale in all lengths. SPECIAL EVENT FILM MANUFACTURERS CO., 248 West 35th St., New York City.

FOR SALE.—Dante's Inferno, Helios two reels, New York State, except Greater New York. Film Brand New, never been shown up-State. S. F., care of Moving Picture World, New York City.

WANTED.—By State Right Owner. Two used sets of Dante's Inferno, Milano, five reels. S. F., care of Moving Picture World, New York City.

WANTED.—I am a successful Scenario Writer. I am out of ideas. Send me your rejected scenarios. I will pay good prices for them if I can use your idea. J. E. WEBB, 810 First National Bank Building, Nashville, Tenn.

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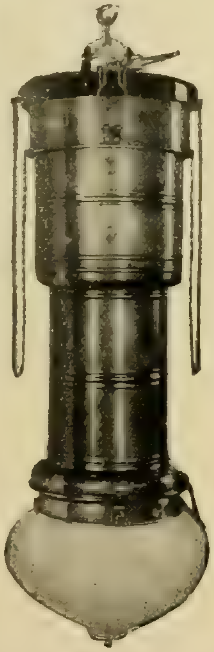

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Independent Film Stories

ECLAIR.

A LIVING MEMORY (March 26).—A sweet, simple story of one man's love for a woman who married another and left him only a lingering memory of her. It tells how, years after, she sent her child to him after a long struggle with adversity until she died. It shows a gloomy home of wealth made brighter by the subtle charms of girlhood. Even the old spark of love is kindled by this image of another. Finally, John Ransome tries to shut out this sweet influence. Age has taken hold of him and the youth and love are for the young. But the girl knew better than he and the story's conclusion is just as it should be.

BROOMS AND DUSTPANS (March 28).—Whenever the spoiled son of a generous father grows to an age when he feels the world could not exist without him, the events which follow result in one of two things: He goes to the dogs altogether or something happens to set him right and turn him around in the right direction. Hence "Brooms and Dustpans," while a comedy, teaches a moral in its telling, as all Eclair films do. It shows how a clever girl can shame a silly youth and love him all the while, at the same time bringing father to realize that hope remains even for the seemingly hopeless youngster in his "wild oats" sowing period of life.

A GYPSY'S HEART (April 14).—Giglio and Violetta live more on love than on money. A woman peddler arrives at the village market, offering for sale jewelry trinkets and baubles. Violetta would like to buy a beautiful silk shawl; alas! they have no money, and the woman peddler goes on carrying the coveted treasure. Nina, a gypsy girl, has seen all these proceedings, and she is touched by the sorrow of the young lovers. Giglio has gone away. Nina overtakes him and offers her assistance to help him so that they both could earn the necessary amount to buy the shawl. Giglio accepts and the young couple appear before the Café terrace. Nina dances and Giglio plays the violin. The receipts are sufficient to buy the shawl. With a brotherly kiss Giglio thanks the dancer for her help. Unfortunately Violetta surprises them. She thinks she is being deceived, and losing all hope she runs toward a steep incline, where death will relieve her sufferings. Giglio and Nina follow her and arrive just in time to prevent her from carrying out her plans, and while Giglio is explaining her mistake, Nina covers her gently with the shawl she longed for so much. Then, leaving the two lovers in each other's arms, the gypsy girl, like a fairy of goodness, goes quickly and discretely away.

NESTOR.

THE TORN LETTER (April 8).—John Arnold is a fugitive from justice, charged with a crime of which he is innocent. One night he pays a visit to his home town and sends a note to his sister to meet him at an appointed place. In her excitement, Mabel tears the note in two, one-half of which falls to the floor as she hides the portions in her dress. Throwing a shawl over her head, she hurries from the house to meet her brother. Scott, Mabel's husband, is of a very jealous nature. Returning home in the absence of his wife, he finds the part of the note which Mabel had dropped, reads it, and believes his wife guilty of being untrue to him. On returning, Mabel is confronted by her husband, who demands that she tell him the name of her lover. In order to shield her brother, Mabel refuses to talk. Scott goes to his room, packs suit case and disappears.

The following morning Mabel finds letter from Scott, saying he has drowned himself. A searching party, on dragging the river for his body, come across Scott's hat and coat (which he had purposely placed there) and all believe him dead.

Two years later, Mabel, having to look around for a means of livelihood, becomes governess to the six-year-old child of Doctor Robert Ford, a widower. The child loves Mabel at once—the doctor later. He gains her consent to lead her to the altar. In the meantime, Scott and the fugitive brother have met in the mines in the Colorado mountains and neither knowing the history of the other, by an inscrutable decree of Fate, they become partners and close friends. Both remain in ignorance of each other's past life. Mabel, having learned at last of her brother's whereabouts, writes to tell him of her husband's (Scott's) jealousy and suicide, enclosing in the same letter the other half of the letter which had caused so much pain. Scott, upon seeing the handwriting and postmark upon the envelope, believes John to be the lover of his wife and he endeavors to get John's gun with which to shoot the supposed-to-be destroyer of his home. After a severe struggle, Scott is subdued and explanations follow. Scott compares the half of the letter he has always carried, since discovering what he thought his wife's perfidy, and finding the words and indentures complete, is broken in spirit, and in penitence starts for the East, a race with Time, to repair the ruin his jealousy has wrought. Heart failure, which he has contracted through his passion and brooding during the interim, prevents him making great speed, and he arrives upon the day of the wedding of Mabel to the doctor. He witnesses the ceremony through the window and attempts to ascend the steps leading to the house, but the shock has aggravated his complaint and he passes away upon the doorstep of the man who has just claimed Mabel for his wife.

THE RENEGADE (April 10).—Frank, an outlaw, has a sick wife, Mary. Frank threatens to strike his wife because she is not able to work for him. Dr. Gilbert, who pities his patient, tries to reason with her husband when the sheriff enters and arrests Frank. He is taken to prison and later attempts to escape. He is pursued by the guards. They follow him to the river bank where the outlaw, seeing escape in any other way impossible, dives into the water. His pursuers fire at him while he is in the water and as they do not see him reappear, believe they have killed him and notify his wife to that effect. However, he safely reaches the opposite shore and leaves the country.

The doctor has learned to love his unhappy patient and gains her consent to marry him. The happy couple, together with Mary's sister, who has always made her home with her, move to another home.

Frank, having heard of her marriage, comes to demand money of her. Waiting until the doctor has departed, he enters the house and confronts his wife, demanding a wallet of money that she is putting in a drawer. Her sister, in the meanwhile, slips out unobserved by Frank and goes for help. Just as the renegade husband has forcibly taken the money from his wife, the doctor returns for his medicine-case, which he had forgotten while bidding adieu to his wife. He is surprised to find his wife's bedroom door locked and to discover the strange hat on the table. He commands his wife to open the door. Frank, in the meantime, covers her with his gun as he starts for the window. The doctor, from the other side of the door, draws his gun and again commands Mary to open the door. By this time, Frank has forced Mary to stand between himself and the door. As he jumps out of the window, he fires, barely missing the doctor, who returns the fire. Fortunately, Mary, who has gotten to the door to open it, faints just before the doctor fires. She revives and explains the situation to the doctor, who hastens out to follow Frank. Just then, the sheriff and his men, whom the sister had notified, appear. They begin the pursuit of Frank and after wounding him severely, capture him and return to the doctor's house. Dr. Gilbert, together with Dr. Wilson, extract the bullet which wounded him and all is done for him that medical skill could accomplish. All in vain, however, as he dies and leaves Mary free to once more enter upon a happily married life with the doctor.

IN DRY TERRITORY (April 13).—Mrs. Brown, Mrs. Smith and Mrs. Jones are appointed a committee by the Women's Temperance League to get signatures to a petition against the re establishing of saloons in their dry town. Their husbands refuse to sign it and raise an awful row.

The next day, the ladies of the committee meet in parlor "A" of the leading hotel in the town, where they can consult without interruption. Their husbands also meet at the same time to play a quiet little game and engage parlor "B" of the same hotel. The ladies order tea. The men order wine, but because it is a dry town, the wine is served in a teapot. The two bell-boys carrying the trays meet in the hall and seeing the coast clear, lay the trays down and indulge in a game of crap. Hearing someone coming, they pick up the wrong trays and take them to the rooms.

The women, thinking it is a new brand of tea, learn to like the wine and by the time the Temperance candidate arrives, they feel mighty fine and insist on singing. The husbands, who have become disgusted on finding their wine just plain tea, hear the singing and looking through the keyhole, are astonished to see their loving wives all making up to the Temperance man.

The ladies leave the hotel for a spin in the waiting automobile, with its gaily flying banners "The Women's Temperance League." They shake hands with the colored porter and drive away. While the porter is getting over his astonishment the husbands, who have entered the room lately occupied by their wives, discover that their wives have been imbibing something stronger than tea. They resolve, one and all, to sign the petition and swear off drinking themselves.

SOLAX.

SAVED BY A CAT (April 17).—Mr. Lewis, a wealthy merchant, is betrayed by one of his clerks, a member of a gang of hold-up men. The merchant is held up on his way to close a big business deal. He has with him considerable cash. When he almost reaches his destination, the gang attacks him, dope him, and take him to a tunnel, where, after they relieve him of his money, he is left until he comes to himself.

When Mr. Lewis gets back to his office he calls in the services of Detective Harper, who after a thorough investigation, finds a clue which leads him to suspect the clerk. After close watching, he shadows the clerk to the den of the criminals. The clerk, however, is on his guard and knowing that he is under surveillance, encourages the detective to enter the den of the criminals. Here, Harper is trapped. He eventually finds himself in a room closed in by automatic doors. The only outlet is a small grated window near the ceiling of the room. On the sill of this window, the detective finds a cat. Anticipating trouble, Harper scribbles a note and ties it to the collar of the cat. Soon the cat leaves and the window automatically closes airtight. After a space, Harper begins struggling, desperately trying to fight off asphyxiation. Presently he is overcome by the fumes of the gases with which the gang had filled his room.

In the meanwhile the cat strays back to her home. Her old maid mistress sees the note around her neck and brings the police to the rescue of the detective, who is found almost dead.

BILLY, THE DETECTIVE (April 19).—Billy is anxious to be a detective. He buys a book "How to Become a Detective," and studies the theories of detecting crime most assiduously. So when he finds the diary belonging to Dora Burns and sees an entry that she, Dora, is going to buy a revolver for defending herself against burglars, and a hatchet for killing Edward, Billy sees an opportunity of putting into operation the methods he had learned. He shadows Dora to her home. Dora Burns discovers him, however, and forcibly convinces him that he should skidoo.

Billy is persistent. He will not be thwarted. His head is swelled with the awful crime Dora is about to commit and so he runs to get the police. The police arrive and ask Dora for an explanation—for they find blood spots on her apron and on her brother's coat. Dora takes the police to the kitchen and show the police a bleeding rooster. Billy's career as a detective ends then and there.

CHAMPION.

BABY'S ADVENTURES (April 15).—Mr. and Mrs. Smith live in Harlem. Their six months' old baby boy is a joy to their lives. One morning the fond mother after rocking him to sleep orders the maid to put him in his crib for his morning nap. The maid hears the call of a baker's boy, with whom she is in love. She places the baby in a half filled clothes basket and runs out to meet her sweetheart. A gust of wind from the open window blows the table cloth over the basket hiding the sleeping child.

The colored woman who does the washing for them, calls in the meantime for the week's wash. Bedelia, the cook, seeing the partially filled basket, places the balance of the clothes on top of the sleeping child. The washer-woman takes the basket and departs. The maid returns, misses the basket and informs the parents, and then begins a chase for the recovery of baby. The baker's wagon is brought into service. The washer-woman takes a street car. The distracted father and the maid reach the ferry just too late to catch it. The washer-woman lives in Jersey so the chase continues.

After a series of adventures the father arrives just in time to prevent the washer-woman from dumping the contents of the basket into a huge pot of boiling water. Happy in the possession of his child the proud father starts back to Harlem and his distracted wife. While plodding wearily back to the street car he meets an acquaintance who offers him the use of his baby's buggy. On their way they pass near the Palisades. Curiosity leads them to the edge and while they stand admiring the beautiful sight, a strong wind sets the buggy agoing, and before the party turn around it is too late. The carriage with the baby has descended a sheer drop of two hundred feet. Again the baby is lucky. A friendly tree breaks the fall, leaving the baby uninjured. A long rope is secured. A man volunteers to descend and he is lowered down over the cliff to the final rescue of this adventurous baby.

A GAY DECEIVER (April 17).—Percival Smith kisses his wife affectionately good-bye and makes his departure. On the outside of his home he flirts with two fair dames and follows in their wake. He catches up with them at the park, and neglecting to proceed to his office he enters a café. He starts to flirt with a waitress and his newly made lady friends take umbrage and depart in high dungeon. He continues to pet his fair Priscilla until the manager takes him bodily and flings him into the street.

He picks himself up, adjusts his anatomy and betakes himself to pastures new. A pretty chorus girl is leaving the stage door of a theater. The gay deceiver approaches her in a mincing manner. She rebuffs him, he persists, she flaunts away, he follows fast. Around the corner they go and she tells a cop, and into this copper's brawny embrace comes rushing the gay Lothario. But the deceiver sprints away and thus escapes.

Next a janitor of buxom form comes under his observation, but when he assays to touch her, she meets him with a bucket of water. The next day at his office we find him feeding chocolates to his stenographer, whispering to her softly and printing luscious kisses on her lips. Suddenly his faithful spouse appears. In a rage she rushes home and engages her house-maid's services. An hour later, her startled husband learns over the phone that his home has been invaded by one of his own species. He rushes home and discovers a personage seated in his wife's lap. He summons a policeman and then he courageously smashes the high hat from the head of the affinity. The hat flies off and from

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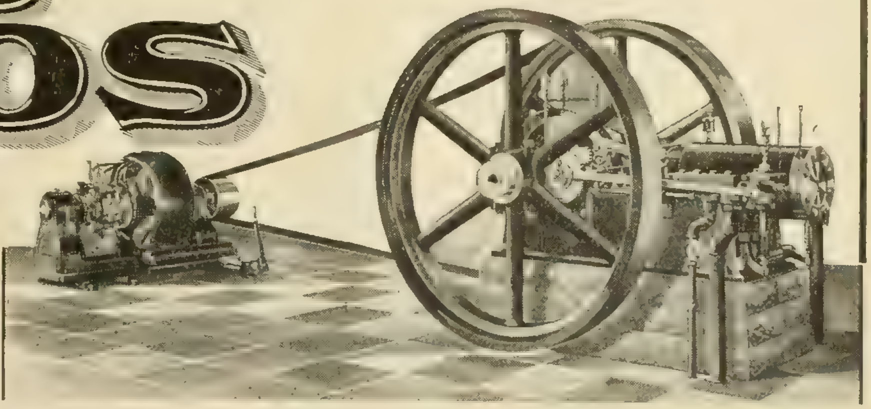

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beneath rolls a mass of hair showing the features of his maid. A feeling of revulsion comes over him and he then swears off.

BERMUDA (April 17).—A fleeting glimpse of some of its wondrous beauty and rare charm, caught by the camera, that may be justly designated, "most remarkable." Its scenic investiture is of surpassing loveliness and divinely gorgeous in atmosphere. Even the depths of the ocean are made to give up its wonders and we have brought up to our vision the finny hosts of this region in a remarkable exhibition of deep sea photography.

GAUMONT.

A BET AND ITS RESULTS (April 18).—Count and Countess d'Artois recently married. The pair is ardently in love and shower a deluge of kisses upon each other. Despite this fact, two dandies from London attempt to win the heart of the charming Countess. In order to gain their end, which, by the way, was wagered on by a bet, the two, unbeknown to each other, bribe the master of ceremonies to become waiters. Their ardent admiration results in spilling dishes down fancy gowns and over dazzling dress shirt fronts, which finally incites the indignation of all assembled with the result that the two waiter-dandies are roughly eliminated. Ever-hopeful, they seek the room of the Countess and await in the hall for her answer to their proposal. To their deep chagrin she hands out a pair of pumps assuring them that empty as they are they contain just as much love for them as does her heart. The dandies start to take out their spites on each other with the result that the remaining hotel guests join in the melee and soon disfigure the insipid countenances of the two ardent Englishmen.

DRIVEN FROM THE RANCH (April 21).—Cowboy Joe is certainly a bad tempered proposition and mighty hard to subdue when on the rampage. This particular afternoon, Joe had lost heavily at gambling and took his adverse luck out on several of his comrades. They came to blows, with the result that Joe received a discharge from his employer, who was also the sheriff of that locality. In vain did the cowboy seek other employment, but the meanness of his disposition rendered same impossible. Discouraged and disheartened, Joe is forced to spend the night on the plains with his faithful horse as his only friend. Early in the morning it so happens that the sheriff and his posse pass him in search of a notorious horse-thief. Inasmuch as they did not see him, Joe took advantage of their absence and in revenge for his dismissal stampeded the sheriff's horses. However, the daughter of the sheriff detects the sound of hoofs, learns the nature of the trouble and gallops to her father with the news. The leader and his posse then start in pursuit of Joe and are just in the act of overtaking him when he leaps from his horse onto a passing train and escapes. His daring climbing and maneuvering aboard the freight cars forms the most exciting and original picture ever produced. Baffled by his miraculous escape, a price of $200 is placed upon his head and each of the cowboys, together with the sheriff himself, vow to find the culprit dead or alive. They track to a desolate marsh when they separate to hunt him down. It falls to the lot of the sheriff to come upon him and rather than see him hang, he offers him his pistol so that he may commit suicide.

THANHOUSER.

THE BABY BRIDE (April 16).—He was the only son of a pretty young widow. Perhaps she spoiled him, but anyway she loved him dearly, for although he was under seven years old, he had many cute quaint ways, and heartily returned the affection of his mamma. Their next-door neighbor was a man the boy did not approve of. He was not married, for one thing, there were no little children in his house to play with. Besides, when he met mamma, he never had time to talk to her son. Really he was in love with the pretty young widow, but was too bashful to say so.

Then, one day, a new interest came into the boy's life. A beautiful maiden, she was three years old, moved into the house next door. She was the niece of the man, and had been left to him when brother died. The man, however, did not know much about children, and left the girl in the care of a cross old housekeeper, who did not appreciate her. It made the boy's blood boil, for he failed to understand why anyone could be anything but sweet to her. One of his few sorrows was that he did not have a little sister to play with, guide and protect, and he soon knew that the little girl next door was the very one he would have chosen had the stork deigned to consult him.

Matters finally came to a climax. He saw the wicked housekeeper brutally and fiendishly scold the wonderful creature, and he decided that something must be done, so he firmly took her away, silencing the housekeeper's objections with missiles, led the baby to his home, and told his mother that now he had a little sister.

His grief was profound when the child was taken away from him, and he could not understand why this was done, even when his mother explained to him that they had "no legal right" to the child. He did not comprehend what legal rights were, but later he learned, when he glanced at a newspaper and saw that the "legal rights" of a father were secondary to the legal rights of a husband.

Naturally there was only one thing to do—elope—and he did it. The baby did not object, she liked the boy, and anything he said was law in her eyes. So she obediently took her bonnet, trotted to a window, permitted him to help her out stealthily and hand in hand they wandered along to a convenient parsonage.

The minister listened to their troubles, he was a kindly man, then bade them wait until he could secure the necessary witnesses. Instead he telephoned the mother and she and the baby's uncle hastened to the parsonage.

The boy explained that he was marrying the baby, to provide against her being neglected and ill-treated, and declared that he would defend his "legal rights." The uncle, really a good sort, but like most unmarried men, helpless when it came to a matter of caring for children saw a way out of the difficulty. He told the boy that he could have the guardianship of the baby if—and then he looked at the pretty widow inquiringly. She blushed and hesitated then—well there was a wedding that afternoon after all, and the baby was never neglected again.

INTO THE DESERT (April 19).—An American girl and her father were traveling in the Orient, and there they were joined by the young woman's fiance. He knew the dangers of the country of old, but the girl laughed at his warnings and believed that the life and property were as safe as it is on Broadway, New York. The girl hired a dragoman, and took an excursion into the desert, despite her sweetheart's most emphatic warning.

It does not pay to disregard the advice of the well informed, as the girl soon found to her cost, for the treacherous guide led her into the midst of a band of Arabs. The chief of the clan had seen the girl roaming about the bazars, and had ordered the dragoman to lure her to his camp. After she had been made a prisoner, the chief sent a demand for a heavy ransom to her father.

The father was willing to pay, but the fiance, declaring the elder man was too feeble to make the journey, won his consent to be messenger to the desert. The Arab chief met him at the appointed place, but treacherously refused to return the girl after receiving the money. A fight followed, and the white man was left for dead on the desert sands.

Where love failed, jealousy won. The Arab's favorite wife had been detailed as guard over the American girl, and believed that her sway was disputed. Therefore she willingly listened to the girl's plea for freedom, guided her from the camp, and gave her a horse.

On her way across the desert, the girl met her American sweetheart, wounded, but still determined not to return without her. The two rode away together, were pursued, and the American had the grim satisfaction of evening scores with the Arab who had dared to cast his eyes on a woman who was far superior to him.

POWERS

HER LORD AND MASTER (?) (April 16).—Jenkins, a henpecked husband, visits a moving picture theater and in a film witnesses the successful termination of a plan by means of which another henpecked husband reduces his wife to submission. Jenkins goes home and proceeds to put the same plan into operation with his wife, but unfortunately Mrs. Jenkins fails to submit to the treatment like the wife in the picture did, and after a strenuous seance, poor Jenkins finds himself once more reduced to a pulp.

WHAT'S THE USE? (April 16).—Percy, Harold and Charlie are all desperately in love with pretty Helen and their constant thought and one object in life is to win her fair hand in spite of the efforts of the other two.

Percy seems to be the favorite until Harold's superior attractions places him first in her affections. He is in turn superseded by Charlie, who appears an easy winner, until fate itself plays him a scurvy trick and he, too, "loses out" and joins his fellow rivals in bemoaning their unhapply lot.

ETHEL'S SACRIFICE (April 20).—Chester Long and Philip Marsden are close friends in college, until Philip graduates, he being in a higher class. A year later, Chester is forced to resign his college career in order to support his widowed mother. He, however, is unable to find employment until he meets Philip, who knowing his ability in running a car, recommends him for the position of a chauffeur with the family of his fiancée, Rose Warren. Now, Rose, has a sister Ethel, who admires Chester the moment she sees him and he falls desperately in love with her.

The four young folks naturally see a great deal of each other, with the result that Philip and Rose have a big wedding and on the same night Ethel and Chester elope. Mr. Warren, Ethel father, disowns her and forbids anyone mentioning her name. The relations between the young couples, however, remain unbroken and if anything, the trouble binds the sisters closer together.

Two years later both couples have children born to them. Ethel and her baby are well and strong, but Rose's baby dies at birth and Rose herself lies at the point of death, calling for her dead baby. The doctor tells Philip that unless a substitute baby is procured, Rose will die.

Then it is that Ethel, learning of her sister's condition, offers her baby as a substitute. After the child has been taken to Rose, Ethel passes the house daily in order to obtain a view of the little one through the window. One day as she reaches the house, she sees crepe on the door—Rose is dead. The consequent sorrow softens the heart of Ethel's father and when he learns the identity of the baby, whose presence prolonged the life of Rose, he once more takes Ethel to his arms and welcomes her husband to his home.

IMP.

RESCUED BY WIRELESS (April 15).—When Grace Langdon undertook her trip of mingled adventure and pleasure to Mexico, she was unaware of the dangers that break out sporadically in that disturbed land. She and her party, however, had not been amongst the dons long before there was trouble between the Mexicans and the few Americans there. The situation was complicated by the fact that the chief of the Mexican revolutionaries fell in love with Grace. The United States consul was a friend of the girl and sought to obtain outside assistance by telegraph. In this he was frustrated by the revolutionary leader, who shot him in the leg as he was operating the telegraph wires.

The result was that Grace and her friends were captured by the revolutionaries and taken aboard a Mexican gunboat. But Grace had not neglected her fiance in San Francisco; she had wired to him. So down came the gallant fellow with all speed and as luck would have it his yacht arrived in the disturbed waters just when the plight of Grace and her friends was at its darkest. By the aid of wireless telegraphy, her fiance was enabled to communicate with the U. S. S. Ohio and make known the dangers in which the party of American citizens were placed by the threatening Mexicans.

The Ohio's men thereupon got busy and after putting the Mexican rebels to rout, released the prisoners and incidentally hastened the happy marriage of Grace Langdon and her lover.

WOMAN ALWAYS PAYS (April 18).—This story affords the renowned European actress, Asta Nielsen, an opportunity of displaying her wonderful ability as a great artist. It depicts the life of a young woman, who tiring of her husband and her life in attractive surroundings conceives a sudden admiration for a picturesque circus man. He also is attracted by her, and when he appears and demands that she cast in her lot with the circus folks, she yields and leaves her beautiful home for the wandering life of a circus.

Under the tuition of her admirer, she becomes a gifted member of the "haute ecole." The new life fascinates her. Months pass, she becomes disillusioned, for her hero, Rudolph, proves fickle; he transfers his affections to another girl of the circus. There is a quarrel between the two women and Asta and Rudolph are discharged.

Down they sink in the social scale; he becomes a dissolute ne'er do well, and she the pianist at a popular beer garden. Her husband during these months has never ceased to care for Asta and in a chance meeting persuades her to return to home and duty. She consents and while in the act of leaving, Rudolph appears and, exerting the old power over her, she remains with him.

Still the husband is undaunted, and makes yet another effort to regain his wife, but Rudolph refuses to give her up. This time, the man and woman quarrel; and in the struggle which follows, Asta stabs him to death. She is arrested and taken away to prison, whilst her helpless husband looks on.

LONESOME MISS WIGGS (April 20).—Krautzmeyer is a respectable German widower, who finds himself temporarily but seriously embarrassed. Just before leaving his office for the day, he receives word from a firm of attorneys that unless a sum of $5,000—long overdue—is paid within forty-eight hours, they will attach his property. In despair the little German wends his way homeward where he is greeted by his mother-in-law and his two children.

While looking over an evening paper he comes across an advertisement wherein a young lady advertises for a husband, stating that the lucky man is to receive a gift of $5,000 from her on the day of the wedding. Krantzmeyer sees his chance and decides to make up as a French Count. The lady sends him her photograph and he is in ecstacy over her beauty.

While on his way to meet his wife-to-be, he is waylaid by three tramps, who discover his plans and one is appointed to impersonate Krautzmeyer. The tramp now disguesed as a French Count starts out to woo the lady, but arriving at her residence is horror stricken at sight of the homely woman who is awaiting her fiance. He beats a hasty retreat, and allows Krautzmeyer to carry out his original plans, without telling him of his discovery.

Krautzmeyer's mother-in-law, meanwhile, suspects the cause of his absence and finds the newspaper clipping which tells of his plan. She follows him and arrives just as Krautzmeyer meets Miss Wiggs. He, too, is appalled by her appearance and tries to retreat, but is stopped by the tramps, who are on the scene. Miss Wiggs has given the German the $5,000 which the tramps stole, and when the mother-in-law demands that he leave with her, Miss Wiggs demands her money. How Krautzmeyer gets out of this predicament is convincingly revealed at the finale of the picture.

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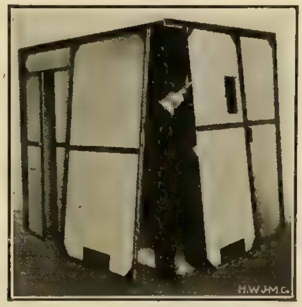

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AMERICAN.

THE COWARD (April 11).—Jack Walton feared physical punishment and could never be induced to indulge in fisticuffs. His companions branded him as a coward. But endurance comes to an end and one day, when tormented to the breaking point by a Mexican, Jack's anger flared forth and drawing his gun (of which he was not afraid) he fired, killing the Mexican instantly.

Then the very men who had driven him to it, formed the posse that was to hunt him down. They hurried to the mountains where Jack had sought refuge. High up in the mountains, the hunted man eluded them, until the pangs of hunger drove him to seek some human habitation. Approaching the sheriff's home, he sees food in preparation. He enters and holding the frightened woman at the point of his gun, compels her to set before him the repast she had prepared for her husband.

In the next room, her baby, ill and in high fever, is sleepingly fitfully. Even his unaccustomed eyes tells him that the child is dangerously ill. He volunteers to go for the doctor and hurries from the house. Around the corner of one of the outbuildings, one of the posse is waiting. As Jack dashes around the corner, the man fires, wounding him severely. Jack stumbles on and soon reaches the doctor. He urges the doctor to hurry to the bedside of the sick child and then hurries to the mountain fastnesses. The doctor by hard work soon has the child resting quietly.

When the sheriff returns from his fruitless search, he learns that his child was saved by the arrival of a stranger. Asking his wife to describe the man, she tells him that the stranger left a note for him. He opens and reads: "If you still think I'm a coward, come up to Sage Ridge and see." But the sheriff never found it convenient to follow the coward further.

THE DISTANT RELATIVE (April 15).—Marguerite and Pearl Alcott were sisters and orphans. Bob White and Charley Wells were friends and fellow-cowpunchers and, incidentally, Bob loved Marguerite and Charley had long cast amorous glances at the dainty figure of Pearl. A day came when Marguerite and Pearl, orphans, were visited by The Distant Relative, a person of much self-importance and assumed authority. She at once began a re-organization of the girl's household, maintaining self-appointed protectorate over the two girls much to the disgust of Bob and Charley. Finally the Distant Relative conceived an idea.

The result of this idea was a letter to an unscrupulous but good-looking young man who arrived shortly after and announced himself as a long lost cousin. Marguerite didn't like his looks, but Pearl soon fell victim to his city wiles, to the utter unhappiness of Charley. The bogus cousin caused corruption among the ranch-hands. They threatened a strike and it was only heroic work of Bob and Charley that prevented a general walk-out. But if he did damage to the ranch by distilling trouble among its workers, he threatened twice as much by proposing to the foolish Pearl that they run away and be married. The cousin felt himself quite confident and he and the distant relative soon laid their plans for the poor girl's undoing, hoping by the marriage to gain control of the ranch. The Distant Relative and the bogus cousin discussed it thoroughly, and the bogus cousin promised to divide the estate with his confederate.

But what happens often to confederates happened to them. Bob White, chancing to step around the veranda, overheard. He kept the matter to himself for a few days when he was suddenly electrified to discover Pearl and the bogus cousin getting into the ranch buggy with suitcase and other externals of a journey. He promptly raised the ranch with his cries, horses were mounted and the chase began. It seemed impossible to overtake them. Down hills they came in precipitous haste, but the buggy and its occupants kept steadily in advance of them. Suddenly an idea came to Bob. He stopped a passing automobile, climbed in with Marguerite and Charley and the chase was again resumed. At the outskirts of the town they overtook the flying pair. Charley received Pearl into his arms and the bogus cousin, along with the Distant Relative, were booted out of town.

REPUBLIC.

LOS ANARQUISTAS (April 16).—Gaspard has been reduced to poverty by excessive drinking. He has a friend who is in reality the leader of a band of anarchists who are plotting to overthrow the present government of a South American republic. The chief of the Secret Service chances to meet Gaspard's wife and assists her home after she had a bad fall. The friend, Renaud, arouses in Gaspard a ferocious hatred when he informs him that Gaspard's wife is in love with the government official.

Renaud persuades Gaspard to join his band of anarchists. In the meantime, the chief of the Secret Service receives word that a plot against the President has been formed. Gaspard joins the league. Renaud learns that the President is going to leave the Executive Mansion and informs his fellow conspirators.

The detective who has been following Renaud gains admittance to their rendezvous and secretly removes the explosive from the satchel which they intend to hurl at the President. The conspirators do not notice the absence of the explosive from the satchel which is taken to Gaspard, who meets Renaud at the spot where the President is supposed to pass.

In the meantime, the wife finds the note that Gaspard dropped. She decides to prevent the assassination. She comes upon the scene just as Gaspard throws what he thinks is a deadly explosive in front of the President and escort. Gaspard in terror as he realizes that the President is unharmed, runs madly away. He is pursued by the Secret Service men.

Gaspard in his endeavor to escape falls over a cliff and is dangerously injured. Realizing that death is near he confesses all and Renaud and his fellow conspirators are captured. The chief expresses his sympathy for Gaspard's wife, later his strong interest ripens into love which she returns.

A SEVERE LESSON (April 20).—Bob Morgan, a young New Yorker, is in love with Reta Dar, a society girl. Later she realizes that Bob has not enough of the world's wherewith to provide her with surroundings her nature demands, and writes him a letter breaking off the engagement. Bob leaves the city and later joins the army and his company is stationed at Flagstaff, Arizona. Five years later, the former lovers have lost track of each other. Col. Mosley, a widower with a grown-up daughter, is in command of the post where Bob is stationed. The colonel has taken a trip East and in the course of events takes unto himself a wife and after a short honeymoon returns. The couple arrive at the post a few days later; Miss Mosley does not take kindly to her step-mother.

A grand ball and reception is given in honor of the colonel and his daughter. The officers and ladies are giving a royal welcome to his wife when Bob Morgan, a young cavalry officer, enters the room. As his eyes fall on the colonel's wife, he beholds Reta, his former sweetheart. She almost faints on sight of him. The keen eyes of the colonel's daughter have, unobserved by others, noted the actions of Morgan and her step-mother and resolves to keep her eyes open. Morgan gets a chance to write on Reta's dancing card a request that she meet him alone. As the assemblage leave the room to form for the next dance, Reta drops her program, which the colonel's daughter hastily picks up. She dare not tell her father, so she confides in Lieutenant Bagley, her lover, who takes the situation in hand; Morgan, in the meantime, has persecuted Reta with his attentions. The truth dawns on Bagley that the supposed love affair is all one-sided and proceeds to dispose of him, which he does in a highly interesting manner. A happy ending is brought about by the reconciliation of step-mother and daughter and the marriage of Lieutenant Bagley to Miss Mosley.

MAJESTIC.

THE RETURN OF LIFE (April 14).—Henry Boardman has no interest in life except his law business, to which he has devoted himself so tirelessly that he has undermined his health. The realization of this comes when he faints in his office. Staggering toward his door, he draws his handkerchief from his pocket, and presses it against his face, at the same time dropping his pocket-book.

The purse is found by Tessa, a little Italian apple girl. She takes it home, resolved to send it by mail. This course meets with the approval of her parents, but not with that of Pedro, her unscrupulous lover. Tessa finds money and papers in the pocket-book and mails these. Pedro protests in vain against this incomprehensible honesty.

The next morning Boardman receives his money and papers, and resolves to visit their finder. He finds Tessa and her parents in their poor tenement home. Boardman returns home, removes his beard, assumes the garb of a working man, and returning to the tenement, rents a room from the girl's parents, they and Tessa not recognizing him. Tessa's beauty and goodness make a deep impression on him.

Tessa's father is injured and it becomes necessary for someone to undertake the support of the family. Pedro promptly repudiates this task, and Boardman steps into the breach and goes forth as a laboring man. He is seen at his work, and afterwards at dinner with the family. The admiration between himself and Tessa deepens into love and her alert mind expands under his kindly tuition. This is viewed with the deepest resentment by Pedro.

Returning from work, one day, Boardman meets his family physician, who is astounded at the change in him. He leads the doctor to his little tenement room, and tells him of the life he has been leading. The worthy doctor examines Boardman, assures him that the following of his pre-

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scription has met with success and that he can now go back to his own world, sound in body and limb.

When Boardman tells Tessa that the time for parting has come, her love for him cannot be concealed. He is overjoyed at this confirmation of his hopes, and the little Italian girl goes with him to his home as his wife to enjoy what will be a new life for her.

NOT ON THE PROGRAM (April 16).—Richard Thornley prefers Stewart Blake as a suitor for his daughter, Madge, because he is wealthy, and Madge prefers Philip Allen. When Blake asks Thornley for the girl's hand, he naturally receives a favorable answer, the father not knowing of Phil's attentions to Madge. Gilbert Thornley, the girl's brother, is attracted by Blake's mode of life, and plays poker with him, and his wealthy friends, the result being heavy losses for the boy. He applies to his father for money, which is reluctantly supplied to him. More losses and another request meets with an absolute refusal from the old gentleman and, overcome by temptation, Gilbert takes a considerable sum from his father's cash box.

Phil chooses this inauspicious time to ask Thornley's consent to a marriage with his daughter. He not only is refused, but, being found alone in the library immediately before the theft is discovered is suspected by the father of having taken the money. Thornley confides these suspicions to his son and to Blake, the latter at once realizes that Gilbert is the guilty one, but he is pleased to have suspicion fall on his favored rival. The boy, Gilbert, finds himself in a very delicate situation.

The Thornleys and their friends are indulging in amateur theatricals, and good-natured Phil undertakes to portray a burglar. In this capacity, Phil is to shoot a householder, played by the girl's father. Phil hurries to the stage, leaving his revolver in the dressing-room. Blake finds the weapon. He removes the blanks with which the revolver is loaded, substituting ball cartridges.

The stage-manager is giving final instructions, and the curtain is about to rise, and Phil to make his entrance as the burglar, when he discovers that he has forgotten his pistol. The elder Thornley agrees to get it, runs to the dressing-room, and as he picks up the weapon, discovers that it is loaded to kill. He is about to rush out and denounce Phil, when a better method occurs to him. He takes out the ball cartridges and puts back the blanks.

The play proceeds, the time for the shooting comes, and Thornley falls, feigning to be mortally wounded. Blake at once dashes out on the stage, and accuses Phil of having planned the old gentleman's murder. The supposed victim rises, faces Blake, and demands to know how he was aware that the revolver was loaded, drawing the ball cartridges from his pocket, and displaying them to the bewildered man, whose guilt is only too apparent. Gilbert's conscience awakens, and he confesses to his father that he was the guilty one, and is granted forgiveness. Thornley withdraws his objections to the union of Madge and Phil.

REX.

A TANGLED WEB (April 11).—It was only a little flirtation, a little break in the gray monotony of her steady, settled life. She loved her dusband, but she was a wee bit tired of the white lilies and the innocent violets, and her woman's heart hungered for the blood-red rose just a little way beyond the narrow path. So she plucked the sweet, tragic blossom, and she gave it her lips, and found it was a weed. Man is a destructive animal, and he was just a man; so he did not pursue the blossoms torn and crushed and cast by his kind on the highway, but sought the buds just opening into light and life. It was only a little flirtation—you must never forget that. For the smile and the guile of him, she coquetted with disaster; for the lie that lies in a traitor's eyes she bartered a little of her soul. He was suave and she was simple.

She wrote him a note, "Meet me on the beach to-night." That night the woman sat in her room, and a thought visited her mind, the thought that she had done a wrong. A bright, lone star glimmered in the skies above, gleamed and glittered like the eye of God, seeking her soul and searching its secret. It warmed and warned her—and she was saved.

We have said "he was just a man," but we will amend the statement, because he was not entirely. So he wrote her, telling her that money alone would be the price of his silence, and that unless a certain amount were paid him at once he would disclose the secret. She loved her husband, you recall; and she wanted her husband's love. So she gave the money. And again the demand was made, and again it was met. And yet again he asked, and she had none to give. So she sent a companion her necklace, asking her to pawn it and give the vulture the proceeds.

Her husband's fortune was suddenly swept away, and to save himself he asked for her jewels. In self-defense she told him they had been stolen, and the detectives he employed traced them to the other woman. The wife was really a good woman, so to save the friend from paying the penalty for a crime she did not commit, she confessed all. And the rest of the story was told in their kiss!

THE SEAL OF TIME (April 14).—With the frozen desert all about them, under the chill Northern skies, a vast stretch of sombre gray, they plighted their troth. He had left the wilderness of mortar and steel with its lights and sights and tears and sneers to come to this land of night, with its cold and gold, to cut through the white for the yellow beneath. And the girl, brave in her hope that his would be realized, had come with him.

His goal was gold; and he took the trail. For days he searched it, and found only despair. Then —broke his leg. An old Indian found him, alone and suffering, and took him to his hut. For days he nursed the injured limb, and for weeks the wanderer loitered in the camp of the Indian. Never a word reached the girl. Then she received a letter from home, advising her that she had inherited a large fortune, and that she must return at once to complete the legal requirements for acquiring it.

She left; left also a note at the little inn telling her absent lover where and why she had gone. But fate caused the inn-keeper to transfer his property to another; so that when the man returned after the weary months he was told she had left, but had left no word, nor message. He wooed forgetfulness. He did the menial labor about the saloon for another drop of the miserable, happy poison, and once, while the proprietor was not looking, he tried to steal a bottle. But he was detected, and in the fury of the other's rage he hurled an old tea-pot at him; the object crashed to the ground, and a slip of paper rolled out, the paper that contained the knowledge and the truth.

He borrowed the money to return to the city. She had sent for him and searched for him, and destiny had made her think he had forgotten, so she promised another. He came to the house, peeped in through the window, saw her and another. Slowly he turned, slowly he walked away, to face the morrow's years and tears.

Among the Exhibitors

San Francisco, Cal.—Arch. G. Albert Lansburgh, is preparing plans for a new theater building for this city, to cost $400,000.

St. Louis, Mo.—The De Baliviere Investment Co. has plans for a new theater to be erected at De Baliviere and De Giverville Avenues.

Sheridan, Wyo.—The Sheridan Opera House Co. has been organized and will construct a new theater.

Pueblo, Colo.—A new theater is to be built on Main Street, and will be called the Empress. Seating capacity 1,200. G. M. Morris will be manager.

Mishicot, Wis.—Earl Stoneman is president, Arthur Holst secretary, and Ray Scheuer manager, of a company organized here to establish a moving picture theater.

Brighton, Ia.—Dayton & Dencker are preparing to open a moving picture show in the Woodford Building.

Grand Junction, Colo.—Plans have been prepared for a new opera house to cost $50,000. Will be erected at 6th and Main Streets.

San Francisco, Cal.—Architects Cunningham & Politeo are completing plans for the erection of a new $125,000 opera house here at Market and 7th.

Newport, Ohio.—Cincinnati capitalists are planning the erection of a new theater at 11th and Brighton Streets.

Laporte, Ind.—The Hoffman Construction Co. of South Bend, have commenced work on the new Princess Theater to be erected at 519 Main Street.

Lansing, Mich.—The Broadway Theater Co., capital $100,000.

Troy, N. Y.—The Trojan Amusement Co. will make alterations to the building at 44 Third Street, and convert same into a moving picture show.

St. Louis, Mo.—Sol. S. Renco has leased the room at 506 Chestnut Street, for a moving picture theater and will spend $10,000 on remodeling.

Yonkers, N. Y.—Pauline Hall will build a theater of her own here.

San Barnardino, Cal.—Local capitalists are preparing to construct a new $70,000 theater here. John E. Ward is backing the project.

Cedar Rapids, Ia.—R. H. Fisher and John Klepac, contractors, have commenced work on a new moving picture theater to be erected at 1124 South Third Street.

Pueblo, Colo.—G. M. Morris has completed arrangements for a new theater here.

Philadelphia, Pa.—P. J. Carberry is figuring on an addition to the moving picture theater at 5206-08 Market Street, for the Grand Amusement Co.

Cincinnati, Ohio.—Estimates are being received by Architects Rapp, Zettle & Rapp, for the erection of the Empire Moving Picture Theater, to be erected at 1523-25 Vine Street, by the Empire Theater Co.

Savannah, Ga.—T. W. Leftwich of St. Joseph, has purchased the Elite Theater.

Desart, N. Dak.—The Metropolitan Stock Co., Capital $1,500. F. N. Ross, F. C. Bansan & E. W. Johnson.

Lakeland, Fla.—Lakeland Auditorium Association. capital $20,000. H. D. Bassett, Dr. F. S. Smith and L. M. Futch.

St. Petersburg, Fla.—Geo. S. Gandy awarded contract to Frank E. Estes to erect theater at a cost of $80,000. Plans by Bonniwell & Sons, St. Petersburg, Fla.

Fitzgerald, Ga.—H. A. Burkhart has plans and awarded contract to J. D. Wash to erect opera house. Seating capacity 1,000.

Troy, N. Y.—The Troy Amusement Co. will establish a new theater here.

Lexington, Ky.—Colonial Amusement Co. will erect theater to cost $7,000. Plans by Rowe & Janani. Contract awarded Minter & Son, Paris, Ky.

Oklahoma City, Okla.—A theater with a seating capacity of 1,500, will be erected by the American Association Amusement Co.

Los Angeles, Cal.—Plans for a new $50,000 theater have been completed by Architect A. Lawrence Valk. Theater being built for John Wagner at Central Avenue, near Jefferson.

Philadelphia, Pa.—Mellodew & Rudolph will erect one-story theater at Ridge Avenue and Lauriston Street, at a cost of $2,800.

Brooklyn, N. Y.—Plans are being prepared by Shampau & Shampau for a new theater to be erected at Grand Street and Graham Avenue. Owners are Goodman & Mandel.

Centrailia, Wash.—A new $40,000 theater building is to be erected here. Plans are being prepared.

Paragould, Ark.—The Palace Theater Co. of Chicago, contemplates the erection of a theater here.

Wall Lake, Ia.—Stock has been sold for the erection of a new opera house here.

Bridgeport, Conn.—Ground has been broken for the new Vaudeville theater to be called the New Poli, to be erected at Main and Congress Streets by Sylvester Z. Poli.

Chicago, Ill.—M. Grashin will erect a one-story theater at 3747 W. Chicago Avenue, at a cost of $40,000.

Baltimore, Md.—A one-story moving picture theater will be erected at 617-19 N. Duncan Place by Nicholas Ertel.

Philadelphia, Pa.—Plans are being prepared for a one-story moving picture theater at Hunting Park and Germantown Avenues for J. Janke and T. J. Mooney, at a cost of $50,000. Seating capacity 1,500.

Hudson, Ia.—There is a movement on foot to establish a new $8,000 opera house here. Prof. Workman. Rev. Bigelow and G. T. Harover are interested.

Galena, Ill.—A. E. Long, and Chas. H. Secure have leased the Daviess ball room in the Linenfelser Building, on Main Street, and will remodel for a vaudeville theater.

Toledo, Ohio.—Plans have been received for the new opera house, and C. W. Ennis has the contract to erect the same.

Rockville, Ind.—Rockville Opera House Co. Capital $16,000. F. H. Nichols, A. T. Brockway and H. Maxwell.

Jamestown, N. Dak.—The Orpheum Theater here has been sold to A. J. Kavanaugh, who owns the Grand Vaudeville Theater at Grand Forks.

Baltimore, Md.—Frederick W. Schanze will erect a moving picture theater at Pennsylvania and North Avenues, to cost $25,000.

Chicago, Ill.—Roncolli Bros. will erect a new theater at 2407 W. Chicago Ave., at a cost of $10,000.

Patterson, La.—The Patterson Opera House and Realty Co. will soon erect an opera house here.

Crystal Falls, Mich.—The electors of the city voted favorably on the plan to bond for $40,000, for the purpose of building a city hall and opera house.

Los Angeles, Cal.—The Globe Amusement Co. has commenced the erection of a $50,000 moving picture theater, with a seating capacity of 1,000. Will be erected at Central Avenue and Jefferson Street. H. W. Nixon is general manager.

Albany, N. Y.—The Third Presbyterian church at Clinton Square and Clinton Avenue, which was sold to J. B. Lyon, will be converted into a moving picture theater.

Cincinnati, Ohio.—A motion picture house will be erected at Ninth Avenue and Baymiller Streets. Seating capacity 3,000.

Lima, Ohio.—Empire Moving Picture Co. Capital $10,000. H. B. Hoffman and others have incorporated.

Chicago, Ill.—Marks, Goodman & Marks will erect a one-story theater at 1609-11 W. 12th Street, at a cost of $20,000.

Rockville, Ind.—Edgar Jerome of Rockville, has been awarded the contract for the erection of the new Rockville Theater, which will cost $12,000. Theater will be located on East Ohio Street.

Clinton, Ill.—G. W. Myers of Los Angeles, will return to this city and erect and conduct a new theater at North Madison and East Main Streets.

Lindsay, Cal.—The Consolidated Amusement Co. will erect a new moving picture theater on Main Street, at a cost of $30,000. Seating capacity 2,500.

New York, N. Y.—Plans are on foot for the building of a woman's theater here. Among those interested are: Miss Anne Morgan, Mrs. Fiske and Miss Elizabeth Marbury.

Anaconda, Mont.—R. B. Peckham has purchased the building at 207 Main Street, and will establish a moving picture theater there.

Millville, N. J.—Ground will shortly be broken for a new theater here.

Ringsted, Ia.—Bids are being asked for the erection of the proposed opera house here.

Montgomery, Ala.—A two-story theater will be erected here by E. B. Maultsby.

Seattle, Wash.—A. T. Drake, O. A. Bilodeau and E. J. Drake, Jr., have purchased the Yesler Theater, and will remodel same.

Wapello, Ia.—J. E. McCray will conduct the Princess Theater here.

Detroit, Mich.—David Stott has let the excavation work for his new theater building on Broadway near Gratiot Avenue, to Jos. M. Hughes.

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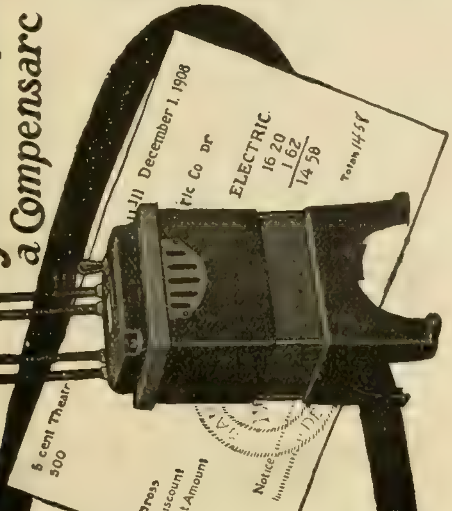

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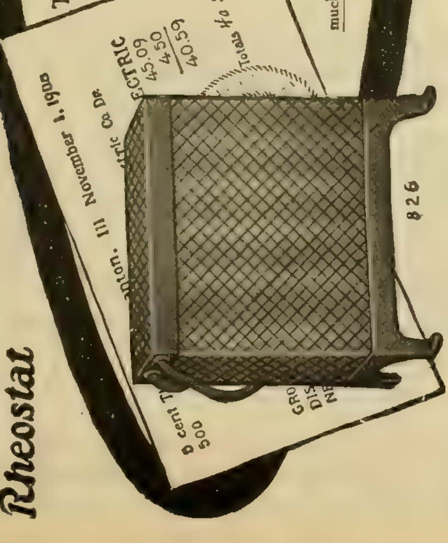

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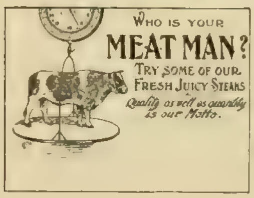

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Mar. 21—The Tramp's Gratitude (Dr.) ....
Mar. 25—Fidelity (Dr.)..........................1000
Mar. 28—Winter Sports and Pastimes of Coronado Beach (Sporting)..............1000
April 1—The Maid and the Man (Dr.)........1000
April 4—The Agitator (Dr.) 1000
April 8—Checkmate (Dr.) 750
April 8—Ranchman's Marathon (Com.) 250
April 11—The Coward (Dr.)......................1000
April 15—The Distant Relative (Dr.)...........1000

CHAMPION.

Mar. 25—A Night's Adventure (Com.)........ 950
Mar. 27—Thou Shalt Not (?) (Com.).......... 950
Apr. 1—Kid Canfield (2 reels) (Dr.)..........2000
Apr. 3—The Divorce Cure (Dr.)................ 950
April 8—A Caricature of a Face (Com.)......
April 8—The Blue Mountain Buffaloes (Animal)
April 10—Salvation Sue (Dr.) 950
April 15—Baby's Adventures (Com.)........... 950
April 17—A Gay Deceiver (Com.)..............
April 17—Bermuda (Sc.) ....

COMET.

Jan. 12—The Widow (Com.-Dr.)..............
Jan. 15—The Braid (Dr.).......................
Jan. 19—Thirty Days (Com.)...................

ECLAIR.

Mar. 26—A Living Memory (Dr.)..............
Mar. 28—Brooms and Dustpans (Com.)........
Mar. 31—On the Eve of Austerlitz (Dr.)........
Apr. 2—The Letter With the Black Seals (Dr.)
Apr. 4—White Aprons (Com.)..................
Apr. 7—The Masher Outwitted (Com.)........
April 7—The Land of Darkness (Dr.)..........
April 9—Little Hands (Dr.) ....
April 11—A Lucky Holdup (Com.)..............
April 14—Tunisian Fisheries (Edu.)............
April 14—A Gypsy's Heart (Com. Dr.)..........
April 16—A Son's Ingratitude (Dr.)............
April 18—Oh! You Ragtime (Com.) ....
April 21 A Generous Pardon (Dr.) ....
April 21—Portuguese Dancers (Dance)..........

GREAT NORTHERN.

Mar. 9—For Her Sake (Dr.).....................
Mar. 16—Capriciousness of Love (Com.).......
Mar. 23—A Narrow Escape (Com.)............
Mar. 23—Unlucky Mike (Com.)..............
Mar. 30—Young Womans' Protective Society (Com.) ....
April 6—During the Carnivals (Com.)........
April 13—Joke on Henpeck (Com.)...... ......
April 13—Glimpses of Southern France (Sc.)....
April 20—Those Eyes (Dr.)..................

GAUMONT.

Mar. 26—He Who Laughs Last, Laughs Best (Com.) ....
Mar. 26—Jimmie and His Donkey (Com.)......
Mar. 30—The Village Idiot's Gratitude (Dr.)...
Apr. 2—Calino as Mason (Com.)..............
Apr. 2—Annt Aurora (Com.)..................
Apr. 6—The Margrave's Daughter (Dr.).......
April 11—Jimmie Capitulates (Com.) ....
April 11—A Victim of Circumstances (Com.)..
April 14—Prairie on Fire (Dr.)................
April 18—Bet and Its Results (Com.).........
April 21—Driven From the Ranch (Dr.).......

IMP.

Mar. 25—The Romance of an Old Maid (Dr.)..1000
Mar. 28—Tempted But True (Dr.).............1000
Mar. 30—The Baby (Com. & Edu.)............ 400
Mar. 30—Squnk City Fire Company (Com.).... 600
Apr. 1—Where Paths Meet (Dr.)............1000
Apr. 4—The Dove and the Serpent (Dr.)......1000
Apr. 6—The Chef's Downfall (Com.).......... 600
Apr. 6—A Change of Stripes (Com.-Dr.)...... 400
April 8—Bradhurst Field Club Four-Mile Run (Athletic) 400
April 8—The Section Foreman (Dr.).......... 600
April 11—False to Both (Com.)...............1000
April 13—A Leap for Love (Dr.).............. 500
April 13—Mr. Smith. Barber (Com.).......... 500
April 15—Rescued By Wireless (Dr.)..........1000
April 18—Woman Always Pays (Dr.)..........1000
April 20—Lonesome Miss Wiggs (Com.)........ 600
April 20—Scenic Wonders of Yellowstone Park (Scenic) 400

LUX.

Mar. 8—A Rough Sea (Scenic)................ 223
Mar. 15—Bill Has His Own Back (Com.).... 495
Mar. 15—Arabella Joins the S. P. C. A. (Com.) 449
Mar. 22—Arabella Becomes an Heiress (Com.).. 708
Mar. 22—In the Bay of Biscay (Scenic)...... 252
Mar. 29—Oh! Listen to the Band! (Com.)...... 380
Mar. 29—Bill Becomes a Favorite With the Ladies (Com.) 504
April 5—Bill Mentally Deranged (Com.)..... 478
April 5—An Enjoyable Ride (Com.).......... 426
April 12—The Miner's Claim (W. Dr.)........ 960

BISON.

(N. Y. M. P. CO.)

Jan. 30—Love and Jealonsy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus...................
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.)...................
Mar. 22—Blazing the Trail (Dr.)...............
Mar. 29—The Crisis (Dr.)......................

AMBROSIO.

Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.)........
Feb. 28—Tweedledum's New Year's Gift (Com.)
Mar. 6—Duchess' Lady Companion............
Mar. 13—Thomas Chatterton (Dr.).............
Mar. 20—Convict No. 75 (Dr.)................
Mar. 27—Photographs $5.000 Each (Com.)....
April 3—A Mother's Love (Dr.)...............
April 3—A Dancing Fit (Com.)...............
April 10—The Wedding Dress (Dr.)...........

ITALA.

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Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorate (Com.)...............
Feb. 8—The Ascent of the Matterhorn........
Feb. 8—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

NESTOR.

Mar. 23—Santa Fe (Scenic) ....
Mar. 25—Romance of a Gambler (Dr.)........
Mar. 27—Across the Sierras (W. Dr.)..........
Mar. 30—The Bachelor and the Baby (Com.)..
Apr. 1—The Heart of a Tramp (Dr.).........
Apr. 3—Two Men and the Law (W. Dr.)......
Apr. 6—The Cub Reporter's Big Scoop (Com.)
April 8—The Torn Letter (Dr.)...............
April 10—The Renegade (W. Dr.)............
April 13—In Dry Territory (Com.)............
April 15—A Pair of Baby Shoes (Dr.)..........
April 17—Her Indian Hero (W. Dr.)..........
April 20—The Love Trail (Com.).............

POWERS.

Mar. 19—Tender Hearted Mike (Com.-Dr.)......
Mar. 19—Scenes of Richmond (Scenic)..........
Mar. 23—Her First Assignment (Com.)........
Mar. 26—His Daughter's Loyalty (Dr.)........
Mar. 30—Who's Who? (Com.).................
Apr. 2—The Joy Ride (Com.)................
Apr. 6—The New Village Doctor (Com.).......
Apr. 6—Mexican Border Defenders (Military)
April 9—Meeting His Match (Com.).........
April 13—The Ways of Men (Dr.).............
April 16—Her Lord and Master (?) (Com.).....
April 16—What's the Use? (Com.)............
April 20—Ethel's Sacrifice (Dr.)..............

RELIANCE.

Mar. 6—The Yeggman (Dr.)..................
Mar. 9—The Better Man (Dr.)...............
Mar. 13—The Ruling Passion (Dr.)............
Mar. 16—Bedelia's "At Home" (Com.-Dr.).....
Mar. 20—Hide and Seek (Dr.)................
Mar. 23—Jealousy (Dr.) ....
Mar. 23—Up From the Primitive (Edu.)......
Mar. 27—A Tragic Experiment (Dr.)..........
Mar. 30—Fur Smugglers (Dr.)................
April 3—Birthday Present (Dr.) ....
April 3—Raising Alligators (Ind.) ....
April 6—Mother (Dr.) ....
April 10—When the Heart Calls (Dr.)..........
April 13—An Opportune Burglar (Com.).......
April 17—A Question of Evidence (Dr.)........

REPUBLIC.

Mar. 16—The Scar (Dr.)........................
Mar. 19—A New Lease on Life (Dr.)...........
Mar. 23—The Face at the Window (Dr.).......
Mar. 26—An Ex-convict's Ordeal (Dr.)........
Mar. 30—Life or Gold (Dr.)...................
Apr. 2—Two Women (Dr.)....................
Apr. 6—A Dual Personality (Dr.).............
April 9—Cure for Stage Fever (Dr.)..........
April 13—A Tragic Moment (Dr.)............
April 16—Los Anarquistas (Dr.)..............
April 20—A Severe Lesson (Dr.)..............

REX.

Feb. 29—The Final Pardon (Dr.)..............
Mar. 3—Through Flaming Gates (Dr.).........
Mar. 7—Making Heroes (Vocational)..........
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.)..............
Mar. 17—In Payment Full (Dr.)...............
Mar. 21—The Price of Money (Dr.)............
Mar. 24—The Strength of the Weak (Dr.)......
Mar. 28—Love's Four Stone Walls (Dr.)......
Mar. 31—The Light on the Way (Dr.)........
April 4—Modern Slaves (Dr.) ....
April 7—The Unending Love (Dr.)...........
April 11—A Tangled Web (Dr.)................
April 14—The Seal of Time (Dr.).............

SOLAX.

Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.).............
Mar. 15—Falling Leaves (Com.)...............
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)................
Mar. 20—Count Henri, the Hunter (Com.)....
Mar. 22—The Child of the Tenements (Dr.)......
Mar. 27—Billy's Shoes (Com.)................
Mar. 29—Handle With Care (Com.)...........
Apr. 3—The Witch's Necklace (Dr.).........
Apr. 5—Billy's Tronblesome Grip (Com.)......
April 10—The Detective's Dog (Com. Dr.)....
April 12—Billy's Nurse (Com.) ....
April 17—Saved by a Cat (Dr.)................
April 19—Billy the Detective (Com.)..........

THANHOUSER.

Mar. 1—The Arab's Bride (Dr.)...............
Mar. 5—Extravagance (Dr.)...................
Mar. 8—His Great Uncle's Spirit (Dr.)........
Mar. 12—Flying to Fortune (Dr.)..............
Mar. 15—The Poacher (Dr.)...................
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)..............
Mar. 29—My Baby's Voice (Dr.)..............
Apr. 2—The Star of the Side Show (Dr.)......
Apr. 5—The Girl of the Grove (Dr.).. ......
April 9—A Love of Long Ago (Dr.)..........
April 12—An Easy Mark (Dr.)................
April 16—The Baby Bride (Dr.)..............
April 19—Into the Desert (Dr.)...............

MISCELLANEOUS.

MAJESTIC.

Mar. 10—The Closed Bible (Dr.)..............
Mar. 12—The Unwilling Bigamist (Com.)......
Mar. 17—The Better Influence (Dr.)...........
Mar. 19—Leap Year (Dr.).......................
Mar. 24—The Eternal Masculine (Com.)......
Mar. 26—Opportunity (Dr.) ....
Mar. 31—The Lighted Candle (Dr.)............
Mar. 31—The Lighted Candle (Dr.)............
Apr. 2—Keep Quiet (Com.)...................
April 7—A Dangerous Model (Dr.)............
April 9—A Warrior Bold (Com.)..............
April 14—The Return of Life (Dr.)............
April 16—Not on the Programme (Dr.)........

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Mar. 7—A String of Pearls (Dr.)............
Mar. 11—A Spanish Dilemma (Com.)............
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.)............
Mar. 18—The Root of Evil (Dr.)............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.)............
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)
Mar. 28—The Girl and Her Trust (Dr.).......
Apr. 1—Oh, Those Eyes (Com.)............
Apr. 1—Those Hicksville Boys (Com.)......
Apr. 4—The Punishment (Dr.)............
April 8—Fate's Interception (Dr.)............
April 11—Their First Kidnapping Case (Com.).
April 11—Help! Help! (Com.) ....
April 15—The Female of the Species (Dr ..
April 18—Just Like a Woman (Dr.)............

CINES.
(G. Kleine.)

Mar. 9—The Moorish Bride (Dr.)............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.)............
Mar. 16—Zoological Gardens in Rome (Sc.)....
Mar. 19—Father's Toothache (Com.)............
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)............
Mar. 26—Reunited (Dr.) ....
Mar. 26—Pisa, Italy (Scenic)............
Mar. 30—A Christian Slave (Dr.)............
Apr. 2—Naming the Baby (Com.)..........
Apr. 2—Assissi, Italy (Sc.)............
Apr. 6—Love and Hypnotism (Dr.)..........1000
April 9—The Brigand (Dr.) ....
April 13—Madame Roland (Hist. Dr.).........
April 16—How they Lost Out (Com.)..........
April 20—Queen Elizabeth's Ring (Dr.)........

EDISON.

Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.)..............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460
Mar. 12—The Baby (Com.)..............1000
Mar. 13—Her Polished Family (Com.).........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.)..............1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400
Mar. 26—The Lighthouse Keeper's Daughter (Dr.) 1000
Mar. 27—Percival Chubbs and the Widow (Com.) 1000
Mar. 29—How Washington Crossed the Delaware (Hist.-Dr.)..............1000
Mar. 30—A Funeral that Flashed in the Pan (Com.) 1000
Apr. 2—The Mine on the Yukon (Dr.)......1000
Apr. 3—Two Knights in a Barroom (Com.)..1000
Apr. 5—Charlie's Reform (Dr.)..............1000
Apr. 6—Rowdy and His New Pal (Com.-Dr... 675
Apr. 6—Dr. Brompton Watt's Age Adjuster (Com.) 325
April 9—The Spanish Cavalier (Dr.)..........1000
April 10—Is He Eligible (Com.)..............1000
April 12—Church and Country (Dr.).......... 990
April 13—Winnie's Dance (Com.) 1000
April 16—The Insurgent Senator (Dr.).........1000
April 17—The Dumb Wooing (Com.) 1000
April 19—The Boss of Lumber Camp No. 4 (Dr.) 985
April 20—Dream Dances (Dance) 400 ft... ....
April 20—How Patrick's Eyes Were Opened (Com.) 600

ESSANAY.

Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.)............
Mar. 9—A Romance of the West (Dr.).......1000
Mar. 12—The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.).........1000
Mar. 15—The Madman (Dr.)..............1000
Mar. 16—The Bandit's Child (Dr.)..............1000
Mar. 19—Out of the Depths (Dr.)..............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)..........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Mar. 30—An Arizona Escapade (Dr.)..........1000
Apr. 2—Cured (Com.)..............1000
Apr. 4—A Lucky Mix (Com.)..............1000
Apr. 5—Teaching a Liar a Lesson (Com.)..1000
Apr. 6—A Road Agent's Love (Dr.)..........1000
April 9—Broncho Billy and the Girl (Dr.)....1000
April 11—All in the Family (Com. Dr.)........1000
April 12—Lonesome Robert (Dr.) 1000
April 13—Under Mexican Skies (Dr.)..........1000
April 16—The Clue (Dr.)..............1000
April 18—Sam Simpkins, Sleuth (Com.)........1000
April 19—The Rivals (Dr.)..............1000
April 20—The Cattle King's Daughter (Dr.)....1000

KALEM.

Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)............1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
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PATHE.

Mar. 8—Small Trades in Havana (Ind.)......
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Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fire Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Mar. 14—When Duty Calls (Am.-Dr.)..........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.)..........
Mar. 21—The Wrong Bride (Dr.)............
Mar. 23—The Rival Constables (Com.)..........
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fore Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Apr. 1—Pathe's Weekly No. 14, 1912 (Topical)
Apr. 3—Tiger's Claws (Dr.)............
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 6—The Sins of the Father (Dr.)........
April 8—Pathe's Weekly No. 15—1912 (Top.)
April 10—The Torn Note (Am. Dr.)..........
April 11—The Girl Sheriff (Dr.)............
April 13—Unwelcome Love (Dr.) ....
April 15—Pathe's Weekly No. 16, 1912 (Top.)
April. 17—Easy Marks (Com.)............
April 17—Training Fighting Cocks in Cuba (Sporting) ....
April 18—The Fishermaid's Love Story (Dr.)..

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Mar. 12—The Poison Cup (Dr.)............
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Mar. 13—Daix and His Dog (Acrobatic)........
Mar. 15—The Coin of Fate (Dr.)............
Mar. 19—The Dog Detective (Dr.)............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)............
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....
Mar. 26—Radgrune (Dr.)............
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Apr. 5—The Cardinal's Gift (Dr.)............
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April 12—Abraham's Sacrifice (Biblical) ......
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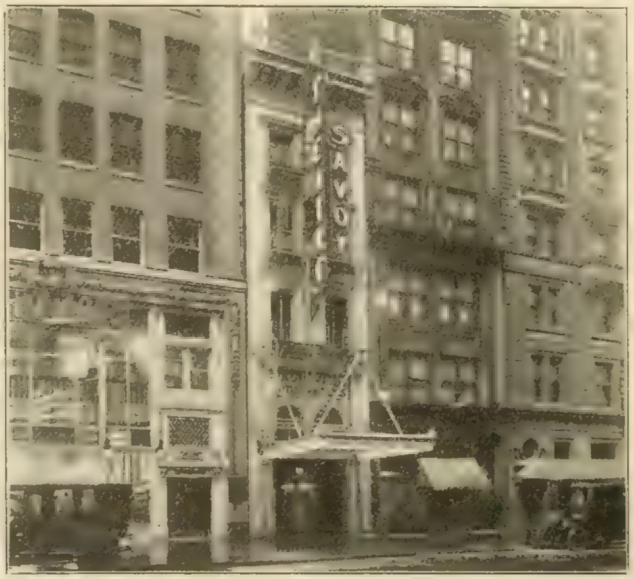

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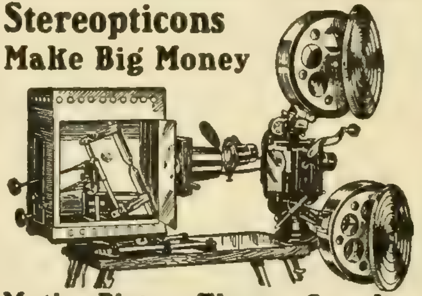

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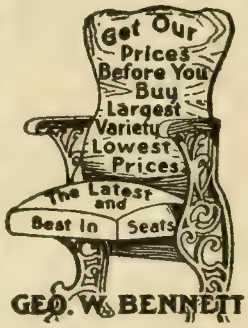
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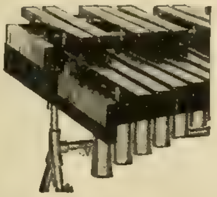

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is now on sale, and the demand from exhibitors all over the country for copies of our latest edition is simply tremendous. In less than a week, at the present rate, we'll be SOLD OUT again, just like we were in March. Have you got YOUR supply? If not, write NOW. Boost the Independent's and your own business by selling the PHOTOPLAY MAGAZINE every month. APRIL NUMBER now on sale.

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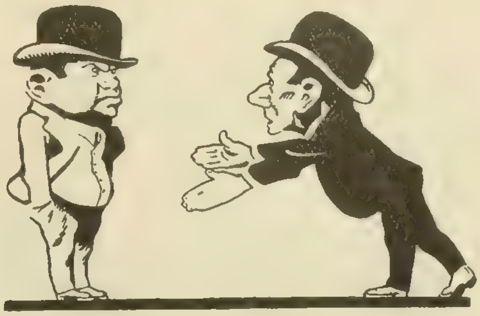

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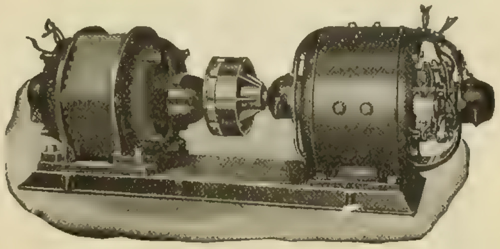

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Are made for either alternating or direct current circuit and for changing A. C. to D. C.

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And To Improve Your Light 50% Over Use on Rheostat.

Over 2,000 in use for A. C. as well as D. C., and my Mercury Arc Rectifier and A. C. to D. C. Economizers are the goods for those who want D. C. at the arc on A. C. circuits.

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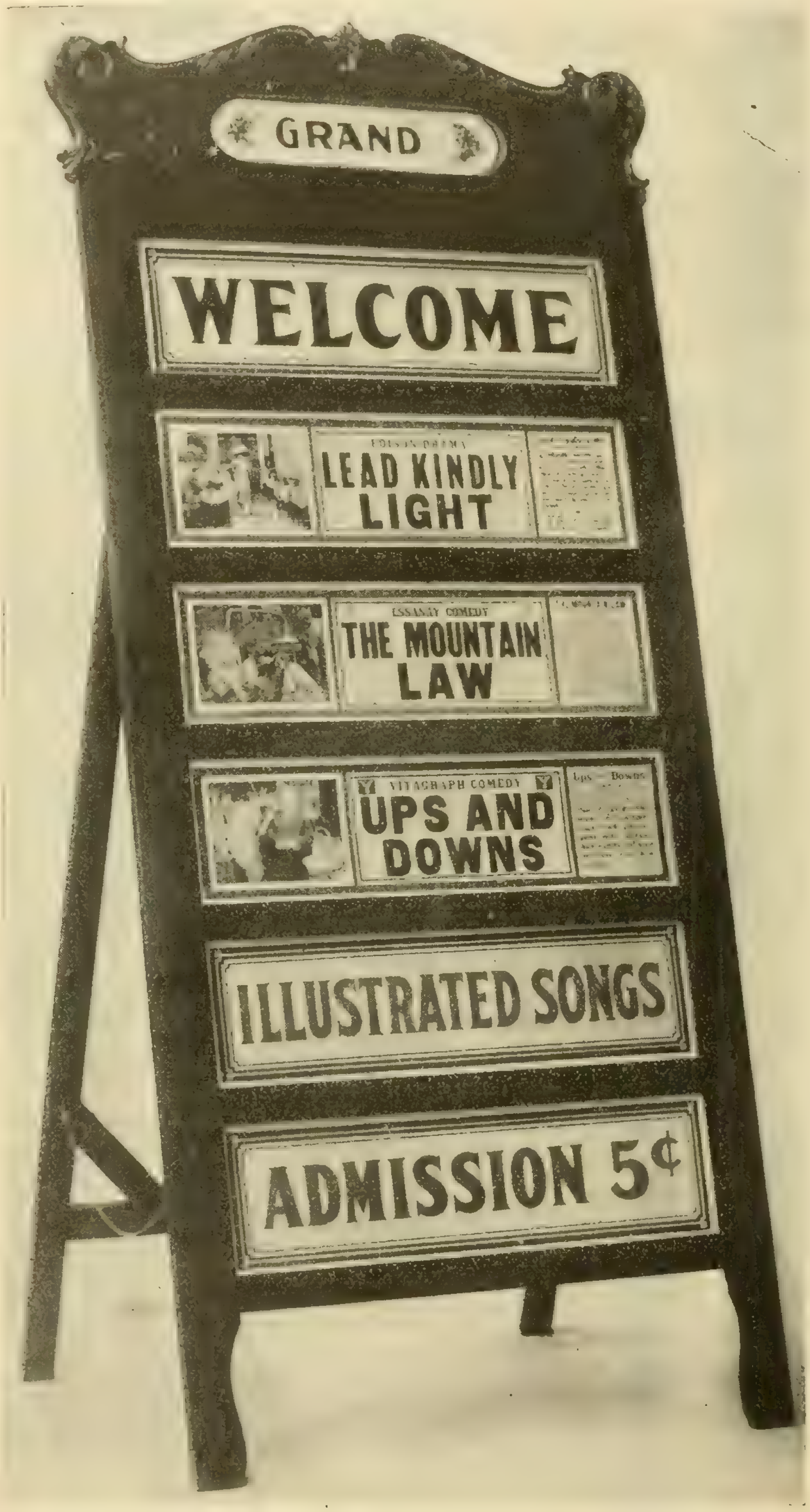
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THE GHOST OF SULPHUR MOUNTAIN

Bob, a young Easterner, injured upon his arrival in the West, is befriended by Joe, a miner, and taken to the latter's home to recuperate. Joe's wife, Mary, is sympathetic and Joe, realizing Bob's attractiveness, mistakes his wife's tenderness for love for the Easterner, and decides to put himself out of their way. He causes an explosion that makes it appear that he has been killed, then hermits himself. Mary is heartbroken. Six months later miners see him and flee fearing him a ghost. A search party, headed by the Easterner, finds him and persuades him to return home, where he finds, besides a true wife, the greatest of all surprises awaiting him.

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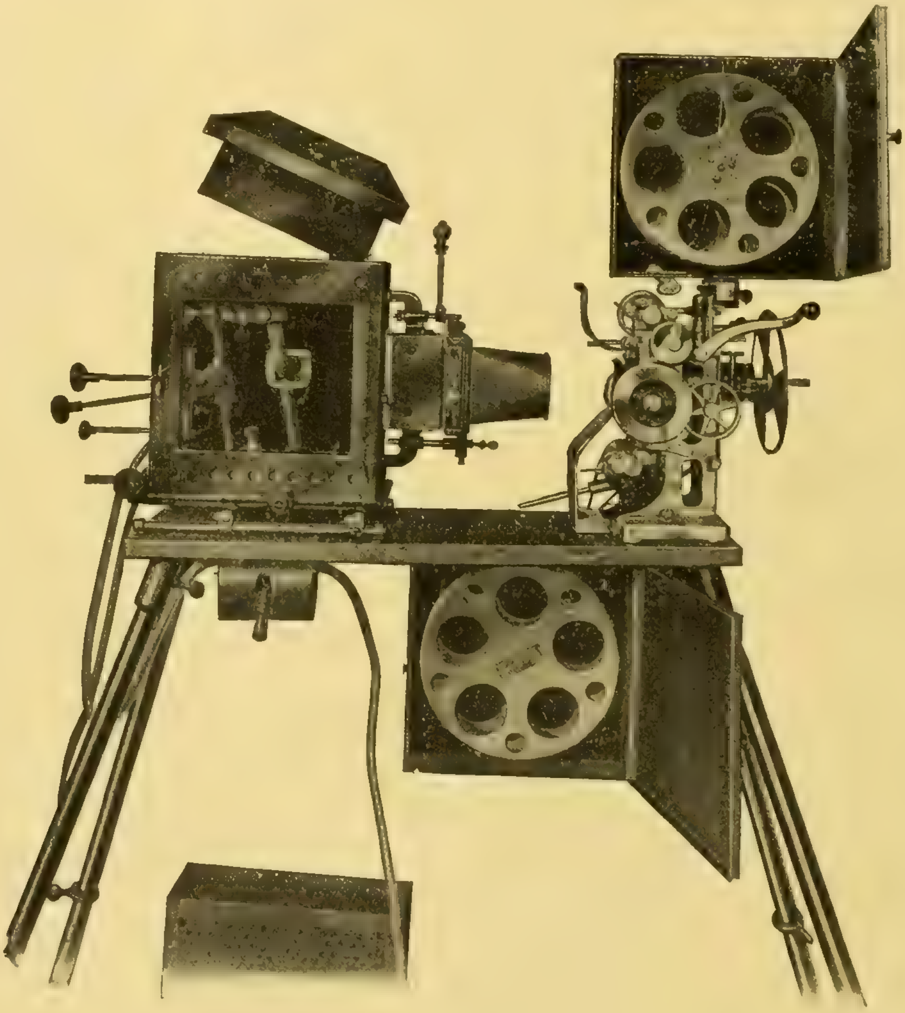

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MOVING PICTURE WORLD

THE FILM INDEX

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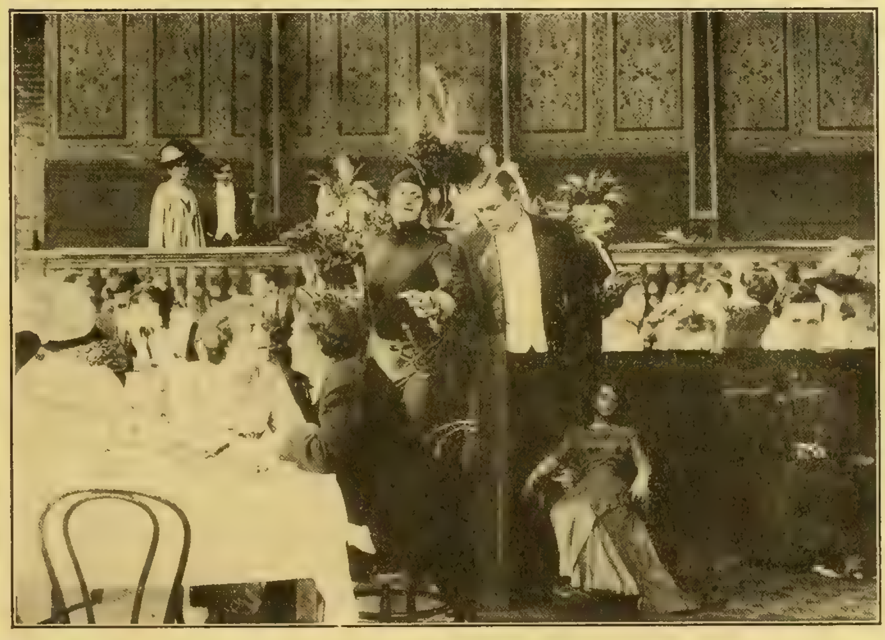

Scene from "The Devil, the Servant and the Man" (Selig).

125 East 23rd Street New York — Chicago 160 W. Washington St.

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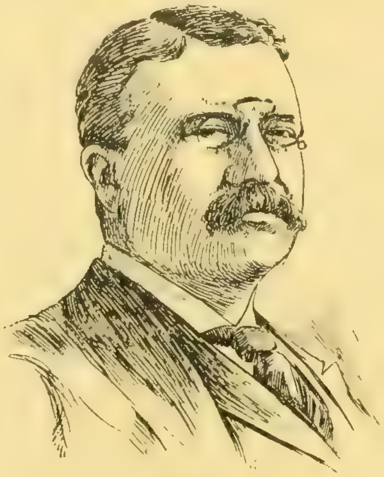
Tues., April 30 "CRY OF THE CHILDREN" IN TWO REELS

Tues., April 30 "CRY OF THE CHILDREN" IN TWO REELS



THE CRY OF THE CHILDREN

AS HEARD BY THEODORE ROOSEVELT

When I plead the cause of the overworked girl in a factory, of the stunted child toiling at inhuman labor, of all who work excessively long hours, or in unhealthy surroundings, of the family dwelling in the squalor of a noisome tenement; when I protest against the unfair profit of unscrupulous and conscienceless men or against the greedy exploitation of the helpless by the beneficiary of privilege, I am not only fighting for the weak, I am fighting also for the strong.

ARE YOU GETTING "CRY OF THE CHILDREN" OUT TUESDAY, APRIL 30th?

A Two-Reel Feature Suggested by the Poem of ELIZABETH BARRETT BROWNING

2 Kinds of One-Sheets, 1 Three-Sheet from YOUR EXCHANGE
Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O.

RELEASED TUESDAY, APRIL 23
"Made in Florida"

REJUVENATION

is another Make-You-THINK story. We are adding to the world's knowledge with these. They induce people to profit by their fellows' example. They show the mistakes of humans, and thereby prevent other humans from making them. This reel shows the mistake of living a purposeless existence. It gives a cure, too.

RELEASED FRIDAY, APRIL 26
Heart Interest Special

When Mandy Came to Town

is the old, old story of the man who leaves his family for a woman of the stage, with a new, new ending. But then we ALWAYS treat matters in a NEW way. Thanhouser stories are celebrated for their ORIGINALITY. The very nature of this story just jams it with human interest—we like to know if HE goes back to his family.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your features "In April." I am / am not getting "The Thanhouser News."

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GETTING 2 TC 2 A WEEK?

FOUR-A-WEEK ESSANAY

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A REAL CORKING DRAMATIC NOVELTY!

SUBTLE! SERIOUS! SPLENDID!

Released Tuesday, April 16th

"THE CLUE"

Here's an absolutely perfect novelty in the way of clever drama, Mr. Show-Man! A plot built around a simple Chinese laundry-ticket, yet startling in its unfolding to a climax tremendously powerful. The week's classy feature!

Released Thursday, April 18th

"SAM SIMPKINS, SLEUTH"

Feel blue? Has the first breath of spring got into your blood and knocked you out with that "tired feeling" that dulls your eyes and slouches your step? Then jump right for the nearest picture-house and see this live comedy, then make your exit with eyes sparkling and step brisk! Get the Essanay habit and feel right the year 'round!

Released Friday, April 19th

"THE RIVALS"

The entire gamut of human emotions, love, jealousy and hate, are strikingly enwoven into the plot-meshes of this beautiful drama. A superb production with a moral that strikes deep and true. Interpreted in that fresh, vigorous way that always characterizes Essanay photoplays.

Released Saturday, April 20th

"THE CATTLE KING'S DAUGHTER"

The breath of the endless plains sweeps through this bully Western drama, vividly portrayed by that master photoplayer, G. M. Anderson, and a select cast. If you want to see the West as it was in years gone by, with all the strife and turmoil of feuds and bad-men, follow the Indian-Head and be sure of getting top-notch films!

NEXT WEEK! "'ALKALI' IKE'S BOARDING HOUSE"

(The Greatest Western Comedy since "Alkali" Ike's Auto)

Do you know of the wonderful productions Essanay has in store for you? No? Then get your name in quick and be the first to spread the glad news!

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POWERS PICTURE PLAYS

Two Comedies this week—one of them our Usual Split Reel

Release for Tuesday, April 23rd

"Bang's Burglar Alarm"

and

Coaling Ships By Modern Methods

Book our Tuesday Split Reel

Release for Saturday, April 27th

"THE SCHEMERS"

SEE SYNOPSES

POWERS MOTION PICTURE COMPANY,
511 West 42nd Street New York City

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GREAT NORTHERN

Release for Saturday, April 13th

Joke on Henpeck

This picture recounts the adventures of two hard-up individuals who, being denied credit by an innkeeper, resort to a novel method of raising "the price."

On the same reel: **Glimpses of Southern France**

A Beautiful Scenic Subject.

Release for Saturday, April 20th

Revenge Is Blind

A Splendid Dramatic Production.

On the same reel: **Clever Boys**

An interesting subject which emphasizes the capabilities of Swedish drill in regard to muscular development.

Release for April 27th: "THE DREAM OF DEATH"
Release for May 4th: "THOSE EYES"

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

WESTERN TWO EACH WEEK "AMERICANS"

COMING!

The MYTH *of* JAMASHA PASS

Truly a Western masterpiece. Watch for Future Announcements.
You MUST have this picture. Sooner or later you will demand it.

Theatres all over America are Demanding WESTERN Subjects. Can't Get Enough "AMERICANS" is the daily Complaint of Countless Theatres Who Write Us. Many Theatres Say—

On a Saturday or Sunday, Posters Announcing a Western "American" Subject Difference of $20 in the Day's Receipts.

THE "RANGE DETECTIVE"

(Released Thursday, April 18th)

A detective, disguised as an innocent salesman of saddle, visits the Big Redwood Ranch in search of a band of thieves that have terrorized the neighborhood. He gets into the thick of the trouble, dumbfounds the sheriff, and lands the real culprits by a skillful bit of detective work sure to enlist the applause and sympathies of your audience. If you want the exceptionals, don't fail to ask for The Range Detective.

"DRIFTWOOD"

(Released Monday, April 22nd)

A derelict of the kind you have often seen in the South, careless, lazy, indifferent, wanting only to bask in the sun on his own door-step, is given a lift by a young woman who pities the plight of his wife. She saves him when his fortunes reach their lowest ebb, prevents him from a deed of violence, gives him work and puts him again on the right path.

AMERICAN FILM MFG. COMPANY

ASHLAND BLDG. :: :: :: :: CHICAGO, ILL.

"The Best Ever"

That's what the spectators said at

The Champion Studio

when they witnessed the first sample copy of

"An Italian Romance"

being screened for inspection.

Released May 1st, 1912.

A startling, realistic duel is a remarkable incident of this story, which all but echoes the ring of clashing steel. It is most capably enacted by specially selected characters. We have sunk our best efforts into the production of this film, and not until you have booked it will our attempt be rewarded. Will you see it? Cut out this ad. and paste it in your memo. book, so that you won't fail to get the reel.

For Monday, April 29th, 1912

"The Horse Thieves of Bar X Ranch"

A real, full-of-action, Western film. To see it on the screen is to feel like jumping on a bronco and cutting capers. The brisk action throughout the story is contagious, and will have a glowing effect on any audience.

COMING! COMING! COMING!
CAMILLE
Two Gorgeous Reels

COMING
Mon., May 6th—Realization of a Child's Dream
Wed., May 8th—Staking the Claim (Western)

THE CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr.
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NEW YORK CITY

Sunday **Tuesday**

The MAJESTIC
IS KING OF COMEDY!

Thousands of Exhibitors throughout the country are writing us that they like Majestic comedies better than any other pictures now being produced. This is the pulse of the entire country and the Exchange not buying Majestic pictures to-day is losing its best opportunity to secure new customers and keep the old ones.

DO NOT MISS THESE COMEDIES!

Sunday, April 21st, **"Down and Out."** The Moving Picture World says, "It is a picture of actor life in a great city, funny to look at but tragic to the characters, the details are worked out with much thought and the whole plot is decidedly logical. If any comedy can be called a feature then this comedy is a feature."

Tuesday, April 23rd, **"The Installment Plan."** A roaring comedy—a young couple furnishes a house on the installment plan and fails to meet a payment; all furniture is removed and they make furniture of their own; a wealthy friend comes, pays them a visit and the predicaments arising from home-made furniture will cause laughs from start to finish.

Sunday, April 28th, **"Boys."** An excellent comedy—Mrs. Brown, a widow, has a son John. Dr. Andrews, a widower, also has a son John. The old folks marry and the boys do not agree—see what they do to each other and the old folks.

Tuesday, April 30th, **"The Silent Call."** One of the strongest dramatic pictures ever produced—the silent call of the telephone switch-board in a gorgeous hotel plays the most important part and averts worlds of trouble.

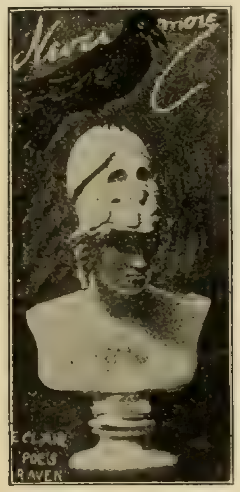
MAJESTICS AT 9 CENTS A FOOT!

Exchange Men, do not fail to send in your order at once—get the best pictures in the market at 9 cents a foot. By placing a standing order for two Majestics each week, you pay only nine cents—the price for one a week is 10 cents—excellent 4 color posters, 5 cents each.

April 9th, *"A Warrior Bold"*—Farce Comedy
" 14th, *"The Return of Life"*—Comedy Drama
" 16th, *"Not On the Program"*—Comedy Drama

No wide awake exhibitor will be satisfied unless he gets TWO MAJESTICS EACH WEEK. If your Exchange will not give them to you, let us know.

THE
Majestic Motion Picture Co.
145 West 45th St. New York City



A Literary Film-Play Sensation

EDGAR ALLAN POE'S

THE RAVEN

A Two Reel, Copyrighted Feature

THE PICTORIAL REPRESENTATION OF AMERICA'S GREATEST POEM. THE STORY OF POE'S STRUGGLES AND SUCCESS, MAGNIFICENTLY PRODUCED WITH A SPLENDID CORPS OF ACTORS AND SCENES LAID IN THE HISTORIC POE COTTAGE AT FORDHAM, N. Y.

Every audience in the country knows and loves this beautiful lyric. The film-play will need no lecture. This is a photo-poem.

RELEASED TUESDAY MAY 7

"THE RAVEN" was Poe's masterpiece—this wonderful motion picture of Romance and Tragedy is our masterpiece.

Unusual Advertising Matter for Special Display. Six Color and Gold Posters, in 3-Sheets and Singles, Still Pictures, Company Photos, Handsome Booklets

SOME SPLENDID RELEASES ARE ANNOUNCED

Tuesday, April 23—Washington Irving's "Legend of Sleepy Hollow"
Thursday, April 25—"The Easter Bonnet" an American Comedy
Sunday, April 28—A Paris Classic, "Mietle's Adventure," with "Fishes of the Tropics" on the same reel

ECLAIR POE'S RAVEN

Poe at Desk.

Poe Addressing Raven on Bust.

ECLAIR
"POE'S RAVEN"

Poe at Wife's Bedside.

ECLAIR FILM CO., Fort Lee, N. J.

Sales Company Sole Agents

"C-O-R-K-E-R!"

"The program you sent me was a corker," says Mr. T. A. Hanlon, of Iowa City, Iowa. "It's the kind of stuff that goes!"
If you don't feel like writing that sort of a letter to your exchange, why not hook up with the exchange that WILL make you feel that way?

Carl Laemmle, President

The Laemmle Film Service

New Number:
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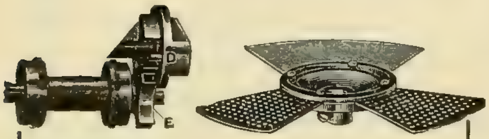

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Operators' Tools, Etc.

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FOR
MOVING PICTURES

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Piano, 58 cents each; both No.'s	$1.15
Violin, 40 cents each; both "	75c
Cornet, 35 cents each; both "	65c
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Send for free sample pages.

CLARENCE E. SINN
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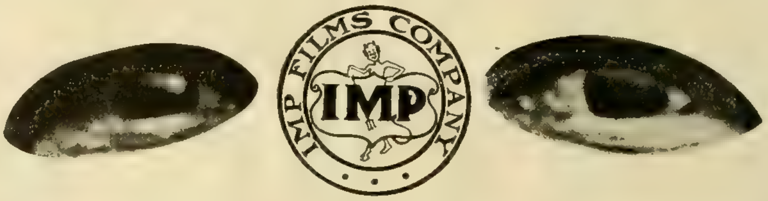
The critical eyes of Carl Laemmle are only one of the many pairs that scrutinize every Imp film before it is finally pronounced worthy of the Imp and worthy of you. That's why you are always safe in demanding every Imp that is produced!



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Release Dates are Announced on

Some More Smashing Big Imps!

We've been promising you some extraordinary releases and telling you about them long ahead of time. Now they're ready and we're going to shoot them at you—bang! bang! bang!—one after another. Go after them with all your might!

King Baggot in "The Loan Shark"

(Copyright, 1912, Imp Films Co.)
Released Thursday, April 25. An Imp that will create a big stir!

Asta Nielsen in "Woman Always Pays"

(Copyright, 1912, Imp Films Co.)
The Imp's 2,000-foot feature of Thursday, April 18th. Yell for it!

"A Millionaire for a Day"

(Copyright, 1912, Imp Films Co.)
Monday, April 22nd. The screaming comedy with Cumpson in the lead.

"U. S. Artillery Maneuvers"
"A Piece of Ambergris"

(Copyright, 1912, Imp Films Co.)
The Imp Split of Saturday, April 27th. Don't you dare miss it!

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IMP FILMS CO.

102 West 101st St., New York
Carl Laemmle, Pres.

"Mr. Almost Butt is a screeeeam." He's in the Implet every week. If you're not on the Implet's mailing list, WRITE!

IMP FILMS COMPANY
IMP

EIGHTY MINERS BURIED ALIVE BY EXPLOSION

BLUEFIELDS, W. VA., March 26—Eighty miners were entombed by an explosion in a coal mine at Jed, W. Va., at 7.30 today.

Land of Darkness Greatest mine disaster picture ever filmed, presenting a most vivid picture of horrors confronting miners, and is surrounded by a most pathetic story.

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Get Busy and Wire for Terms

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Springfield, Mass.

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"101" BISON TWO REEL HEADLINER

READY FOR SHIPMENT APRIL 15th

Showing the trail of civilization across the western country; the emigrant train; the treachery of the Indians; the capture of Helen Cooper and the daring attempt to rescue her by her sweetheart, resulting in his capture and being made to run the gauntlet and forced to undergo torture by the squaws.

Thrilling rescue of the prisoners from the Indian camp; sensational battle, as the emigrants swoop down on the redskins; wonderful acting by star artists in the leading parts; colossal cast; magnificent scenes, staged in wild and picturesque spots.

"THE POST TELEGRAPHER"

SENSATIONAL MILITARY PRODUCTION

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ONE "101" BISON TWO REEL HEADLINER TO BE RELEASED TWICE A MONTH

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251 WEST 19th STREET :: :: :: :: NEW YORK CITY

COMING

TWO-REEL SEETHING AND SENSATION MELODRAMA

THE SEWER

Released Wednesday, April 24th

BIG MONEY MAKER

A State Rights Film as a Regular RELEASE

Ask your exchange for decorative and artistic one-sheet and three-sheets. Write us for cuts, "still" pictures, lobby displays and hints for advertising the feature.

"The Sewer" is a powerful melodrama dealing with the machinations of an organized gang of crooks who prey upon society. The gang meets its Waterloo after trying to rob a philanthropist. One of the gang's unwilling pupils is the instrument of its undoing. Remarkable scenic and light effects.

BILLY'S INSOMNIA

Released Friday, April 26th

Another of the inimitable Billy Quirk series. Billy here is a man who finds it hard to sleep. Do what he may, he can't close those scintillating orbs of his. Billy turns night into day and has the time of his life until he undertakes the job of night watchman for a big banker.

Wednesday, May 1st—THE REFORMATION OF MARY—
Absorbing Melodrama

Friday, May 3rd—A QUESTION OF HAIR—
Sparkling Comedy

Wednesday, May 8th—THE WOOING OF ALICE—
Sensational Melodrama

Solax Company

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SALES COMPANY Agents in U. S. A. and Canada

The Best Quality Counts!

Simpson's Celebrated Slides

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No. 113 West 132nd Street NEW YORK

Spot and Flood Light

standard size, 6 in., guaranteed the best of its kind, complete, with 110 rheostat, $27.50. Color wheel for 5 colors to fit, $3.00.

Send for circulars on our New Poster Frame, something entirely new. A circular of this on request.

STERN MFG. CO.
Manufacturers and dealers of Moving Picture Supplies
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SPIEGEL

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can be shown in Licensed and Independent Theaters. The greatest scientific invention of the present Century.

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Regularly sold for $1.25 each, our price, 75c each. Cash with order. Special carriers may be used for all other slides, $1.50 each.

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PHILADELPHIA, PA.

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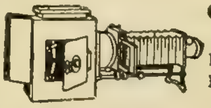

CHAS. M. STEBBINS
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KANSAS CITY, MO
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Established 1899

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Thirty-six Licensed Posters a Week for $2.00.

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117 N. Dearborn St., Chicago.

Oldest and Best

NESTOR

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

SCENE FROM

A PAIR OF BABY SHOES

Released Monday, April 15th, 1912

1000 Feet of Nonpareil Dramatic Film.

A Feature that Features Itself. GET IT!

Wednesday, April 17th

HER INDIAN HERO

Unquestionably the Greatest Red Man and White Girl Picture Ever Produced. Astonishingly Beautiful.

990 Feet of Feature Film of Dramatic Excellence. GET IT!

Saturday, April 20th

THE LOVE TRAIL

Just another Inimitable Nestor Western Comedy.

985 Feet of Fulgent, Funny Film. GET IT!

COMING NESTORS

April 22nd, Lottery Ticket Number 13 (Drama)
April 24th, The Little Nugget (West. Drama)
April 27th, Three of a Kind (Comedy)

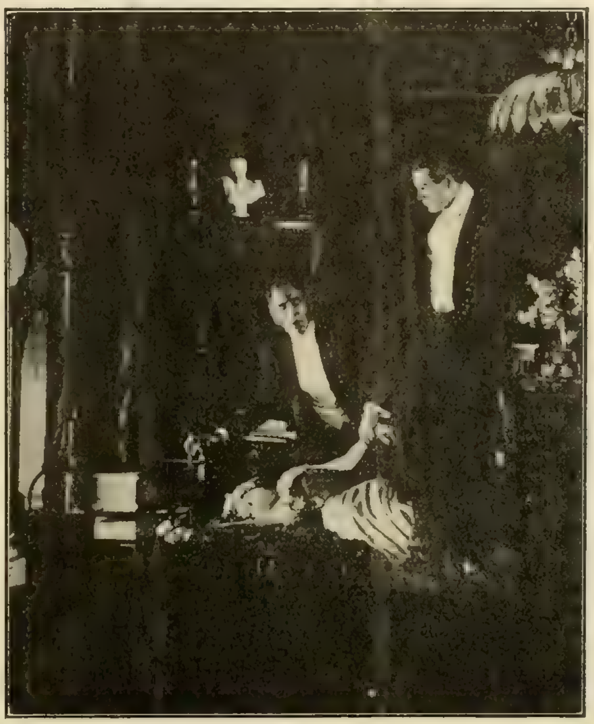
SCENARIOS should be sent to the NESTOR STUDIO, Sunset Boulevard and Gower Street, Hollywood, California

DAVID HORSLEY :: BAYONNE, N. J.

GUESS

"Beauty And The Beast"

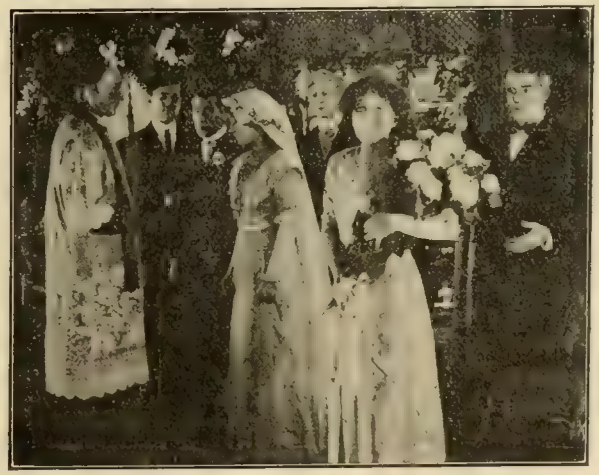
Released Thursday, April 18th



Beauty, the Beast and His Friend. It's a Beauty!

"While Wedding Bells Ring Out"

Released Sunday, April 21st



"Her Miserable Happiness." It Rings True!

GUESS

TWO SHAMROCKS TWO

EACH WEEK

Beginning May 7th, the St. Louis Motion Picture Company will release every

TUESDAY and SATURDAY

INDEPENDENT

of any distributing agency

We give the EXCHANGE the benefit. Our prices will interest you. Get in touch with us, and we will send representative to demonstrate that our films are equal to anything on the market.

See next week's issue for title of first release

ST. LOUIS MOTION PICTURE COMPANY

ST. LOUIS, U. S. A.

The Photo-Play Event of The SEASON!

Miss Asta Nielsen

A Supreme Dramatic Production!

Dramatic Feature Sensation

GIPSYBLOOD

3000 Feet of Film

PERFECTION

WHEN WE SECURED THE EXCLUSIVE NORTH AMERICAN RIGHTS TO the "ASTA NIELSEN FEATURES" we did not dream of the tremendous Sensation these Photo-Plays would produce in America's Moving Picture World.

We did not dream that other Film Manufacturers would fight tooth and nail for the privilege of using short subjects featuring Miss Nielsen.

We never even hoped that prominent Film Manufacturers of America would publicly sing the praises of Miss Nielsen, testifying in their song that Miss Nielsen is the GREATEST MOVING PICTURE ACTRESS IN THE WORLD TODAY—BARRING NONE.

BUT ALL OF THIS HAS COME TO PASS.

WE DID KNOW, however, that we were getting the Greatest FEATURE FILMS the world has ever seen.

AND WE DO KNOW that the Purchasers of State Rights for these features are busy-busy-busy supplying the enormous demand for bookings for our first release "GIPSY BLOOD" and are, therefore, reaping a Golden Harvest from their investment.

AND WE DO KNOW that if YOU want a share of this BIG BUSINESS you must decide immediately on the States you want or you will be too late.

IT'S YOUR MOVE TOWARDS PROSPERITY

—> DO IT NOW <— Communicate With Us At Once

The Tournament Film Co.

Toledo, Ohio —> DO IT NOW <—

Our First Release

"ASTA NIELSEN FEATURES"

State Rights Now Selling

"GIPSY-BLOOD"

Your Golden Opportunity

LUBIN FILMS

Released Wednesday, April 17th, 1912
Length about 1000 feet

The Lover's Signal

Raymond Dawson and Frances Livingston are in consequence of paternal objection forced to carry on a clandestine courtship, and at the signal of the whistle Frances hastens to the trysting place. Two girls, chums of Frances, for a joke, send an anonymous letter stating that Raymond is a married man. On reading the letter the little girl swoons, and on recovery she has lost her memory. The doctor, being unable to help her, suggests that the lover be sent for. He gives the whistle and it restores his sweetheart's reason.

Released Thursday, April 18th, 1912
Length about 1000 feet

A Gay Time in Jacksonville, Fla.

Two Germans arrive at Jacksonville, Fla., and resolve to see the town. They visit the Alligator and Ostrich farms, then endeavor to scrape acquaintance with two gorgeous girls, who unfortunately for Fritz and Hans have gentlemen friends, who resent the freedom. They then shamble into the Morocco Temple and are promptly kicked out. The firemen turn the hose on them, and finally the police escort them to the depot, and advise them to take the next train.

Released Saturday, April 20th, 1912
Length about 1000 feet

Captain King's Rescue

Capt. King, in command of a column of cavalry at Douglas, Arizona, becomes acquainted with the family of a ranchman and falls in love with Pearl, the eighteen-year-old daughter. He has, however, a rival, a suave Mexican, named Pedro. One day the captain sees the Mexican ill-treating a poor Indian; he rescues the Indian and Pedro is driven from the ranch. The Mexican in revenge seeks the life of the captain, but the Indian gets aid from the camp and the would-be murderer is secured.

Released Monday, April 22nd, 1912
Length about 1000 feet

A New Beginning

Calvert and Mildred Cole love each other, but they live the wrong way. Calvert goes to his club and Mildred to society functions. They each find occasion to visit sick families and there find the love and tenderness that they treat too lightly. These visits awaken the fast dying passion in their hearts and with a fond embrace there is a New Beginning.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST.
B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND.
BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

"THE PIPE" **MONDAY, APRIL 15th**

If you hit this you are bound to secure the assistance of a good thing. It's a big consolation and a great boon. This shows how a man didn't leave home, because his wife let him smoke at his own fireside.

"THE CAVE MAN" **TUESDAY, APRIL 16th**

None more wonderful than the Cave Man, who lived over five thousand years ago. He dressed in the skins of animals and dwelt in rocky caverns. The sentiments and feelings, the manners and customs of the people of the stone age are clearly shown in this feature film.

"WORKING FOR HUBBY" **WEDNESDAY, APRIL 17th**

It's lots of fun—there are two hubbies and two wives, a lot whole of stenographers, who are put to flight by a lot of mice let loose in the big office building The wives win and land the jobs.

"THE CRAVEN" **FRIDAY, APRIL 19th**

Only goes to show that the wife is sometimes the "better man" of the two. A cowardly husband gets credit for bravery that his wife performs, leading others to believe that he is a man to be honored. It's a Western drama of excellence.

"WAY OF A MAN WITH A MAID"
SATURDAY, APRIL 20th

It's the right way. It's a lesson in love-making worth learning about. She gets "peevish and uppish." He withdraws his attentions. In tears she calls him back.

NEXT WEEK NEXT WEEK

"HOW HE PAPERED THE ROOM" } Funny Ones 2 on 1.
"MARSHALL P. WILDER" } MONDAY, APRIL 22nd.
"COUNSEL FOR THE DEFENSE"—Wins. TUESDAY, APRIL 23rd.
"THE WOMAN HATERS"—Few like 'em. WEDNESDAY, APRIL 24th.
"PINK PAJAMA GIRL"—Very pretty. FRIDAY, APRIL 26th
"THE VICTORIA CROSS"—An honor. SATURDAY, APRIL 27th.

THE EDISON KINETOSCOPE

UNDERWRITERS' TYPE B

"Once Used Always Used"

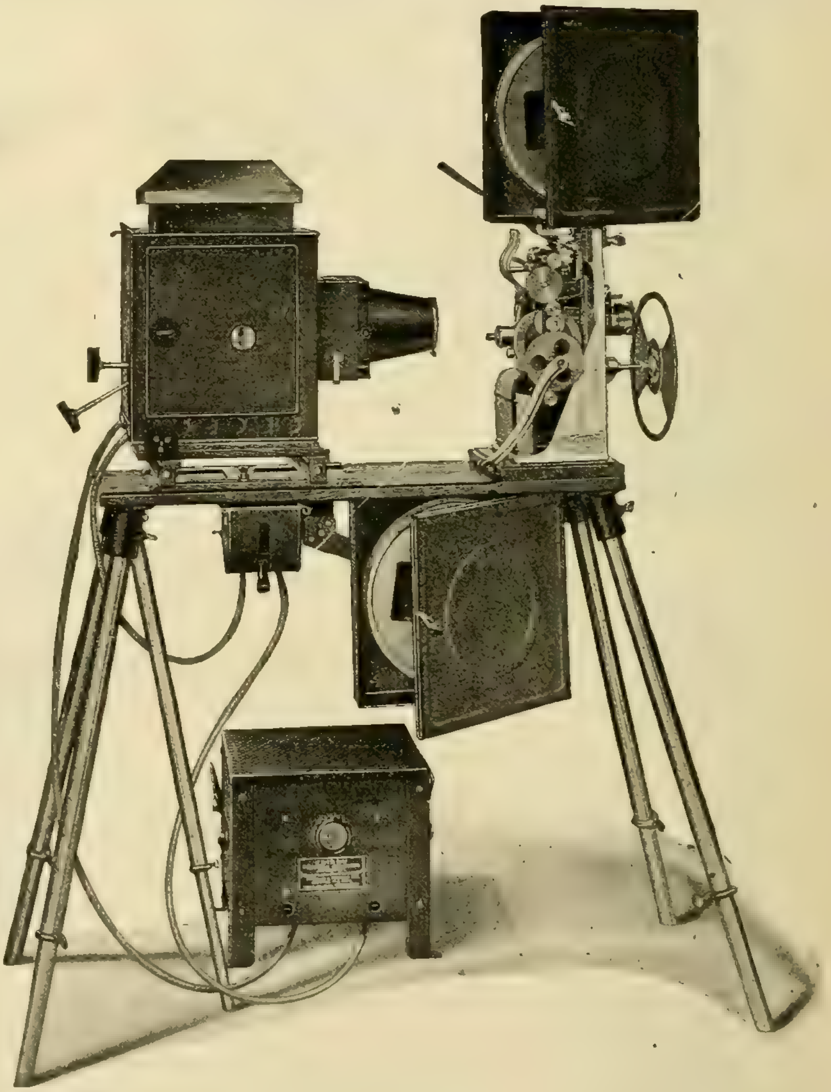
Special Features

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House with Square Condenser Holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1 1-4 inches in diameter. A very substantial stand.

Coming Edison Films

Tell Your Exchange You Want Them

April 20—"Dream Dances," performed by Virginia Myers (five years of age). 400 feet. Special descriptive.
April 20—"How Patrick's Eyes Were Opened." 600 feet. Comedy.
April 23—"The Little Woolen Shoe," by Bannister Merwin. 990 feet. Drama.
April 24—"A Tenacious Solicitor." 1,000 feet. Comedy.
April 26—"An Unusual Sacrifice," a story of telepathy, by Ashley Miller. 1,000 feet. Drama.
April 27—"A Winter Visit to Central Park, New York City." 640 feet. Scenic.
April 27—"The Butler and the Maid." 360 feet. Comedy.
April 30—"Winter Logging in Maine." 1,000 feet. Descriptive industrial.
May 1—"Blinks and Jinks, Attorneys at Law." 1,000 feet. Comedy.
May 3—"Out of the Deep." 1,000 feet. Drama.
May 4—"The Guilty Party." 1,000 feet. Drama.



Edison "B" means mechanical perfection, longest service and best projection.
Price with 100 volts, 25 cycle, 40 ampere Rheostat, $225.00.
Price with 110 volts, 60 cycle Transformer, $245.00.
Write to-day for catalogue 500 and a copy of the Edison Kinetogram.

THOMAS A. EDISON
INCORPORATED
239 Lakeside Avenue - - - Orange, N. J.

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

SELIG

April 22nd

The Hand of Fate

An exciting tale of international romance, intrigue and daring in which a Blonde and a Brunette struggle for supremacy. Phyliss Gordon, Princess Mona Darkfeather and Robert Bosworth play the leading roles.

About 1000 ft.

April 23rd

The Law of the North

A dramatic story of hardy, red-blooded life in the snow-clad North. Picturesque settings. Dog teams and sledges. Deeds of daring. 1,000 feet of this makes one of the season's exceptional reels. Charles Clary, William Duncan and Adrienne Kroell play the leading roles.

COMING

COMING

HAVE YOU SEEN

SELIG'S

"LAST RITES OF THE MAINE"

ONE MORE GREAT FEATURE SCOOP TO THE CREDIT OF **SELIG**

THE MAKER EXTRAORDINARY

TRADE MARK

April 25th

The New Woman and the Lion

A ludicrous Selig Wild Animal Comedy. Imagine the thrills and funny situations that would ensue if a ferocious lion were to break loose in a Rube town. That is just what happens. Don't miss it. Done in Selig's best style. About 1,000 feet of screams.

April 26th

The Los Angeles Fire Department

Showing in thrilling reality the modern methods used to fight fire in a large city. About 750 feet.

On the same reel with

Scenes in Korea

A picturesque educational subject giving interesting glimpses of the life and habits of these Oriental people. About 250 feet.

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

KALEM

The Stolen Invention

Released Monday, April 29th

An excellent story, exciting action, superior photography.

A Fish Story

This is an extra good comedy.

(On the same reel.)

Along the Mediterranean

A very interesting scenic.

RELEASED WEDNESDAY, MAY 1st.

Getting the Money

A bright, snappy comedy.

(On the same reel.)

The Potters of the Nile

An Egyptian Industrial Picture.

RELEASED FRIDAY, MAY 3rd.

COMING — Monday, May 27th

THE FIGHTING DERVISHES OF THE DESERT, Our First spectacular Egyptian production

Made at Luxor, Egypt, and in the Desert of Sahara.
Special music and litho posters for this headliner.

EGYPT
Kalem

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

Published by
CHALMERS PUBLISHING COMPANY, INC.,

Telephone call, 1343-1344 Gramercy
125 E. 23rd Street (Beach Building), NEW YORK

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Facts and Comments

THE legislatures of all the larger States have now adjourned or have practically completed their labors and are about to adjourn. We have watched the course of hostile legislation in all these States and are now happy to state that in no case, as far as is now ascertainable, has any bill detrimental to the industry been enacted into a law. We would be greatly pleased and elated if we were able to tell our readers that this failure of proposed hostile legislation was due to the efforts of exhibitors and their associations, but such was not the case. In some of the Western States indeed the exhibitors' organizations were on the alert. They had shown their strength and intelligence upon former occasions and were therefore feared and respected by the legislators. On the whole, however, and especially in the East, the defeat of the oppressive bills must be explained on entirely different theories. This is the year for the nomination and election of a President and in every legislature the members of lower and upper houses were busy "playing politics," mending all kinds of political fences and making sure of their delegates to the national conventions. This activity left them small time to attend to the extermination of the motion pictures. We earnestly hope that this negative victory of the motion picture interests will not lull the exhibitors into any sense of fancied security. Next year the same reformers and "strikers," or reformers and "strikers" just like them, will be heard from and there will be plenty of time and opportunity for a vigorous prosecution of a legislative campaign against us. Forewarned is forearmed. We hope that exhibitors' organizations everywhere will bear these facts in mind and present a solid and powerful phalanx against the "cranks" and fanatics.

* * *

THEY do such things in "That beautiful Paris!" It seems that a large collection of highly seasoned and lowly immoral films had been seized by the police of the French capital and they were at a loss what to do with the contraband stuff. For some reason, not fully explained, they did not care to burn the films. The estimated length of this confiscated material was about one hundred thousand feet. Perhaps it would have made too big a bonfire. At any rate, the police decided to drown rather than burn the condemned pictures. Two detectives were sent to a little island in the river Seine, not inaptly called Vert Galant, and from its shores the films were cast into the waters. In the midst of their execution the detectives were themselves arrested on a charge of violating a city ordinance by dumping garbage into the Seine.

* * *

IN their panicky fear of the motion picture, various organizations of owners and managers of theaters in Europe have banded together to prevent actors and actresses of prominence from working before the moving picture camera. In this country where, let us hope, the individual liberty of the artist is far greater than in Europe, no such organized attempts to hamper the activity of cinematographic producers has been made so far. It is doubtful whether the attempt would result in more than a lot of free advertising for the motion picture. In Europe, however, the managerial edicts have far more force. Several very prominent artists had to abandon contracts made with producers of the silent stage. It is quite amusing to read the resolutions of the Amalgamated Directors of Theaters. While the resolutions condemn the connection of first-class artists with moving picture companies, they declare that "no objections will be urged against actors of ordinary ability or actors out of employment playing for the motion pictures." These worthy directors are about as keen-sighted as a lot of bats at high noon. In less than a couple of years all the prominent actors will try to get before the moving picture camera first and no directorial writ of prohibition will be worth its ink or paper.

* * *

WHY do not the censors get after the dreadful comic supplements to the Sunday editions of the yellow journals? Just think of the havoc the so-called "Katzenjammer Kids" have wrought in the household of a citizen of Iowa. Here is the awful story in all its harrowing details.

> One Sunday a few weeks ago, my wife heard an awful commotion in the kitchen and going out, found Elizabeth was running the cat's tail through the wringer as she had seen one of the kids in the Sunday papers doing. But last Sunday she pulled off the worst stunt and the one that caused me to put the quietus on the funny paper question. We had company in the front of the house, and as things were too quiet to seem natural in the kitchen where Elizabeth was playing, I went out to investigate. The girl had got the coal oil can and all around the room as high as she could reach, she had saturated the woodwork with kerosene. It lay in pools all over the floor and her dress was soaked in it. She was just climbing up on the chair to the match box and in another minute would have lit one and been blown into kingdom come. When I took her out into the woodshed for the private session she explained that she had been looking at the pictures of the "Katzenjammer" kids where they soaked the cabin of the ship in coal oil and then burned up the ship. She'll never get her eyes on another "Katzenjammer" kid if I can help it. Last Sunday I told her they were all drowned in the ocean and she cried for an hour over them.

This breaks the record of "juvenile depravity." No reformer, hereafter descanting on the horrible influence of the motion picture, can fail to mention the still more horrible influences of the comic supplements. The worst of it is, that most of us older folks like to look at the silly things ourselves, though for the sake of dignity we play the hyprocites and make sure the young ones are not around when we indulge.

Nip This in the Bud.

THE wildest, the most absurd and the most tyrannous form of censorship yet proposed in this land of the free has been embodied in a city ordinance introduced by Alderman Courtland Nicoll at a recent session of the distinguished body of statesmen, known as the New York Board of Aldermen. THE MOVING PICTURE WORLD prints in another column a full report of the action in the Board of Aldermen and likewise a complete text of the proposed ordinance.

This preposterous piece of proposed aldermanic legislation was not discussed, but was referred to the Committee on "Laws and Legislation." It is, to say the least, strange that the aldermen have up to the present time found no leisure to consider the so-called Mayor's ordinance dealing with the regulation of motion pictures. The Mayor's ordinance seems to be the result of some practical thinking at least and contains many provisions which, as we pointed out at the time, will probably meet with the approval of the great majority of the exhibitors in New York City. This ordinance has been before the public and officially before the Board of Aldermen for a good many weeks, if we remember rightly. If the subject was really of such burning interest to the aldermen some action in regard to it should have been taken by them long ago.

We do not believe for one moment that such an ordinance as the one introduced by Alderman Nicoll stands the slightest chance of ever becoming effective. It is framed in a spirit of arrogant contempt for the moving picture and the exhibitors and manufacturers of moving pictures. It breathes the autocratic and arbitrary spirit of Russia or Austria rather than England and America. It loftily ignores the splendid work done by the present Board of Censorship, which is fairly representative of public opinion and composed of men and women who are thoroughly fitted for their work. It flies in the face of the spirit if not of the letter of the ordinance of the Mayor and the fair-minded and impartial people behind that proposed ordinance. It seeks to degrade the moving picture and the exhibitor to the level of the perambulating purveyor of street music. It denies the first postulates of free government. In any part of the British dominions, not excepting Ireland and Canada, such an ordinance, as that fathered by this New York Alderman, would be killed right after its birth by an indignant press, voicing outraged public sentiment.

We have every reason to believe that Mr. James G. Wallace, the present chief of the Mayor's Bureau of Licenses, on whom under the proposed ordinance the power and duty of censorship would devolve, is a fair-minded and enlightened man and these strictures on the proposed ordinance are in no sense to be applied to him. The question rises above persons and involves principles of the utmost importance. We do not know who Mr. Wallace's successor will be, he may be as good a man as Mr. Wallace and he may be just a plain political henchman. We protest against the whole theory of this sort of censorship.

It is a pleasant thing to remember that Mayor Gaynor will have to be reckoned with by these aldermanic statesmen, even if a majority of them vote in favor of this ridiculous measure. Mayor Gaynor's pet aversion is just such a method of censorship. On the bench and in the Mayor's chair he has shown himself a true friend of the people. He has even in this city always emphasized the fact that we are living under a government of law and not of men. We feel very sure that he will veto this measure should it ever come to him for official approval, and his veto message will impart some valuable information to the Board of Aldermen.

In the meantime, it would seem a wise thing for the exhibitors' organization in this city to pay a little attention to this matter and watch its further progress. If there is to be a hearing on the proposed ordinance we hope the exhibitors will be heard from.

Let it be made plain that not only would such an ordinance be undemocratic, but that it would open a rich field for "graft." We will not say that it was conceived in a spirit of "graft" as well as tyranny, but we will say, that "graft" would follow it, just as thrift is said to follow fawning.

The Question of Posters.

THE work of the men who are turning out posters for the exhibitor is much underestimated. Whether this work is done through the lithographic process or is simply "home-made" it plays a big part in the industry. To begin with, a very large part of the public form their opinion of the motion picture by looking at the posters displayed in and about the moving picture theaters. It may be that lurid and riotous posters attract people. There is no doubt that in certain sections of every city the screaming poster does draw patronage. In such cases the exhibitor is not to blame if he resorts to the loudest posters imaginable. He must have patrons or he must close up. We are inclined to believe, however, that these cases are entirely exceptional and that, on the whole, the use of ultra-sensational posters does, and has done, great harm to the industry

If the displays in and about lobbies were based on system and a due regard to taste and decency, its effect upon the public would be much greater and far more wholesome than it is to-day in very many cases. The men who furnish the posters are of course largely guided by the wishes of their customers, the exhibitors, and the demand is still greatest for huge sheets and sensational announcements. There are of course occasions where an extraordinary attraction may be properly advertised in just about such a method, but the tendency to advertise everything and at all times in this circus style is to be deplored. It makes the public suspicious and incredulous and in the end hurts the drawing power of the really big attraction. In advertising as in printing there are different types and we must use them all. The value of big capital letters consists in the rarity with which they are used. If we use them all the time they lose their power to command attention.

In the lithographs that are furnished to exhibitors, the latter have no choice whatever. The result is much complaining, for which there is at times good ground. The selection of the scene to be used for the lithographic poster should be made with the utmost care. Too often the most sensational or even shocking scene is taken for the subject of the lithograph. Such a poster gives no true idea of the reel, which it is supposed to advertise. The poster is worthless, unless it accomplishes at least that much. The object of the title of an article is to give a general idea of the text of the article and the object of the poster must be to give a general and correct idea of the subject of the picture. Many exhibitors have complained to us that there is too much display of guns and masks and weapons of all kinds on the posters. This, unfortunately, is but too true. It ought not to be difficult to select the climax or one of the telling and most dramatic scenes. This surely can be done without a display of morbid sensationalism. In some instances it has looked to us as if the posters had been made up before the picture had gone through the fire of censorship. The censors eliminate the very things that the posters emphasize and the result is deception and misleading of the public.

The "hand-made" posters are generally the result of intelligent workmanship, but here a bad slip is even more offensive than a lithographic absurdity. The lettering of these hand-made posters should never be entrusted to any but competent hands. Bad spelling, bad English and foolish sentences can and should be avoided absolutely. Only yesterday while walking along Sixth Avenue we saw a tremendous banner with this "strange device": "Driving Home the Cows," "A Great Civil War Drama." This takes second prize to the old Ingomar poster "Ingomar," "A Grand Play of Old Ireland."

In Appreciation of J. P. Chalmers

By Louis Reeves Harrison

THE sudden death of the owner and editor of this publication has taken away from the moving picture world in general a striking figure of sterling honesty and sturdy independence, and has cast such a shadow of sorrow upon those of us who knew him well that it is yet difficult for us to realize that he is gone forever from our midst. His powerful frame was that of a man in superb health; his boyish face and spontaneous smile were those of a man with immortal youth in his soul; it is hard to think that we are not to see him again in this life, and harder still to bear the loss of so true a friend.

I could not attempt to count his friends—there was so little self-revelation in his quiet ways and modest speech that it took time to discover the big heart in his bosom—but there are probably many who never expressed their kindly feelings because he courted no sympathy or appreciation, though he gave both freely and in purest sincerity. His friends were perfectly well aware that he had a will of his own not to be daunted by ordinary obstacles—it enabled him to face all sorts of difficulties without flinching—but they also found that he so tempered his self-determining judgment that it was amenable to suggestion and could be modified by an opposed opinion drawn from logical premises.

At one time I feared that what proceeded from an unconstrained spirit of independence in the critical policy of the paper might be misconstrued—he was so opposed to releases that lowered or degraded the moving picture business that he was for openly denouncing them—and I offered in substitution an appreciation of all that was really fine as encouragement of good work. There were many delicate questions involved. It was absolutely necessary to the advertising value of a publication of this kind that indiscriminate praise should not be given to good, bad and indifferent photoplays, while, on the other hand, many well-meaning producers, whose releases were far below the average, were struggling *towards* superior presentation of their subjects. It was unwise to mislead those who placed dependence upon our critical opinion, yet unfair to dampen the enthusiasm of those trying to do their best.

While that problem may be still open for solution, he settled it as far as I was personally concerned by instructing me to say what I honestly believed with whatever helpful suggestions I could add. Once convinced that a writer was fair-minded and sincere of utterance, he accorded unqualified support, less concerned about the groundwork of critical judgment than its conformity to principles of right dealing. He especially desired all those associated with him to be actuated, as he was, by truth and justice. Here was a man of unfaltering courage in rendering to others what was their due.

No human being escapes from the inner conflict between self-interest, with its promise of smooth and pleasant paths, and that searching out of what is due others which constitutes the real happiness and value of life, but the course of this editor's intellectual and moral discipline, steadily and honestly pursued, had cleared his mental vision and enabled him to give ear to natural sympathies. With the failing and weak he was generous to a fault—he could not turn away from an appeal made by the veriest human dog kicked into a state of abject misery—he helped silently men who seemed to be beyond recall without pretense or hope of reward. He may not have given wisely from the point of view of those who affect being able to discriminate between the worthless and the deserving, but he afforded assistance generally that he might not miss one in sore need. His liberality in relieving the wants of others was charity in its highest and broadest manifestation.

In the course of conducting a business which affected so many and varied interests of importance, on one side producers using millions of capital and thousands of employees, on the other tens of thousands of exhibitors and their assistants and investments, this one man became the repository of many secrets which he guarded so jealously that they will probably die with him. He was the center of perpetual storms, yet he weathered them easily and held the respect of contending elements because all knew that he could be trusted. His discreet habit of mind followed him into his private life, so that he became as reserved concerning his own affairs as those of other people. On this account I am forced to say less of his career than of his character as I saw it. I can only judge from exterior evidence that he was a man who struggled manfully for all he had and gained splendidly in the experience.

So much for what J. P. Chalmers appeared to be, but there are some who could not help really knowing him, and I think we are united in realization that the whole world has lost a man of noble qualities and true value. A flood of memories will come to those of us who enter the little editorial sanctum where there was no formality of reception given those who were there to some purpose and no ill-natured complaint offered to those who were not. The editor might contest what was said and hold out stubbornly to make his point, but this was ordinarily done in a good-natured way, and his winning manner so well covered opposition that those defeated in their plans seldom went away grieved.

Outside of the office some few may have gleaned an impression that the editor's manner depended much upon how he felt at the moment of an interview, but they did not know him well or had not put his friendship to the test. When real necessity arose no one ever found him other than steadfast and loyal in purpose to all associated with him. Thus it happens that when we go into that tiny office of his, with its old littered desk and think of who sat there, the silent and self-willed man who governed with a light hand, who made the office one of the happiest of its kind, who stimulated and encouraged all about him, whose quiet generosities were of the noblest kind, we have tears in our hearts if not in our eyes.

Our sorrow may be selfish—each one of us has lost a true friend in a city where friends are few and far between—but that sorrow is sanctified by the unvoiced hopes and unuttered prayers that follow his soul on its journey.

RESOLUTIONS.

Dayton, Ohio, March 28, 1912.

RESOLVED, That we, The Motion Picture Exhibitors' League of America, Ohio State Branch, in convention assembled this 28th day of March, 1912, do hereby extend our sympathy and deep regret to the family and friends of James P. Chalmers, editor of the Moving Picture World, of New York City, who, through an accident, met an untimely death while attending our State convention at the Auditorium of the National Cash Register Company, at Dayton, Ohio, on March 27th, 1912.

RESOLVED Further, That we greatly deplore the fact that this should have occurred as the result of our urgent invitation to Mr. Chalmers to be present at our convention;

thereby causing great sorrow to not only his family and friends but to all members of this League as well.

RESOLVED, Further, That we recognized in Mr. Chalmers a strong friend and advocate of our cause, one who always gave a listening ear to our pleadings for the betterment of the moving picture industry, and who, through his journal, voiced our sentiments to the people.

RESOLVED, Further, That we extend a vote of thanks to the National Cash Register Company, of Dayton, Ohio, for the great care and attention bestowed upon Mr. Chalmers from the time of his accident until his death.

RESOLVED Further, That a copy of this resolution be sent to the family of Mr. Chalmers, to the journal of which he was the able editor, to the trade journals, to the National Cash Register Company, and that a copy be spread upon the minutes of this League.

Respectfully submitted,
THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA,
By C. M. Christenson, Secretary.

RESOLUTIONS BY DAYTON OPERATORS.

Dayton, Ohio, April 2nd, 1912.

Editor Moving Picture World,

Dear Sir:—At a meeting of the moving picture operators of the City of Dayton held here Sunday, March 31st, the following resolutions passed unanimously, and the recording secretary has been instructed to enter them in the minutes and to send a copy of them to the Moving Picture World.

WHEREAS, Almighty God, in His infinite wisdom, has removed from amongst us a sincere friend to union labor, we, the motion picture operators of the City of Dayton, wish to express with sincere regret the deep shock we all felt at the untimely end of a true champion, Mr. J. P. Chalmers.

RESOLVED, That we will endeavor, by holding his memory dear, to realize the high aims and ideals he held for the organization.

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS,
Jas. G. Strachan, Recording Secretary.

RESOLUTIONS BY CHICAGO LEAGUE.

The resolutions appearing below were adopted by the committee on resolutions of the Chicago Exhibitors' League, Local No. 2, and forwarded to the Chicago office of the World. The exhibitors of Chicago have always been friendly to the World, and have always entertained a high regard for its deceased owner and editor. The action of the league in drawing up these resolutions will be deeply appreciated by the relatives and friends of Mr. Chalmers:

WHEREAS: Almighty God, in His divine and infinite wisdom has called suddenly from our midst, our esteemed friend, James Petrie Chalmers; and

WHEREAS: Illinois Branch No. 2 is desirous of offering condolence to those who were bound to the deceased by the nearest and dearest ties, on the great loss they have sustained;

WHEREAS: James Petrie Chalmers was a splendid type of man in every sense, a devoted and affectionate son and brother, who took an earnest interest in the affairs of this branch and the league; therefore, be it

Resolved, that we, the members of the motion Picture Exhibitors' League of America, Illinois Branch No. 2, in meeting assembled, extend to the family and friends of our deceased friend our sincere and heartfelt sympathy in their great bereavement, recognizing in this dispensation the hand of an All-Wise Providence, who doeth all things well; and

Resolved, that it is our prayer that He who holds the destinies of men and nations in His keep will afford them that consolation that He alone can give; and

Resolved, that those resolutions be forwarded to the family of our deceased friend, and a copy be spread on the records of this branch.

W. J. SWEENEY,
SIDNEY SMITH,
JULIUS A. ALCOCK,
Committee on Resolutions.

LETTERS OF TRIBUTE.

THE MOVING PICTURE WORLD.

I wish to express to you my regret in hearing of the sudden death of your Editor, J. P. Chalmers. While my relations with Mr. Chalmers have only been of a business nature, I realize that the moving picture industry has lost one of its best friends and advocates. With regards.—WILLARD HOWE, Correspondent, Washington, D. C.

MOVING PICTURE WORLD, New York, N. Y.

Upon picking up The World of the 6th inst., I noted with profound grief the death of my friend Mr. Chalmers. I was very much honored by his friendship and feel that all of us in the moving picture industry have lost one of our stanchest friends. It was my one ambition to have Mr. Chalmers see the performance at this theater because I know it would have brightened his life considerably. The motion picture exhibitors as well as everyone connected with this industry have lost a most valued friend and co-worker. Yours most sincerely.—S. L. ROTHAPFEL, Minneapolis, Minn.

MOVING PICTURE WORLD.

Please accept my sincere sympathy in this, your sad bereavement in the death of your most honorable chief. He was a man among men and, through his untiring efforts, he succeeded in placing the motion picture upon the high pedestal of popular fame that the art enjoys today. Every exhibitor throughout the United States has lost a friend, all honor to his name. I sincerely trust that his spirit is still among you and I believe you will earnestly strive to uphold the enviable reputation which he made for THE MOVING PICTURE WORLD. Believe me, your sincere friend. WILBUR MITCHELL, Peru, Ind.

Thanhouser Sells Plant

Syndicate Headed by C. J. Hite, of Chicago, Secures the Entire Plant and Assets—Thanhouser to Remain as Manager for a Time.

IT was intimated in a recent issue of the Moving Picture World that efforts were being made by Western picture men to secure one or more of the leading manufacturing plants associated with the Sales Company. The prediction came true last Friday, when it was announced that Mr. Edwin Thanhouser, maker of the famous Thanhouser pictures, had sold his plant to the interests mentioned.

Mr. H. E. Aitken, who is interested in a number of picture concerns, and who is supposed to have conducted the details of the deal, authorizes the following announcement:

"Mr. C. J. Hite, of Chicago, is at the head of a syndicate which has just consummated the purchase of the entire plant and assets of Thanhouser Company, makers of the famous Thanhouser films. Edwin Thanhouser still remains connected with the company as its general manager.

"Mr. Hite has been very active in the film business in the past, and is at the present largely interested in the American, Reliance and Majestic companies, and has also large interests in the H. & H. and Majestic Film exchanges in Chicago. He is now the second vice-president and director of the Mutual Film Corporation, and is a member of its executive committee."

The announcement created quite a stir among the Independents and many theories as to what the probable effect of the sale would be were indulged in by picture men generally. The purchasers are saying nothing as to what their plans are, but it is hinted that they propose to have more to say in the management of the Sales Company in future than has been accorded them in the past. In this connection it may be recorded that a general reorganization of the distributing machinery of the Independent interests is the present order of business.

Quimby's New Theatre

Zanesville, Ohio, Manager Building a Beautiful House in That City.

Despite the cold weather a big force of workmen are pushing rapidly to completion the new Casino Theater building on South Fifth Street, Zanesville, Ohio, which is being built by W. C. Quimby, one of the pioneers in the film and vaudeville game in Ohio. The building occupies a lot 67 by 142 feet. The entrance will be in the center flanked by two storerooms, the front running to the roof having 800 incandescent lights and two flaming arcs, the decorations being of marble and plastic relief work. The auditorium will have a seating capacity of 748, being 83 feet deep and 57 wide. There will be retiring rooms, free checking room, drinking fountain, free telephone service and other accommodations for the comfort and convenience of patrons.

The ventilation is to be a feature, the system used being to pull by suction fans, air through a six-foot conductor above the roof down through steam-heated coils of pipe which gives fresh hot air on the coldest nights. This system is compulsory under the new building code of Ohio, which went into effect last May. Steam heat and an indirect lighting system furnished by the X-Ray Company, of Chicago, are other nice features. The beautiful leather upholstered seats will set on a bowl-shaped floor with an 8-foot elevation. Seven 6-foot exits insuring absolute safety.

The operating room is 18 feet by 9 feet square and 10 feet high, with a 24-inch outlet to the open. It will be equipped with two Power's No. 6 machines, Iris Dissolver, spot light and electric effect machine. An extra Edison Model B machine will be set up ready for emergency. Projection will be upon a Mirroroid screen, size of picture to be 15 x 20, throw 70 feet. Screen will be set at back of stage and surrounded with scenery representing a woods and foliage. Blue and other colored bulbs will cast a faint glow upon the imitation foliage which gives a beautiful soft effect, the same having been tried in the old Quimby Theater successfully.

Although a stage has been built, the house is purely one for the presentation of the photoplay in its highest form. Three reels will comprise the program for a five and ten-cent admission. Music will be furnished by a $5,000 Wurlitzer pipe organ augmented by an orchestra. The investment will be in the neighborhood of $60,000, which looks as if some people have confidence in the future of motion pictures.

Kalem Announces Egyptian Pictures.

First Subject of a Notable Series Will Soon Be Released—Players Now in Jerusalem—More Irish Pictures.

WHEN the Kalem Company sent a company of players to Egypt all the picture world sat up and took notice. It was no small undertaking and the country to be invaded presented conditions none too favorable to such an enterprise; but the Kalem players had conquered Ireland under great difficulties and it was believed that they would be able to cope successfully with the peculiar people of Egypt. Every precaution was taken to provide against emergencies that might arise. Through the Secretary of State the assistance of the U. S. Consular agents at the points to be visited was secured. The Presbyterian Board of Foreign Missions contributed the aid of its missionaries in the Nile Valley toward the success of the venture and, through other agencies, the company of players obtained a proper introduction to the sheriffs, or head men, of the Arab tribes of the upper Nile Valley. With these credentials and an experienced dragoman and interpreter to smooth out the rough places, the Kalemites journeyed up the Nile as far as Luxor, where is located many monuments of the grandeur of ancient Egypt.

The company left New York on Saturday, Dec. 2, under the direction of Mr. Sidney Olcott and including the following players: Miss Gene Gauntier, Miss Alice Hollister, Mr. Jack J. Clark, Mr. Robert Gignola, Mr. J. P. McGowan, Mr. George Hollister, cameraman; Mr. J. A. Farnum, scenic artist, and "Philly" McDonald, general utility man. The children of Mr. and Mrs. Hollister, George, Jr., and Ethel Doris, also accompanied the party.

Scimitar Dance from "The Fighting Dervishes of the Desert" (Kalem).

From time to time the Moving Picture World has recorded the progress of the Kalem players to Luxor and bits of their experience with the wild tribes of the desert. Much of what they have passed through will probably never appear in print or in the pictures, but sufficient has been told to lend great interest to their work and the pictures, when they come along, will be received with unusual applause. The first subject, "The Fighting Dervishes of the Desert," will be released in May. It is, in many ways, a remarkable picture. It is the first motion picture drama to be made in Egypt with the natives of the region, the camels and donkeys and swift horses of the desert in the picture. Real life in the desert is depicted in every scene, although American actors perform the principal parts.

The first scene opens upon one of the ancient wells of the desert with a camel turning the wheel that raises the water by means of earthen buckets. Zahrah, daughter of the Coptic high priest, is seen going to the well for water. She is observed by Hassan Ali, an Arab sheik, who falls in love with her. At another time Hassan meets Zahrah and offers to marry her; he is referred to her father, who refuses to give his consent because Christian and Mohamdan may not marry. Hassan, actuated by a desire for revenge, incites the dervishes to raid the Copts and a massacre follows in which nearly all the Copts are killed. Zahrah escapes from the church where the Copts were trapped, and is rescued by Hassan. Afterward Hassan embraces Christianity and marries Zahrah.

One of the interesting scenes is a ceremonial scimiter dance of the dervishes which is performed by the natives before their tented village on the edge of the desert. There is also a view of the ancient Temple of Thebes at Luxor.

The cast of characters is as follows:

Zahrah, Daughter of the Coptic Priest	Miss Gauntier
Hassan Ali, the Arab Sheik	Mr. Clark
Ishmail, Sheik of the Dervishes	Mr. Vignola
Father Moosa, Coptic High Priest	Mr. McGowan
Arab Runner	Mr. Farnum
Arab Envoy	Abdulla Ya Fari

The art of the players is especially well shown in their ability to simulate the Arab. It is difficult to discover the difference between the actors and the natives, so perfect is their makeup. Miss Gauntier has, with her usual adaptability, mastered the difficult feat of balancing a jar of water on her head. Bob Vignola appears as a most blood-thirsty dervish, looking like one of the natives. As the Coptic priest, Mr. McGowan could be easily mistaken for the real thing. There is really nothing wanting to complete the reality of the picture.

Scene from "The Fighting Dervishes of the Desert" (Kalem).

Kalem Players Now in Jerusalem.

The Kalem players have completed their work in Egypt and are now in Jerusalem. Thirteen pictures were taken along the Nile. The work to be done in the Holy Land is very comprehensive and will occupy the company for several months, after which they will go to Ireland for more Irish pictures.

In this connection the Kalem Company announces that it has secured the right from Mrs. Dion Boucicault to produce the "Shaughran," Dion Bouccicault's most famous production. Other Irish classic plays will also be adapted to pictures on this trip.

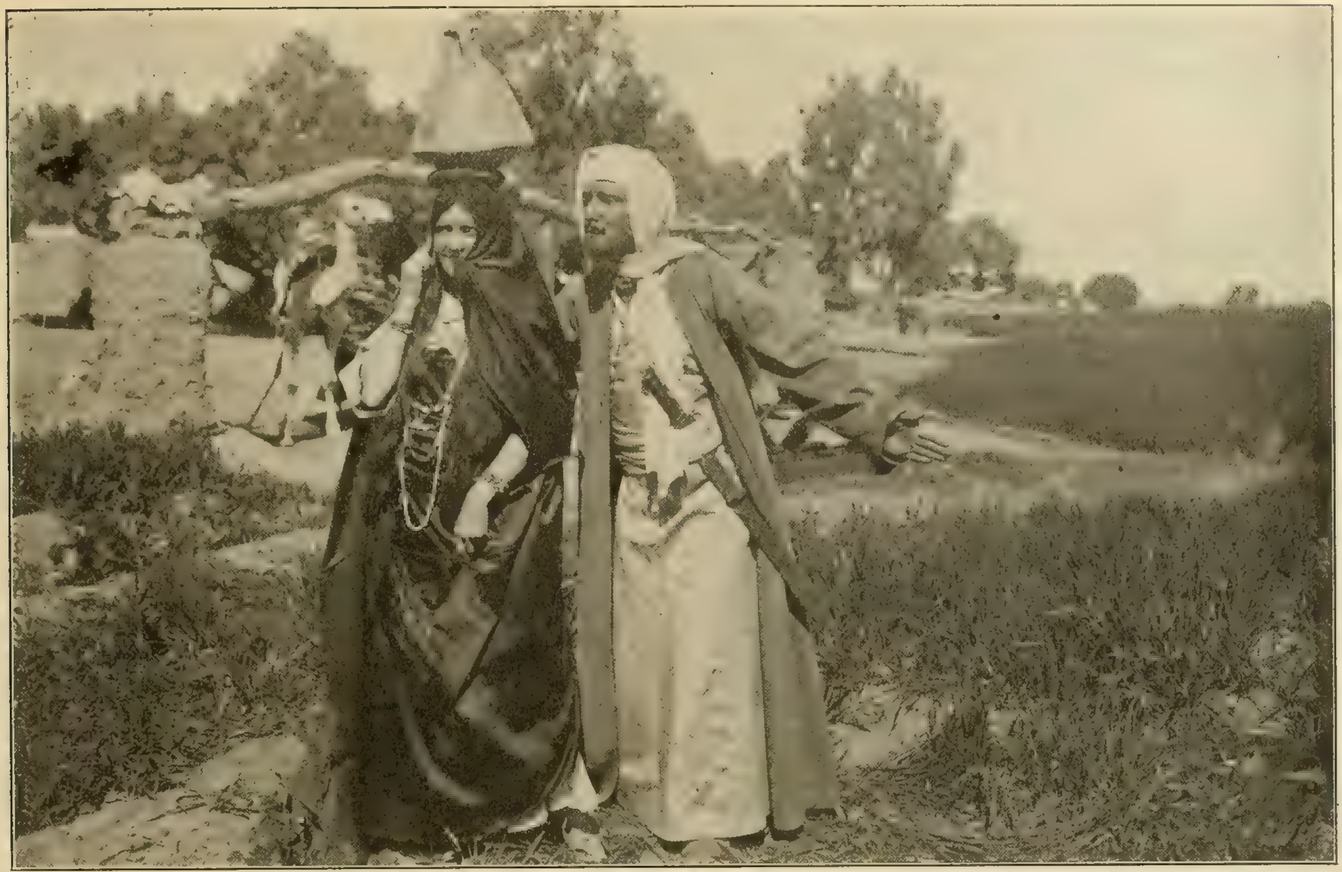
Special music and a large variety of special advertising matter will be available for the Egyptian pictures, obtainable at exchanges or advertising supply houses.

NEW SELIG BUILDING AT LOS ANGELES.

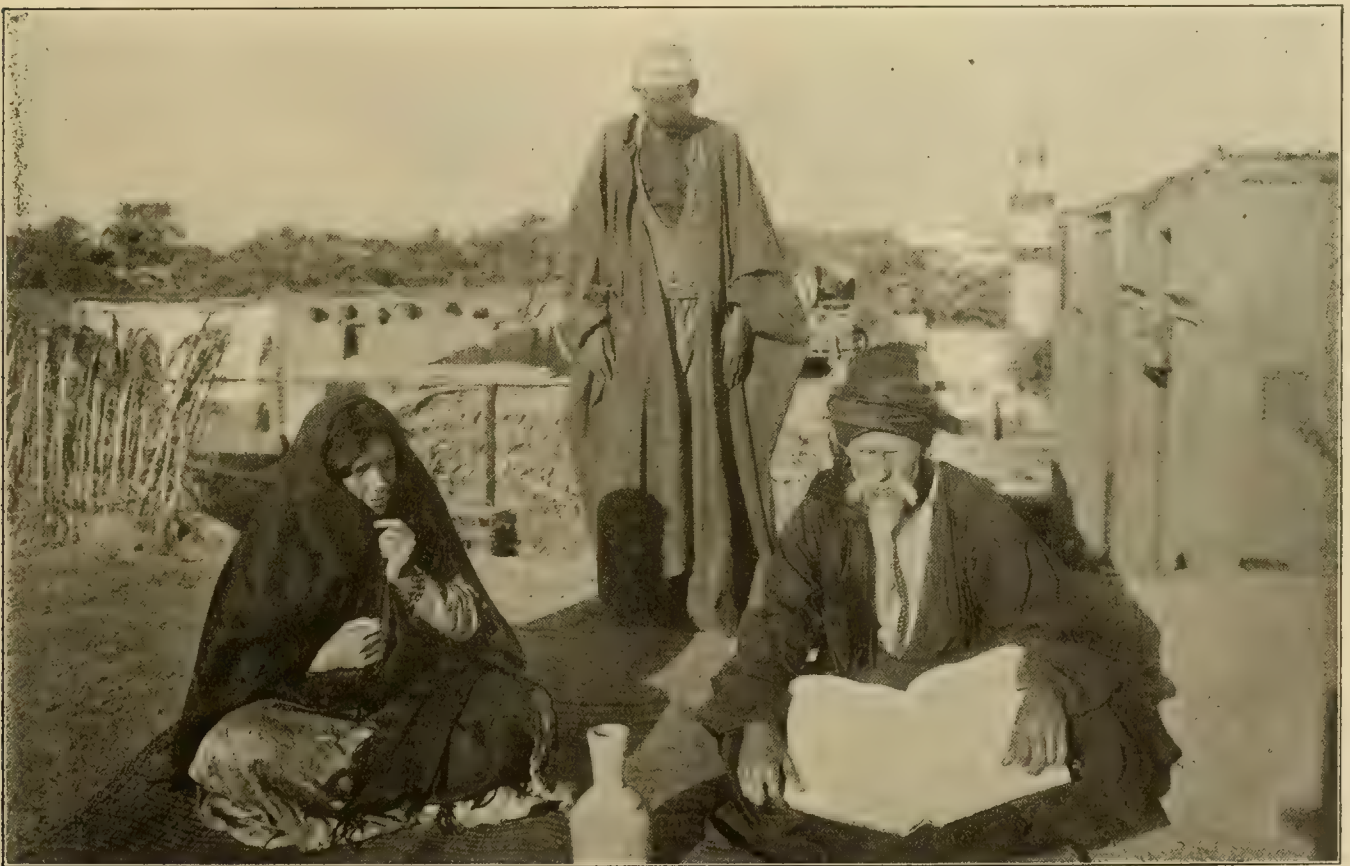
The handsome new office building of the Selig plant in Los Angeles is completed and Manager James L. McGee and his staff have moved into the handsome quarters. The concrete Mission wall has been extended around the whole property and the new gardens are being prepared, so that the plant, located among the lovely Edendale hills, is becoming one of the handsomest spots of a city famed for architectural beauty. Hordes of winter tourists pass the studio daily in the suburban cars, en route to Glendale and the famed Spanish resorts of Casa Verdugo and La Ramada, and all are profuse in their exclamations of surprise that a moving picture "factory" should spend so much space and money on beautifying its premises. The great Mission towers and the massive entrance gates with their gatekeeper always on duty give a stability and dignity to the premises which reflect favorably on the moving picture business, which a certain proportion of the public is still prone to regard lightly. The former office quarters will be converted into a green room for the players.

SOTHERN AND MARLOWE IN PICTURES.

A story is going the rounds of the daily press to the effect that Mr. E. H. Sothern and Julia Marlowe, now appearing in repertoire, contemplate giving a performance of "The Taming of the Shrew" for pictures. It is said that Miss Marlowe has become a regular picture "fan," visiting the "movies" whenever the opportunity is offered.



Miss Gauntier as "Zahrah" and Mr. Clark as "Hassan Ali" in the Kalem Egyptian Subject, "The Fighting Dervishes of the Desert."



Miss Gauntier as "Zahrah" and Mr. McGowan as "Father Moosa, the Captive Priest," in the Kalem, Egyptian Subject, "The Fighting Dervishes of the Desert."

Music for the Picture

BY CLARENCE E. SINN.

MGR. R. W. MIDGLEY, of the "Liberty Motion Picture Palace," Salt Lake City, has forwarded programs which are neat and tasteful and of interest to this department by reason of a musical program being included with that of the pictures. Licensed pictures are shown, the bill is changed twice a week, giving the musical director, Mr. Edgar Bayliss, ample time to select his music. On the back page of the program is a list of from twelve to fifteen standard musical numbers, numbered in order. In the programs sent, the musical numbers played with each picture are marked with a pen at the top of the synopsis of said picture. For example, Selig's "The Brotherhood of Man" is marked "10, 11 and 12." Turning to the music program we find the corresponding numbers to be "La Tambo" (Dillea), "Fabio Romani, Overture" (Isenman) and "Chanson san Paroles" (Tschaikowsky). These programs are of a high grade of music throughout, with just enough of the popular stuff interspersed to add variety. The natural inference is that Manager Midgley has a house so well lighted that his programs may be read during the performance.

From "The Marvel" theater, Frederick, Md., newspaper clippings are sent showing a similar plan of announcing the picture music, with the exception that these programs are printed in the daily paper. The musical director, Miss Maude Waters Dittmar, shows considerable circumspection in selecting appropriate numbers, which are published along with the synopsis. Independent pictures are shown. Among those submitted are: "I Wish I Had a Girl" (Imp), with popular song accompaniment, like "I Want a Girl," etc. "The Christian Martyr" (Gaumont) is accompanied by "Oratorio-Elijah" ("If With All Their Hearts," "Lord God of Abraham," "Baal, We Cry to Thee," "Be Not Afraid" and "O Rest in the Lord").

For those who do not work out their pictures in detail these programs will offer hints worth considering. As observed, they do not pretend to follow the pictures as to scene and situation, but only as to the general character of the photoplay taken as a whole. Indeed, although I like detail work applied to picture music, yet there are many pictures which do not readily adapt themselves to this treatment. Take the Gaumont "Christian Martyrs" for example; it will be found that a general atmosphere in keeping with the spirit of the picture is best sustained by such music as Miss Dittmar suggests. And this is true of many of the better class of pictures. High grade overtures, symphonies and other standard works will often sustain the dignity of a classical picture when attention to minor details might cheapen it.

Of the ordinary dramatic pictures which at present predominate the field, I must say that I prefer to "work them up" in detail when such a thing is possible. In quickly shifting scenes of short duration such as the Biograph Co. makes a specialty of it is often better to play to the predominating theme and ignore the other. This suggestion I offered more than a year ago, and have seen no reason to modify it as yet. However, as repeatedly pointed out, each picture carries its own little problems and must be humored accordingly.

Patriotic and war pictures generally are helped by attention to details as suggested by the different scenes. Also some classical pictures. It all depends on the picture. It is evident, however, that a straight "concert" program relieves the mind of the musician of much worry, for it is really no joke to follow a picture closely and intelligently with appropriate music. On the other hand, a good concert number is often a welcome addition to the performance and an added attraction to the house. I believe they should be interspersed with judgment, but not used exclusively.

The following suggestions are offered:

"How Washington Crossed the Delaware" (Edison).

1. Third movement in "Raymond Overture" or any semi-military music; continue till caption: "His Signal—The Hoot of an Owl."
2. Mysterious till kitchen scene.
3. Neutral (something of the intermezzo type) till change.
4. A few chords on the piano in imitation of her playing; then
5. Allegretto till change.
6. Something in the ballad style to conform with his singing and playing. Continue till he stops.
7. Agitato (soft) till change.
8. Agitato (a little heavier) till "Washington Crossing the Delaware."
9. Semi-mysterious (like the first movement in "Pique Dame" overture—through four scenes) till "The Small Body of Hessians."
10. Lively music (for banquet scene—short) till combat.
11. Hurry till end of combat.
12. March movement to finish.

    (I have not included any American patriotic airs, as none we are familiar with had been written at the period in which this picture was laid, or were known under other titles. For example, "My Country 'Tis of Thee" was "God Save the King" at that time. However, those who are not over critical may introduce "Flag Music" after No. 9 and at finish of picture.)

"The Seventh Son" (Vitagraph).

1. Religioso till end of prayer; modulate into a few bars of soft, semi-plaintive till "A Plan to Frighten Their Brother."
2. Mysterious till "Fort Sumter Fired Upon."
3. "The Battle Cry of Freedom" (old song) or some march movement till "Four of the Widow's Sons Go to War."
4. "Tramp, Tramp, Tramp, the Boys are Marching" (old song) till "Making Bandages."
5. Pathetic till "Good-Bye, Mother, Don't Worry."
6. Tolstoi's "Good-Bye" till "News of the Battle of Bull Run."
7. "The Battle Cry of Freedom" softly till telegram is shown.
8. Pathetic till "A Council of War."
9. "Red, White and Blue" (or any patriotic air) till "Two More Are Killed."
10. Hurry (heavy for battle) till "Panic Stricken, etc."
11. Agitato (softly but fast) till "The Sixth Son Dies."
12. Plaintive till "For Her Only Surviving Son."
13. Very pathetic till Lincoln takes tablet from her.
14. "My Country 'Tis of Thee" (softly in a pathetic manner), swell when picture of graves is shown, then subdue till final tableau. Then forte till close.

"The Illumination" (Vitagraph).

This is best accompanied by sacred music or at least music of a religious character throughout. Sullivan's "Love Not the World," Handel's "Largo," Mozart's "Priest's March," and the numbers suggested by Miss Dittmar in the letter quoted above are all appropriate. An organ, even though it be a common reed organ, will add to the effect. A great storm scene is shown beginning with the caption "And the Sun Was Darkened, etc." and ending with "And So They Went and Made the Sepulchre, etc." This may be accented by music of a turbulent nature with crescendo rolls on the bass drum or tympanni, if you have them). The storm scene from "William Tell" will answer admirably. If you haven't got that or something as good, you may substitute a bass solo with tremolo accompaniment for the right hand, which permits you to make the crescendos easily. An ordinary melodramatic "hurry" would probably cheapen the quality of your work. If you have nothing else, however, try and pick out something that sounds as impressive as possible.

MUSIC FOR CINES SUBJECT, "JOSEPHINE."

By S. L. Rothapfel.

At the opening of picture play "Sunshine and Shadow" waltz, with spirit, until Josephine's husband and children are arrested; then break into "Marsellaise." Play pianissimo until mob breaks into room, then crescendo. Continue until mob leaves room; gradually diminish as Josephine has vision of her husband's death.

Crescendo again at the sub-title "After the Death of

Robespierre, Josephine and Her Two Children Are Liberated." Play with spirit until sub-title "Josephine Is Introduced to Bonaparte, Then a Common Artillery Officer."

Resume "Sunshine and Shadow" waltz, continue until subtitle "The Members of the French National Assembly Are Evicted by Bonaparte's Grenadiers," then run into "Marseillaise." Play until sub-title "The Religious Marriage of Napoleon and Josephine on the Eve of the Coronation Day," then play "Pomp and Circumstance," march, Elgar, very slow tempo, first movement. By repeating this movement it will just about bring you to the ceremony. Swing into second movement, play with very slow tempo until sub-title "Napoleon Announces to the State Council His Decision to Divorce Josephine."

Resume "Sunshine and Shadow, waltz, pianissimo, until Napoleon hands Josephine letter.

As she reads mute all strings and play with great feeling, "Simple Aveu"; this is to be continued throughout the balance of the picture and can be used with crescendo where Napoleon shows the new-born baby to the populace, but must diminish again as Josephine reads the letter which advises her that a new heir is born.

This arrangement is made after a practical demonstration and will be found very efficient and simple, only four numbers being used in the entire picture; can be played effectively with piano, organ or orchestra of any number of pieces. The best effect will be obtained by a pipe organ, piano, two violins, 'cello, flute, clarinet, trombone, cornet and tympani. If lecturer is used mute all instruments.

SUGGESTIONS FOR "THE SEVENTH SON."

By Manuel Komroff.

I. "Home Sweet Home" as they are all together.
II. "The Battle Cry of Freedom" as the war breaks out.
III. "Tramp! Tramp! Tramp! The Boys Are Marching" as the first two sons march away.
IV. "Soldiers' Farewell" as the next two leave.
V. Play No. III as the sixth son goes to the front.
VI. "Just Before the Battle Mother" as the seventh son becomes a deserter and runs away.
VII. Dramatic, as he is court-martialed.
VIII. "America" for the scene in the White House.
IX. "The Last Rose of Summer" as she talks to President Lincoln.
X. "We're Tenting To-night" as she shows the President the photo of the graves of her other six sons.
XI. "America" as he grants the pardon.

Always consider your audience; try and give them the kind of music they desire. The popular taste is not always classical, in fact seldom does it run above the semi-classical, which is that kind of classical music that has become popular. For instance. Mendelssohn's "Spring Song," or Rubinstein's "Melody in F" are both selections of classical music that have grown popular. I have found that audiences as a rule like this kind of music in preference to the new classical or ragtime music. Although you perhaps may prefer the pure classical—and have good reasons to back up your taste, yet you should consider the audience and try to give them what they want.

I have found that audiences do not care to have new music tried out on them while the pictures are in motion, but would rather have music that they are familiar with. If possible have the music of such a character as to tell the thought in the picture. For example, supposing we have a war picture and soldiers are marching across the screen, you may play Schubert's military march, which would carry out the idea in the picture. but I have found it ever so much more effective to play "Tramp! Tramp! Tramp! The Boys Are Marching," which also has the same idea, but is better known to the audience.

A bad habit that many pianists have is the playing of selection over and over again. Of course sometimes a tune will appeal to us and we will hum or whistle that tune over and over, sometimes for days, and we are often glad to get over it. Musicians should be careful not to catch this; at any rate do not play the same thing over and over, consider the audience.

VAIL EXPLAINS.

Editor, Moving Picture World:—

Dear Sir: My article, entitled "Playing the Pictures," which appeared not long ago, seems to have been sadly misunderstood by one of your correspondents, whose letter was printed in a later issue of the "World." The list of music which I enclosed was, I admit, largely classical, but it was not intended to be fully representative of the daily programmes which I prepare for the pictures. The exceptionally heavy pieces which it contains are for use in playing exceptionally heavy reels—it is easy enough to pick up light music for the "fillers." For every classical number that appears on my programmes there are two selections from musical comedies like The Red Mill, The Balkan Princess, The Enchantress, and dozens of others; three or four good waltzes, such as Gold and Silver; Spring, Beautiful Spring; Valse Septembre, etc., and frequently a couple of snappy and recently published "rags." In such a varied programme every class of reel from "The Fall of Troy" to a "Foolshead" can be given the treatment it deserves.

Leaving my personal abilities out of the question, I wish to challenge most emphatically the absurd notion that any music ever written is too good or too "classical" for playing the better class of feature reels. Heavy music is ridiculous when played for a crockery-smashing farce, but popular, or even light classical music for "Hamlet" is as incongruous as an interpolated buck-and-wing dance by the venerable Polonius. The work involved in carefully adapting the best music (for the purpose), to subtle dramatic situations, in making it speak the language of the characters, in carefully preserving the mediaeval or antique spirit of the setting—all this calls for the very highest kind of musical culture. Not a week passes without bringing with it some picture which calls for music that is difficult to obtain and both physically and mentally exhausting to play. Were I possessed of double my present modest sum of technical equipment, I should still feel that I was not "wasting my genius" (!) in a moving-picture theatre.

GEORGE WEBBER VAIL,
Virginia Theatre, Washington, D. C.

LEWIS GIVES A FEW SUGGESTIONS.

To the Editor of The Moving Picture World.

Dear Sir: Being a constant reader of The Moving Picture World, which I, among thousands, call the height of perfection, I would like to say a few words in regard to music for the picture. It is my belief that the time is not far away, when every pianist will have to be able to properly accompany the picture as a vaudeville player does with every act. The pianist that has for his repertoire a few of the popular hits and a few sets of waltzes will soon find out that managers are waking up to the idea of playing the pictures properly.

I find my best help in The Moving Picture World, and find the musical suggestions fine. I also read the advance stories of the film and find it one of the best helps. I have also always sent for the Kalem special music and I recommend it very highly. Mr. Simons' ideas are much the same as mine and I think if anyone does not know how to play for the pictures it would pay them to get one of the special music sheets, and work up every picture from that.

Last Friday we had Vitagraph's "Illumination" and, in order to understand every part of it, we went to the exchange and brought the reel before 10 o'clock and had the operator run it through twice for us. The first time we watched it through very carefully and then arranged our musical program, which consisted of, for the opening, "The Lord Is My Shepherd," until the blind man is cured, then into Millard's "Ave Maria" until the sign called "Calvary," then into "Calvary" until the crucifixion, then into "Ashamed of Jesus." From here until the Resurrection we used "Weber's Mass in G." After the Resurrection we used "I Know That My Redeemer Liveth," then into "The Palms" until the end, letting the organ (which we used all the way through the reel) slowly die away. With the chimes that were used twice in the reel, it made a very good effect.

We received many favorable comments on our work. I can't understand how a manager would book such a picture if it had to be accompanied by the popular hits of the day.

The next best thing in the business in my estimation is the trap drummer and effect man. Our house claims the best in the city and I doubt if there are any better in the state. A drummer, like a pianist, can improve or mar the picture by poor judgment.

Wishing The Moving Picture World the same success it has always known, and that this will not take too much of your valuable time, I will close.

With best wishes to The World, P. E. LEWIS,
Paterson, N. J.

WORCESTER, MASS., CHURCH PUTS IN PICTURES.

Mr. Bernard M. Corbett, of the Edison Company, writes from Buffalo that he has equipped the lecture room of Grace M. E. Church, Worcester, Mass., with a Model "B" Edison machine which will be used there permanently. Mr. Corbett supervised the first exhibition, consisting of the following reels: "The Man Who Learned" (Edison); "Pathe Weekly;" "U. S. Army Aviators" (Lubin); "A Mid-Winter Night's Dream" (Lubin); "Eugene Wrayburn" (from "Our Mutual Friend"), by Charles Dickens (Edison).

CHICAGO LETTER.

By Jas. S. McQuade.

I RECEIVED an interesting letter recently from my friend Frank L. Hough, Jr., of the Edison Kinetograph department, who has traveled quite extensively through the far Northwest for several months past. In Butte, Montana, the Orpheum, owned and managed by the Casto Bros., is the leading house, and Mr. Hough speaks of these gentlemen as being up-to-date exhibitors. The Montana Amusement Co. is building a new house in Butte, of the Orpheum type. They also own several small houses in the Montana metropolis and in the smaller towns throughout the state.

In Spokane, the leading houses are the Casino and the Clem, both owned by Dr. Clemmer, who is an enterprising exhibitor. Both these houses, Mr. Hough writes, are modern, and finely appointed and equipped. Mr. Leoi, who owns the Arcade, is another enterprising exhibitor in Spokane. He is very enthusiastic in his outlook for the future of the business and promises some big things in the exhibition end, in the near future. Sam Cohn, who runs the Spokane Theater, an old, legitimate house that never paid its owners, is doing a big business with first-run pictures and a few vaudeville acts.

Mr. Clemmer, of Seattle, a brother of Dr. Clemmer, of Spokane, is building a first-class picture theater that will seat 1,200 people. It is thoroughly modern and high class picture programs will be given in it. Another new house, called the Melbourne, is now under way. This will also be a high class motion picture theater. It is understood that J. D. Williams, of Sydney, Australia, is interested in this house. Eugene Levy, of Seattle, has gained the sobriquet of "Motion Picture King" in the Puget Sound city. He is a live advertiser and always gets good results. In addition to owning several small houses, he runs the Grand, the old legitimate house built by John Cort. The Grand offers pictures and vaudeville and is showing to big business. The town of Everett, north of Seattle, was also visited by Mr. Hough. Alec Singlelo has the business well in hand there. His picture theater is described as a model place, his programs as well balanced and his pictures well projected.

In writing about conditions in Vancouver, B. C., Mr. Hough states: "Mr. Muir, of the Dominion Theater, is the manager who considers nothing too good for his patrons. His house is beautiful and one would never think that such a place could be found in the Canadian Northwest. The house is perfection in every way. I was astonished when I walked into the place. The pictures are accompanied by an excellent orchestra and a large pipe organ. This country out here is brimful of things in the picture business that never fail to astonish an Eastern man. Exhibitors are absolutely up to the minute, and then some."

In Portland, Oregon, Mr. Hough met Melvin G. Winstock, general manager of the People's Amusement Co. As an exhibitor, Mr. Winstock is par excellence, in Mr. Hough's estimation. He looks after a circuit of sixteen houses and every house is a model. The People's and Star are the two largest houses in Portland, and offer pictures exclusively. Mr. Winstock makes it a point to give his patrons the very best, with the result that he has the best people in the city among his patrons. Mr. Hough writes that it is a rare treat to meet an exhibitor of Mr. Winstock's type, and that there is positive encouragement given by the experience. The People's Amusement Co. use Licensed pictures exclusively. Speaking generally, Mr. Hough states that the motion picture business in the far Northwest is in the hands of men of a high type of intelligence, who are building the business on a solid basis.

Moving Pictures in Political Campaign.

Samuel Alschuler, of Aurora, Ill., candidate for the Democratic nomination for governor of Illinois, was the originator of the greatest novelty that the late campaign has produced. Mr. Alschuler decided to enlist the aid of the film in conducting his fight. He found that he could not visit all sections of the state in the time allotted him and, as he had planned, a moving picture campaign for all Illinois cities was decided on.

The stage was set for a regular old campaign meeting, with chairman, pitcher of ice water on the table, a flag draped over the stirring scene, and all the rest of it. The pictures were run off without a hitch. The chairman, in a brief address was shown introducing Mr. Alschuler, who stepped to the front of the stage, bowing his acknowledgment of the greeting extended him by the audience, and then plunged into his speech.

After a few remarks Mr. Alschuler is seen to retire gracefully, after shaking hands with the chairman and the prominent citizens on the stage, hurrying away presumably to address another meeting.

Edison Home Kinetoscope.

I had the pleasure of witnessing a demonstration of the Edison Home Kinetoscope in the Sherman House last week, on the invitation of Adolph F. Gall, staff engineer of the Thomas A. Edison laboratory. It was really a surprise to find that this machine, which one, at first sight, might take for a toy, projected moving pictures with a clearness and definition fully equal to that of a regulation projecting machine. The pictures run off were dramatic and educational, the latter especially claiming close attention, as it is expected that the Home Kinetoscope will be widely used in schools and colleges, as well as in homes.

An examination of the film used in this machine showed that, instead of having only one picture on its width, as in the regulation film, it has three. The reels vary in length from 10 to 80 feet, in increments of 10 feet. There are 70 pictures on one foot single row and, therefore, 210 pictures on one foot, when the three rows of pictures are included. The pictures on the right and left rows go to the edge of the film, the sprocket holes being located so as to separate them from the center row of pictures.

When the machine is in operation the pictures on the left row are first projected. When the end of that row is reached, by a simple adjustment the center row is next shown, the machine being operated as in rewinding. When the beginning of the film is again reached, the adjustment referred to brings the right row of pictures on the screen, the machine being operated directly until the end. Thus a film used by the Home Kinetoscope passes before the lens three times, for its entire length. Eighty feet of such film is equivalent to 1,000 feet of standard film, in picture value. The width of the film is seven-eighths of an inch, the regular film being 1⅜ inches.

There are three sources of illumination for the Home Kinetoscope, viz.: acetylene gas, the Nernst electric lamp and the baby arc lamp. The current fom an ordinary electric lamp in the room was used in the demonstration I attended. The machine can also be used for lantern slides, the slides being one-half the regulation size and each having 10 views—five above and five below the median line.

An Important Appointment.

John F. Pribyl, connected with Street & Smith's magazines for ten years in responsible capacities and recently general manager of the New Story Magazine for that firm in Chicago, has been appointed the personal representative of William N. Selig, president of the Selig Polyscope Company.

Mr. Pribyl will enter upon his new duties on April 15th. He has now resided in Chicago for two years and has formed a wide circle of friends, who admire him for his ability and sterling integrity.

Mr. Pribyl has an extensive acquaintance with authors, literary men and members of the theatrical profession, qualifications that will be specially valuable to him in the new field he has entered.

* * *

It is reported on good authority that Chas. J. Hite, of the H. & H. & Majestic Film exchanges, this city, has purchased the Thanhouser Co.'s plant and effects from Edwin Thanhouser and wife. The deal was consummated on Friday, April 15th. Mr. Thanhouser will remain in charge of the production for some time to come. The same interests now controlling the Thanhouser also control the Majestic Film Co. and the Reliance.

* * *

F. Bartholomae was a caller at the World office recently and stated that he is building a new house, the Drexel, 63rd St. near Cottage Grove, with 700 capacity. The house will be finished about May 20 at a cost of $50,000. High class Licensed pictures with fine instrumental music and spotlight singers will form the program.

* * *

A. Powell, formerly of Kokomo, Ind., was a visitor at the World office last week. Mr. Powell will open up a newly-built up-to-date house at 59th St. and Center Ave., this city, on or about Saturday, April 13th. The World wishes Mr. Powell all success in his new venture.

* * *

John Pelzer, sales manager of the kinetograph department of Thomas A. Edison, Inc., spent a few days in the city last week on his way to San Francisco.

* * *

W. W. Watts, of the Vaudette, Springfield, Ill., was in the city Tuesday, April 3rd. He reports good business in the capital city but complains that he is not getting enough special films to suit his customers. Mr. Watts charges 5 cents for regular shows and 10 cents for specials and features. The General Film Co.'s branch, St. Louis, furnishes his service.

The Moving Picture Educator

A GREAT HUMANITARIAN.

ONE of the greatest principles in all civilization is that which embraces the whole human family and seeks to do the greatest good for the greatest number. Rescuing the perishing, delivering those held by affliction or disease, the alleviation and further prevention of suffering. Anything which aids in any or all of these works commands the highest esteem. The cinematograph again has proved its adaptability; hitherto equal to every demand, it is constantly creating new channels of usefulness and power. Publicity is often spoken of as the great enlightener, but publicity cannot illustrate and reveal actual conditions, consequently it sinks into helplessness and uselessness. Such cannot happen to the power of the cinematograph; in revelation and illustration it is constantly increasing in power at present. While revealing conditions in every social aspect, it has recently been especially useful in portraying evils relative to the most important and trying ills assailing the human family. The New York School of Philanthropy recently held a special exhibition of moving pictures in which evils under the following conditions were revealed: child labor, drink, convict labor, tenement houses, tuberculosis, etc. The first picture shown was called

"For the Commonwealth."

This film was taken especially by a moving picture company in co-operation with the National Committee on Prison Labor. It showed the story of an unskilled laborer who cannot get work. He deserts his wife and is arrested. In prison he learns the shoemaking trade, and on his release is able to furnish a good home for his wife and baby, who had to go to the poorhouse when he went to prison. The film was used by the national committee to show how shirtmaking in State prisons throws thousands of hard-working women out of employment.

The next picture was prepared under the auspices of the National Child Labor Committee and was entitled

"Children of Labor."

It pointed out the conditions existing in factories where thousands of small girls and boys are employed. A representative of the committee said one of the worst features of the child-labor evil is it throws the fathers of the children out of work. The film showed a manufacturer's daughter lost and taken into the home of a workman. The family which adopts her is poor, and she is forced to go to work in a mill which her father buys. Everything ends happily when she is found by her parents. The father abolishes child labor in his mills.

The Division of Recreation of the Russell Sage Foundation had prepared a film entitled

"Charlie Reforms."

Charlie loves a girl, but he has a hard time wooing her, because her father and mother and little sisters and brother insist on being with them all the time. He takes to drink. One night he sees Mamie going to the town Social Centre with a young man. He follows them into the building. Instead of being arrested he is received kindly. Just for that he stops drinking, gets his old position back, becomes an estimable citizen again and gets the use of the front parlor without having mama and papa around.

The National Kindergarten Association had prepared a suitable film with a happy ending called

"At the Threshold of Life."

A young millionaire's auto runs over a little cripple. In the hospital, over the little boy's bed, the young millionaire gives a big check to the order of the association and is reunited with his sweetheart. They separated when she refused his automobile trips to take up settlement work.

Probably the most interesting picture shown was that prepared by the National Association for the Study and Prevention of Tuberculosis—

"The Awakening of John Bond."

John Bond, a politician, indifferent to the health of his constituents, marries. His bride, in nursing a sailor aboard their yacht, contracts consumption. All the private sanatoriums in the city are crowded and the husband sends his wife to a public one. She is cured there, and everything ends happily, Bond showing his gratitude with a $10,000 check made payable to the national organization.

The whole exhibition was of a very high order, calculated not only to increase the value of the work of the various philanthropic societies but opening up the fact that now, by the aid of the moving picture, they can as never before educate the public on the great questions of these national evils, and even as the light of the sun is death to evils of corruption in Nature so the light of the cinematograph will mean death to the many evils which have long eaten into the social life of various classes of society. The efforts and results of the moving picture as an educator are daily becoming more apparent and consequently more appreciated everywhere where the good of the people is the object sought.

HIGHER VERSUS HIGHEST EDUCATION.

"The program of the International Congress of Mathematics, which is to meet this year, includes a discussion on the dangerous tendency of certain teachers to make the study of mathematics attractive."

This statement made in the interest of higher education is recognized as possessing limitations bordering on narrowness that stamp it at once as not being of the **highest** order. The highest education is now universally admitted to be attractive. Referring to the above quotation, an eminent authority replies: "In the same way some old pedagogs, greatly attached to intellectual gymnastics, fear that the moving picture may make all studies too easy."

Happily the pessimistic view of the inexcusable old-fashioned ones is the exception rather than the rule. It is a common report from all parts of the educational world that the only thing which stands in the way of the immediate adoption of the cinematograph is the initial expense. While authorities are reflecting upon ways and means to meet the necessary expenditure and also to make such structural changes as required by laws of safety, there are many individual instances of the installation and use of the moving picture for lecture and teaching purposes.

In Versailles, France, perhaps the most thorough and practical beginning has been made, and under the guidance of Professor Bruchert, what is described as a "model plant" is used to teach botany, geology and zoology.

While reference is made to the "model plant" in Versailles it must not be supposed that other schools have not been commenced in like manner. England and America have several, perhaps a little less thorough than in France, yet none the less progressive and perhaps with more than equal ambitions and determinations. It is not widely known, but it is nevertheless a fact, that most elaborate preparations are being made by several of the more capable film manufacturers for the production of pictures of thorough, practical and interesting educational value. One firm has a party crossing Africa from south to north working upon perhaps the most valuable series of pictures ever yet taken. Another firm is working on a series the nature of which has not yet been made public, its very secretiveness suggesting its elaborate nature.

The illustrating or reproducing in pictures of a notable and particular literary course is taking the attention of still another firm; while others are working in an unrevealed manner, each in a line peculiar to their own conditions. In perhaps one year from now the results of these preparations will come to the light of publicity, and a mighty impetus to the cause of the highest educational functions of the moving picture will immediately result.

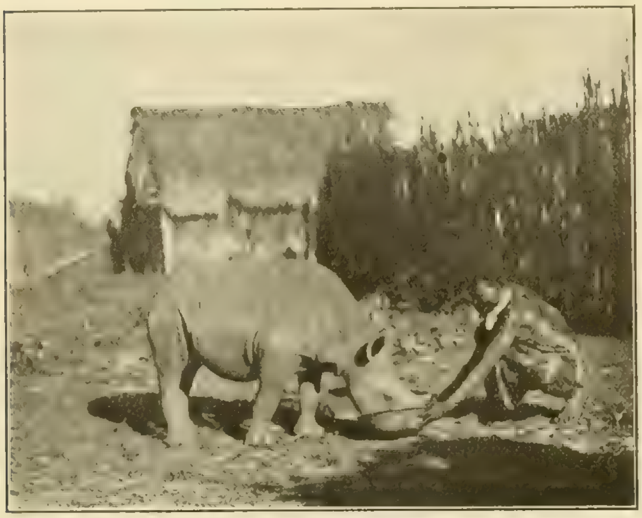
A. L. Helton, of Kendalville, Ind., has sold the Princess Theater in that city, and has purchased the state rights of "Twenty Years in Sing Sing" for the states of California, Oregon and Nevada, and will begin immediately exhibiting these pictures in these states. Mr. John Snyder is the new owner of the Princess.

The Paul Rainey African Pictures.

A Truly Wonderful Set of Perilous Nature Studies Taken in Darkest Africa.

The difficulties of securing good moving pictures in the heart of Africa are quite well known. The shortcomings of the photography in the Roosevelt pictures and Buffalo Jones pictures (both made by the same man), have caused most exhibitors to be skeptical regarding any moving pictures purporting to have been taken in Africa. That is a great pity. The pity lies in the fact that the first poor photographs may have a harmful effect upon the sale of later work which is really first class.

The Paul Rainey African pictures, which arrived in America during January, of 1912, are moving pictures that are destined to go down in the archives of many governments as an authentic record in the study of natural history. The photographs are bright and clear, and as good as it is possible to make in the bright tropical sunlight. Moreover, the views we get of the various animals are not the short and irritating glimpses that have heretofore characterized wild animal pictures. Each view gives a good, long look at the various animals, and a chance to study their ways and habits. The pictures show that many heretofore accepted notions of African animals are a fallacy. Animals that we had often been told were the most timid of creatures, appear quite at their ease in mixed company; while those ferocious animals that are commonly supposed to devour everything in sight, are really quite peaceable citizens of the jungle.


A Pet Rhino.

Cheetah Treed by Dogs.

The camera work for these pictures was done by Mr. J. C. Hemment, of New York, the well-known animal photographer and adventurer. His work stands out, head and shoulders over anything of the kind that has heretofore been attempted in Africa. He does not waste his ammunition. He does not start his camera going until there is something in front of it worth taking. He does not believe in photographing objects half a mile away. If the animal is not within 60-foot range he does not get his picture taken.

We had the pleasure of looking at eight reels of this work during the week. It is probable that the film will be "pruned" down to five or six reels, leaving only the most interesting parts. As these pictures will be put into general circulation as a special feature and state rights proposition, for the benefit of those who are interested in it we will give a brief synopsis of the reels as they were seen. Again we remind the exhibitor that they will probably be "pruned" down.

Synopsis of Reels.

Reel 1.—Safari leaving Nairoba. Unloading dogs and horses from the train at Kajabi. Dogs crossing Garranack River. Loading camels. Samoli at the Iseola River. Camel Safari crossing Gusonyro River. Ku-Ku-Yu boys bathing in Gusonyro River. Safari leaving Archer's Post for the Desert.

Reel 2.—Catching young ostriches as they are seen on the Athi plains. The same birds three weeks later. Ostriches in the mating season. A new dance—The Ostrich Trot. Preparing to leave Deep Dale for a leopard hunt. Dogs attacking Cheetah in a tree. The dogs drive Cheetah

Giraffe, Zebra, Oryx and Baboons at the Water-hole.

off the tree. The dogs bring Cheetah to earth and kill him. Celebrating the leopard hunt.

Reel 3.—Professor Heller setting traps for Hyena. Striped Hyena tracks. Bringing a case in which the Hyena is to be shipped to New York. The "tomb" of the natives in his private coach, starts on 10,000 mile journey to New York Zoo. Miss Tarlton and her baby Candonic. The baby Rhino caught in the Aphi River.

Reel 4.—Rhino at the water hole. A fight between two rhinos; Mrs. Giraffe as referee. The baboons, impala and monkeys at the water hole. The rhino and his guardians, the tick birds. Elephants among the trees. Elephants at the water hole.

Reel 5.—Practically the same as reel four.

Reel 6.—The breaking up of Sunset Camp at early morning. Up a tree looking for rhinos. Thompson Gazelles on the plains. A herd of Zebra. Oryx on the plains. Tracking a rhino. Instanding the Oxen at Grant's Glade. Ready for stop down Grant's Glade. Ready to cross Grant's Glade. Up the incline of Grant's Glade.

Reel 7.—Coronation Day—Somali Dance. Panorama of Archer's Post. The beginning of the desert. In camp. Kavaronda crane. Wives of Tabuayle chief. Tug-of-war between Wahkandas and Kavaronda. Skawhetlas and Somalis. Families of district commissioners throwing pennies to the natives to scramble for.

Reel 8.—Pet monkey playing in camp with Dr. Johnson and Mr. Rainey. Marsai chiefs report a lion a few miles distant. Leaving camp for the hunt. Dogs trailing through the Donga. A lioness at bay.

Intimate Studies of Nature.

Reel four is the most interesting of the lot. It shows nature in all its innocence. It is a gathering of the jungle creatures at the water hole. Mr. Hemment informed the writer that this particular water hole was the only one within sixty miles, and that the jungle beasts, wild and tame, are obliged to come there to drink. The lion does not stalk abroad in day time, but waits until sundown to come forth for water and prey. The timid animals know this and take advantage of the mid-day sun to come out for water. All kinds and species assemble at the water hole with a common purpose, and there we see a sight which reminds us of Noah's Ark. The tall giraffe is seen mingling with the rhinoceros, the gazelle, the zebra, the elephant, the oryx, and the wild boar. On the ground are many baboons and on the backs of the larger animals perch hundreds of tick birds. To see all these creatures together in one picture is a remarkable sight; one that will interest any man, woman or child.

We learn many things from these pictures. Two full-grown rhinos are seen fighting, goring each other fearfully, but seemingly without damage. We observe that the giraffe is a terrific kicker. We find also that the wild boar is a very timid animal and afraid of a gazelle or a monkey. We learn that the monkey has just as good a time in Africa as we had always supposed he did. The water hole is a sunken spring and the animals are obliged to dig for water. All ranks are leveled at the spring. The largest and the smallest must come and dig for water. Self-preservation is the first law of nature. They are compelled to put aside their fears and come out into the open, or die of thirst. It is pleasing to note how well these creatures get on together. All species are at peace in the strange assemblage. Size only gives precedence. The small animals make way for the large ones at the spring. The elephant takes the right of way over the rhino; the rhino crowds out the giraffe, while the giraffe kicks Mr. Zerba out of the way, as the zebra kicks the antelope away from the drinking place. The monkey drinks whenever he can get a chance.

There is much local color to the pictures, including hundreds of natives and many native scenes. In the hunting party were only five white men, Mr. Rainey, Mr. Hemmet, Prof. Heller, taxidermist of the Smithsonian Institute; Dr. Johnson, and Mr. Shelley. One of the reels records a leopard hunt, in which a leopard is treed by dogs and later is killed by them. A very interesting picture, indeed. Another reel shows a lioness brought to bay by dogs. It is understood that these pictures are to be on exhibition at the Lyceum Theater, New York City, for a week, and perhaps more, beginning April 15th. Mr. Hemmet, the photographer, will be on hand to lecture the pictures. Exhibitors are advised to drop in and look them over.

Frederick Guest has resigned from the Champion Company.

"THE SEWER" (Solax—2 reels).

An underground narrative of the underworld, rather gruesome and morbid in character, but not without a certain interest. Its theme is out of the ordinary. The first part of it is so nearly like "Oliver Twist" that the reviewer was sure there was a mistake in the title. Even the young pickpocket's name was Oliver, so one might be pardoned for thinking of Dickens, especially when the "gang" boosted young Oliver through the window of the rich man's home.

The play opens in an underground den of thieves. Two lads are being taught the art of picking the pockets of a dummy, by a ruffian, when a well-dressed crook appears and makes a deal with the gang to go on an expedition. Oliver, one of the boys, is taken along and is sent into the house, where he is caught by the wealthy occupant. This man, after calling the police, listened to the boy's tale with much pity, and he decided to let him go before the police arrived. Before doing so, however, he showed the boy how to break a coin in two and make a saw out of the halves, in case he should ever have to saw his way out of any place.

The well-dressed crook was not so easily to be baffled as one might suppose. After hearing Oliver's story he decided that the object of his revenge was soft-hearted, and that he would work upon his sympathies, luring him thus to his fate. A fake note was delivered in person by the gentlemanly crook to the man. It purported to come from a poor invalid, and begged for aid. The good man went at once, but he walked blindly into a den of ruffians who quickly overpowered him and relieved him of his valuables. Having no further use for him, the desparadoes decided to get rid of him by lowering him through a trap door into a sub-cellar directly beneath. Securely bound, they lowered the victim into this foul place and abandoned him to his fate.

Little Oliver had not forgotten the lesson of the broken coin, and as they lowered his friend to the underground labyrinth, he managed to slip a broken coin into his pocket, together with a key and note, telling of a secret door leading from the cellar to the sewer. The balance of the picture shows us the wanderings of this man through silent streets of underground filth. These scenes are very well done. They give the beholder a good idea of the elaborate sewerage system of a great city. The perspective is very good, indeed.

At last the victim makes his escape through a man-hole in the street, and finds his way to a police station. Accompanied by the captain and a squad of reserves, a descent is made upon the den and the thieves are rounded up in short order. Oliver and the other boy are adopted by the persecuted gentleman, and a year later we see them all happy together on his wife's birthday.

WANT PICTURES FOR SOCIOLOGICAL CONGRESS.

Motion pictures are expected to be an important feature of the Southern Sociological Congress to be held in Nashville, Tenn., May 7 to 10. Governor Ben. W. Hooper has issued a call to the governors of sixteen Southern States to send delegates to a congress and exhibition "to study and improve social, civic and economic conditions in the South." The program will be made up of an array of the strongest speakers on social welfare topics from various parts of the country. In addition there will be exhibits and a special showing of graphic methods in teaching and interesting people. For this purpose national organizations possessing motion pictures have been invited to co-operate. The committee desires to learn of high grade films treating of health, play, children, prisons, summer babies, child labor, flies, and other subjects interesting to public officials and social workers. Correpondence may addressed to E. C. Routzahn, Southern Sociological Congress, Nashville. Express packages can be addressed the same way.

BOOKED THE "MAN BEHIND THE VOICE."

A correspondent writing from Peoria, Ill., wishes the World to say that the management of the Sagamon Theater of that city has booked the services of Mr. A. F. Ratelle, known throughout the West as the "man behind the voice," and that they consider themselves fortunate in securing the services of one so talented as he.

JOE CANTES BUILDING NEW THEATER.

Joe Cantes, who has operated the Star and Luna Picture Theaters at Atlantic City, N. J., for the past three years, has sold those houses and is now building a new theater for pictures at Pleasantville, N. J., to be called the Sun Theater. The house will have a seating capacity of 1,000; five and ten cents admission will be charged. Mr. Cantes hopes to have the house ready for the opening on Memorial Day.

Carnegie Museum Expedition of 1911.

Unexampled Motion Views of Siberian and Alaskan Life, Photographed by Capt. F. E. Kleinschmitt.

With feature pictures crowding one upon the heels of another, we are put to sore straits this week for descriptive English to meet the occasion. Just as we had exhausted our supply of adjectives upon other big subjects, along came Captain Kleinschmitt of the Carnegie Museum, Pittsburgh, exploring expedition, with an invitation to run over to the Hotel Astor and see what he had been doing up in the North Pole district during the past year. Notwithstanding that the writer had seen more reels during the past week than in any week of his life, the invitation was eagerly accepted, on account of the novelty of the subject.

There was his room, littered with hundreds of photographs taken by the Captain in the Land of the Midnight Sun, three of the pictures being shown with this article. In all there were ten reels of the polar pictures, which will be culled down to six when the pictures are put out on state rights.

Captain Kleinschmitt has overlooked nothing of interest in his valuable record. He shows us intimate views of Eskimo life such as the great majority of us have never been privileged to witness. We learn from his pictures the great value of the dog in northern life. We become better acquainted with the reindeer than we ever expected to be. Albatross by the million, literally speaking, are frequently seen, and one wonders how in that frozen region there can be a morsel of food for them to eat. Schools of sea lion are to be seen sunning themselves upon huge cakes of ice. When the hunters approach, there is an avalanche of sea lions into the water. The walrus is a creature whose habits are a mystery. His habits are similar to those of the sea-lion, but his great tusks give him more power. They enable him to climb upon high crags of ice and to do other things of like nature. In one of the scenes a walrus easily drags a half-dozen men at the end of a rope as though they were kittens. This he does by putting his tusks in the ice like a pair of hooks. Everything comes with him.

But the polar bear is king in those regions. White coated to agree with his surroundings, he is protected as all animals are by mother nature by being matched to the color of the ground they inhabit. A polar bear needs only to remain still and he is completely hidden, although he be in the open and only a few yards away. He is a dreadful creature to face, but we don't mind facing him in moving pictures. In fact, we are very brave, and follow him many miles in a boat, watching him swim in the cold clear water. When he comes to an ice floe he dives deep beneath it and comes up on the other side, but all the time we keep sight of him, because the water is so clear that his course under water can be distinctly photographed. This is perhaps the first instance on record of animated photography under water from above; due, of course, to its great clearness.

This photographing of animals in their native haunts for moving pictures is a wonderful thing. A polar bear looks much better on a floating ice cake than he does in a cage. Often in these pictures he looks like a fine white marble statue on a beautiful alabaster pedestal. We realize then as never before why God made him white.

For a summer show these pictures will be hard to beat. Stepping in off Broadway on the hottest day in summer to look at them, the manager can surely guarantee that a patron will feel many degrees cooler. The scenes breathe a coldness that actually penetrates. With so much ice in sight, the pictures offer an excellent opportunity for mental scientists to demonstrate on a hot day the power of auto-suggestion.

Eskimo Village Scene from Carnegie Expedition Pictures.

"THE PUNISHMENT" (Biograph).

"The Punishment," a new picture released on April 4th, is a fascinating film of strength and beauty, which I do not hesitate to recommend. Brilliant photography marks the film throughout; note especially the soft lights cast upon the faces of the actors to bring out the slightest detail of facial expression. This feat was very cleverly and effectively accomplished. The play itself is well worked out. The setting is European and contrasts the landowner with the poor peasant. The peasant has a pretty daughter who is in love with a farmhand called Lucian. One day while working in the field the girl is insulted by the landowner's son, who, in turn, is repaid with a blow from Lucian. The peasant family feel that this incident may be their ruin, for the landowner's son has much influence over his aged father. And so it happens the son reports the episode to his father, who, enraged, visits the peasant's hut seeking vengeance. The girl, however, was so pretty that the landowner lost his rage, said nothing and left deeply impressed. It is not long before the landowner sends a letter proposing marriage between the girl and his son. The girl loves Lucian and at first rejects the proposal; the poor parents are now sure of their ruin and plan suicide by setting fire to their hut, but they are saved by Lucian and their daughter, who was so deeply moved by her parents' act that she consents to marry the landowner's son.

One next sees the girl dressed in sweeping silken gowns and mistress of a marble mansion; she visits her humble parents and on parting is given a rosary. On the way home she meets Lucian, but does not stop to talk very long. Lucian finds her rosary and follows her; her husband seeing them from a distance plans to surprise them. He snatches a sword from the wall and hides in a chest in his wife's room. As Lucian enters the room he is seen by the landowner and, although his motive is simply to return the rosary, both he and the girl are suspected. Lucian, hearing the old man's footsteps, leaves by the window. The landowner, suspecting Lucian of hiding in the chest, locks the lid and gives the lovers one hour to live. The girl, thinking that Lucian is really in the chest, tries to open it, while the enraged landowner, with dagger in his hand, waits in the hall for the hour to pass. The note that the girl drops from the window falls into the hands of Lucian, who appears just as the landowner is about to slay his daughter-in-law. The old man then opens the chest and finds his son dead. The shock of this punishment is too great for the aged landowner and a stroke ends his life. This leaves the estate to the girl.

The acting in this picture is well done and the marble mansion one of the most beautiful ever shown. It will be observed that the interior scenes of this house do not match the splendor of its exterior. The narrow staircase and hall shown in the picture surely cannot belong to the house whose entrance rivals that of the Capitol at Washington. The film is well constructed and holds the interest to such an extent that one is sorry when it is over. It has, as yet, not failed to bring applause from the audience; which is, after all, the vital test.

PICTURE THEATER FOR HASBROUCK HEIGHTS, NEW JERSEY.

A first class motion picture theater in Hasbrouck Heights, N. J., is an assured fact. A plot of ground on the corner of the Boulevard and Division Avenue on the site of the old Field Club ball grounds, has been purchased for that purpose.

Mr. John D. Denton, of Franklin Avenue, below Terrace, is responsible for the venture. Mr. Denton is a man of wide experience and has had a great deal to do with motion pictures. The building will be a cozy one with a seating capacity of about 250 and arranged so that the building can be easily enlarged when necessary.

FEATURE PHOTOPLAY COMPANY IN STRONG.

Mr. H. Lande and Mr. P. Adler, composing the Feature Photoplay Company, have got into the feature film business good and strong. Notable among the features now being handled by that firm for select Eastern territory are the Eclair subjects "Zigomar," "The Redemption" and "The Glass Coffin." For the last two subjects this company has secured the rights for New York, New Jersey, Connecticut, Rhode Island and Eastern Pennsylvania. For "Zigomar" it will cover the same territory, with the exception of Pennsylvania. Several other good features are under consideration by the Feature Photoplay Company. The officers of the company are at 145 West 45th Street, New York City.

SOLAX "BILLY" COMEDIES IN DEMAND.

The Solax Company reports that it is getting many letters of appreciation on account of its "Billy" series of comedies and spectacular melodramas, and that many exhibitors are featuring Solax releases on regular "Solax Nights." One of these, Mr. H. Krohn, of Easton, Pa., sends in a photograph of his theater, billed for a "Solax" night, and a few lines regarding the result of the plan. This is what he writes:

"'Solax Night,' last night (March 27), was one big success and certainly made the people wake up to the merits of Independent films, especially the Solax. Your film 'Billy's Grip,' was certainly a roar from start to finish, and it certainly scored a hit for 'Billy.' Mr. Quirk was behind the screen on the stage when it was first run, and he let loose with 'I believe that's a good picture.' I agreed with him. Right after the finish of this film, 'Billy' entertained the audience with a few songs and some sound philosophy

BILLY QUIRK
IRELAND ISR
HIDE AND SE

"We cleared $100 above our regular daily receipts. The house was jammed to the doors."

NEW BORDER DESIGNS FOR THREE-SHEET BOARDS.

The Exhibitors' Advertising & Specialty Co., Arthur D. Jacobs, president and general manager, of 30 Union Square, New York City, have added a new design to their series of Poster Frames or Border Designs. These now come in ten (10) different designs, wordings and color schemes and add tone and distinction to the lobby of any moving picture theater when used in combination with the standard one-sheet posters.

Each poster frame or border design consists of four different sheets of paper handsomely lithographed in colors which when pasted on a three-sheet board leave a blank space (28x42) in the centre just large enough for a one-sheet poster to be pasted or tacked on.

The top sheet is a full one-sheet size (in ten different designs and color combinations) and read variously as follows: 1—To-Days Newest Feature; 2—To-Day's Added Attraction; 3—Special To-Day; 4—Showing To-Day; 5—Now Playing; 6—Special Feature; 7—Extra Feature; 8—Special Attraction; 9—Extra Attraction; 10—Coming Soon. Considering the price (the complete set of ten sells for $1.00, 20c extra for prepaid postage) exhibitors (whether Licensed, Independent or National) could make no mistake by ordering a trial set of ten.

CRYSTAL FILM COMPANY GETTING BUSY.

The Crystal Film Company, whose magnificent studio and factory was described in the recent issue of the Moving Picture World, are doing some interesting work in special moving picture film for educational and advertising purposes.

This firm is undertaking the making of the series of pictures for the Pennsylvania Railroad Company that is really an innovation, as this undertaking opens up a new field in motion photography. Mr. Erb and Mr. Golden, of the Crystal Co., have worked out an arrangement of tests to determine the effects on the ties and tracks of railroads while heavily laden freight and passenger trains are passing around curves; also to determine the exact amount of the shifting of the centers of gravity of engines and cars while in motion around such curves.

This company has received a number of requests for information as to possible uses of moving pictures, and they are co-operating enthusiastically with scientists, manufacturers and educational institutions, with a view to developing many of the possible new fields of photography.

The Crystal Film Company have secured Mr. John Urie, formerly with the Biograph and Edison companies, who is in charge of the photographic department. Mr. Paul Hedrich, who has made and developed hundreds of splendid negatives for the New York Zoological Society, is in charge of the laboratory. Mr. Harry Zeller, who needs no introduction to the trade, is the expert mechanician in charge of the printing and perforating equipment.

With these men directing their several important departments, the Crystal Film Company have every reason to feel satisfied that they can handle their own regular and special productions and in addition thereto do a larger quantity of work that they are being asked to handle for other manufacturers whose orders exceed the capacities of their plants.

The splendid studio of this company has been recently improved by additions to its artificial lighting plant, which make it one of the very best equipped lighting outfits in the country. The Crystal Film Company welcome inspection of their plant by the trade and all others who are interested in motion picture photography.

"BROTHERS" (Champion).

These boys in their early career will interest the playgoer by the peculiar conditions which surround their young lives; but in a lapse of thirty years, which is shown on the film, the characters themselves hold a gripping interest for all. One is a priest, the other a burglar. The development of the story as these two weave in and out of it is fascinating in the extreme. An unexpected situation is evolved when one of the brothers (the burglar) takes refuge in the Church and is protected by the other, though unaware of his true identity. It is a strikingly dramatic situation. Later the mutual recognition of the brothers which comes about through a portrait of their mother is a pathetic incident, which pulls on the heart strings, but its finale is one of the sweetest of endings.

Apart from the story, there attaches to the film a peculiar charm in its characters, or rather the personnel of the company in the presentation. Mr. Frank B. Coine plays the part of one of the priest brothers, and, oddly enough, he was himself at first intended for the ministry. Mr. Hoskins, who is renowned for his knowledge of the art of make-up, plays the part of the brother who is a burglar. Miss Francis and Miss Orlamond play the principal feminine roles with their usual ease of manner.

CHANGE OF PENNSYLVANIA CONVENTION.

Pittsburgh, April 2, 1912.

To The Motion Picture Exhibitors of Pennsylvania.

Gentlemen: We are sorry to inform you that it is impossible for us to hold our State Convention at Harrisburg, as we can get no one in that city to make the necessary arrangements to assure the success that such a gathering of business men demands.

And as many of the manufacturing and business enterprises of our city promised to aid us financially and otherwise to entertain the exhibitors and their friends who would attend the convention, we thought it best to call the convention to meet in Pittsburgh, on Monday and Tuesday, June 24th and 25th, 1912.

Now we ask the exhibitors of Pennsylvania and other states to join with us in making this convention the grand success it should and will be. It is not necessary that you should be a member of our league to come to the convention, as we would be glad to have you with us, as we know we need you and you need us, so come to Pittsburgh and aid in making the Motion Picture Exhibitors' League the one big organization of motion picture exhibitors.

Make arrangements to come to our city, we guarantee to all who attend a good and lively time, as the boys in the Smoky City are on the job as entertainers and people who do things; we also wish to let you know that Pittsburgh promotes progress, so make up your mind to be with us at our state convention on June 24th and 25th, 1912. Now let us hear from you. We remain yours for organization,

MOTION PICTURE EXHIBITORS' LEAGUE,
OF PENNSYLVANIA.
233 Fifth Avenue, Pittsburgh, Pa.

COBB JOINS RELIANCE.

Mr. C. Lang Cobb, Jr., well known in the moving picture trade for some years past, is now a member of the Reliance staff. Mr. Cobb will be one of the traveling representatives of the Reliance brand of film. To accept this engagement, Mr. Cobb resigned as general manager of the Consolidated Motion Picture Supplies Co., 97 Water Street, New York. Mr. Cobb was recently married to Miss Agnes Egan, who is also well known and popular in the trade. Mrs. Cobb will succeed her husband in the position just vacated by him.

ANOTHER SUIT AGAINST SALES COMPANY.

The Majestic Film Company has commenced another action against the Motion Picture Distributing and Sales Company. This time it is the United States District Court for the Southern District of New York. The summonses were served on the officers and directors of the Sales Company on April 4th.

'TWILL GET THE WOMEN.

New Rochelle became a fashion center the other day when real models posed all the 1912 spring and summer creations of Worth, Paquin, Louise and Redfern for the Thanhouser cameras. And it was merely in connection with a dramatic story called "The Saleslady" in which the creations are as but a detail, although they get featuring. They are sure to "draw" the ladies, at least.

THANHOUSER EMPLOYEES' BALL.

The annual ball of the employees of the Thanhouser Company will be held at New Rochelle, N. Y., on Monday evening, April 15. Tickets are 50c each and a large and happy time is promised to all who attend.

Scenes from "The Fate of Mothers," by the Gaumont Company.

A mother-in-law picture this, without the usual time-worn comedy appertaining thereto. It is a story where mother has naught but the best intentions, though they are not appreciated until nearly too late.

"Josephine."

Gorgeous Cines Picture Story of the Dramatic Life of the Famous Empress of the French.

GEORGE KLEINE will release on May 11th a gorgeous Cines production, entitled "Josephine." The dramatic story of the famous empress offers a subject of unusual worth, and it can be assured that the manufacturers have spared no care or expense in rendering the film an epoch-maker among one-reel productions.

The opening scenes show Josephine in her native home in Martinique, with all its romantic surroundings. She, imbued with the superstitions of the peasantry, visits an old soothsayer, who foretells a brilliant destiny, prophesying that she will become a queen.

Soon afterwards, Josephine meets the Viscount de Beauharnais, who falls in love with her, and ultimately proposes marriage, the result of the happy union being two children. Troublesome times fall upon France, and Beauharnais, his wife, and children, are cast into prison by the revolutionists. They are condemned to death, and the death death penalty is carried out in the case of Beauharnais, but Josephine and her children are liberated. While in prison, Josephine has a vivid dream of her husband's death by the guillotine; a dream that proves true in every particular.

Josephine and Bonaparte first meet at the home of Barras, a man of prominence at that time, and it is a case of mutual love at first sight. After a short while their nuptials are celebrated; the magnificent religious marriage rites being performed with great pomp and ceremony. Napoleon and Josephine live happily together until Metternich, the Austrian minister, proposes that Napoleon, in order to strengthen his position with Austria, divorce Josephine, the empress, who had borne him no heir, and marry Princess Marie Louise. The idea is entertained by the emperor, and, after a striking scene, Josephine, although heartbroken, consents. Events then move rapidly, the divorce takes place, and Napoleon marries the Austrian princess.

We last see the emperor and empress presenting the newborn heir to the rejoicing people, and the contrasting grief of unhappy Josephine when she hears the tidings.

Scene from "Josephine" (Cines).

All of the scenes are presented in the most elaborate manner. The celebrated religious ceremony of their marriage, on the eve of the coronation day, is extremely well executed; the prelates of the church in their gorgeous costumes, Napoleon and Josephine as they march in, surrounded by a glittering array of officers and well-dressed ladies of the court, are very interesting indeed.

One could not consider this film without mentioning, in particular, the admirable way in which the characters of Napoleon and Josephine are given. The scenes, in which Napoleon informs Josephine of his intention to divorce her, show some remarkable acting, and give one a clear insight into the lives of those two great figures in history.

Scene from "Josephine" (Cines).

"Out of the Night."

An Absorbing Story Pictured by the Essaney Eastern Company Highly Commended.

Reviewed by Jas. S. McQuade.

"OUT OF THE NIGHT" is the title of a very absorbing story done in moving pictures by one of Essanay's Eastern companies. It is of full-reel length, but one becomes so engrossed in the film that the end comes all too soon. I have no fear in predicting a big hit for this film, for it will touch many a heart by its realism and by the similitude of its story to the happenings of one's own life. It preaches a powerful sermon on the brotherhood of man, and will beget in many hearts a sympathy for the poor wrecks who have gone down before the shocks of life's battle and become homeless wanderers.

Two men are the only actors in this photodrama, yet the spectator is held in thrall by these two—one of them a tramp, the other a man of broken fortunes. The weaker and meaner saves the stronger from a shameful death, and is instrumental in restoring him to his right mind and to confidence in himself.

Howard Moore, a young broker, is discovered in the well-appointed library of his handsome home. A crash in banking circles has carried away his fortune, and his fiancée breaks her engagement. The last misfortune unmans him and he seeks courage in liquor to end his life with a revolver. Outside, in the bitter night, Joe Brown, the tramp, stands shivering. He looks into the comfortable room through the window, and gazes longingly at the decanter of liquor. Moore, glancing toward the window and catching sight of the face, steps over to draw the curtains. The tramp holds out his hands appealingly and Moore, actuated by some strong impulse, opens the French window and admits him. Then seeing his pitiable condition he offers the tramp a drink and asks him to be seated.

Brown, catching sight of the revolver, asks the broker if he intended killing himself. Learning the truth, he inquires the reason. Then Moore points to the newspaper account of the loss of his fortune and next to the note from his fiancée. The tramp reads both and, looking keenly at the young broker, requests him to listen to a story that he has to tell.

The story is told by dissolving views on the wall of the library. These views show a young man, strong, confident and resolute, who also loved a beautiful girl. We see him in his office elated with success, as the ticker shows a great advance in securities held by him. Then we watch him as he purchases expensive flowers for the girl he loves and discover him later paying an evening call. She receives him with happy smiles and gestures of endearment.

But one day we see this young man enter his office hastily and rush to the ticker. His face grows ghastly as he reads. Then he staggers into a chair. He is ruined. He calls on the woman he loves for comfort, but she receives him coldly and returns her engagement ring. And now began the downward course. He becomes a slave of drink. He had thought of ending it all by a pistol shot, but changes his mind. The prosperous, happy young broker of the past has developed into the tramp, Joe Brown.

As Howard Moore listens to the story he determines to become a man and face his changed fortunes with fortitude. He spills the liquor out of the decanter and, seizing the revolver, unloads the cartridges. Then he offers the few bills in his possession to the poor tramp, who refuses them. The latter finally accepts one for the purpose, as we can see, of getting something more to drink. Then he goes back into the night.

Excellent photography marks the film throughout. The release date has been set for Friday, May 10th.

ESSANAY BASEBALL CLUB.

Among the many Spring activities at the Chicago studio of the Essanay Company is the organization of a baseball club among the members of the stock company. A wealth of natural talent has already been discovered and, as soon as the nine is perfected, challenges are to be hurled at various local organizations for a series of games. This looks like the real sporting spirit, and, with the opening of the baseball season, Essanay is bound to be right in line for the championship.

Scene from "Out of the Night" (Essanay).

"Redemption."

A Three-Reel Feature Subject by the French Eclair Company —Reviewed During the Week in New York City.

THOUGH purely dramatic in its theme and treatment, "Redemption," like all good pictures, aims to teach a moral, which is plainly meant to be the forgiveness of sins. The central figure of the story is a modern Magdelene, Nana Aumont. It is a story that unfolds, with truth and clearness, the many pitfalls that await the unsophisticated maiden in the heart of a great city like Paris. In the moral code of the roue, there are apparently no such words as pity, equity, honor or fair play. The weaker the woman the more quickly she comes to the shambles. Particularly, is all this true of girls who are struggling alone to earn an honest livelihood. Working girls fall into snares of treachery laid by wealthy clubmen like lambs led into a slaughter pen with the babble of innocence still in their mouths. A man to slaughter lambs must have a hardened heart, but not so hard a one as he who makes a wretched sinner of a happy girl.

The Arrest of Nana (Scenes from "Redemption").

The Raid on the Concert Hall.

Nana Aumont was an ordinary working girl, like thousands of others. She was not poverty stricken, nor one whose every wish was fulfilled, but simply an ordinary girl who lived with her father and little sister. Their combined earnings furnished them a respectable existence, so long as they were left alone. The girl was a dressmaker and called frequently at the homes of wealthy women, to fit upon fair forms lovely gowns, which she herself, in her humble station, could never hope to wear. Such things have a deep seated effect upon any girl. The love of good things to wear is inherent in the female heart and is not unworthy. Most girls bear up well under ordinary circumstances, until it is pointed out to them by masculine suavity that these things are all within easy grasp, if she will but say the word. That is an old, old story, but, old as it is, it is always dreadfully new to those who are unfortunately involved as characters therein.

Nana delivered a dress one day at a mansion and made several calls afterwards, until the fitting was completed. She was treated nicely there, but more particularly by gentlemen, who might rather be expected to be at work during the day than dallying at afternoon teas. The work of such men is usually clever and complete. The tired eye, the sympathetic word, the cheering glass and a drug, are four great factors in every tale like this. To a young woman just embarking on this sort of a voyage, all former forebodings on the subject become silly and absurd, in the utter tranquility of the new life. The new life lasts to a greater or less degree, according to the disposition of the victim. An ill-tempered girl will not last as long in this new environment as one who retains her sweetness. Nana did not linger long with the Count who launched her on her merry course. Life was too gay with her to be serious about anything. She had left her father's humble home some time before and was ostensibly making a living as lady's companion in a wealthy family. But her little sister delivering a dress at the mansion one day discovered that Nana was the life of the party and the child conveyed the news to their father. That night the old man made his unbidden appearance at a fancy dress ball at the Count's residence and found his daughter reigning as a queen among Bohemian revelers. The girl was, of course, dumbfounded, but dissipation had blunted her sense of honor. Noticing this the old man raised his cane to strike her, but in that moment apoplexy did its work, and from that time Nana was her own guardian.

A bridge had been crossed; it put back into the past forevermore her girlhood, and her womanhood began. No father now to tell her right from wrong; no father's reproaches to fear, therefore nothing really mattered much as long as things came easily. By this time, of course, she was a fairly good dancer and was a vaudeville artist of some moderate renown. It was Nana who tired of the Count before he had a chance to tire of her. She took up with a handsome concert hall singer, but he tossed her aside, after a short time, like a toy. This was her first rebuff. It galled her to realize that what to her was a tragedy was to other women a joke, for they laughed at her, and she began to see, perhaps for the first time, just how far she had really drifted. She had gone too far to get back to shore again without help. Repulses dull the edge of ambition nearly always. With her ebbing popularity, Nana found that ambition was ebbing also.

In a perfunctory way she took up with an old adventurer who drugged her and robbed her of whatever she possessed of value. Her steps downward from this point were hard bumps. Against her will, but strictly according to the law of human nature, she found herself among the frequenters of dives, such a course being preferable to starvation. Though higher in mind than her new-found companions, she was forced to join in their boorish bickerings, whether she would or not.

Finally one night she was arrested in a raid upon a dance hall and hailed before the magistrate, with a number of callous women, to whom jail was a familiar place of abode. Their appearance in court was one of bravado; a foolhardy contempt for the law, knowing its limitations. But to Nana it was a terrible thing. She sank to her knees, crushed and humiliated, but perhaps the magistrate thought she was beyond redemption, for he did not show her any mercy, nor treat her differently in any way from the most hardened case before him. Thus with these nefarious creatures she was thrown into a prison for females. Her companions scoffed at her for taking matters so seriously, and, goaded into a frenzy, she flew at them like an angered tigress. In her insane rage she slapped the face of the Sister who came to speak with her. Following the biblical proverb the good Sister turned the other cheek. Nana realized the situation and knelt humbly at her feet in sorrow. Her remorse was great. Her proud spirit by this episode was crushed forever and she stood penitent for always.

A physical and mental breakdown was due in the case of Nana, and it came with great violence. She tossed between life and death in the prison hospital, attended by the Sister whom she had struck in her wrath. This sickness of Nana is a very impressive part of the picture, for, in her ravings, there appear visions of her past. She sees herself once more—a girl—and as the young dressmaker; still innocent of the world and its wrongs. She sees her good father and her little sister. The evil face of the Count appears to smile his mocking smile at her. And so on, in procession, like the ghosts of Macbeth, these visions come to haunt her. These apparitions are done by double exposure in a highly artistic and impressive way.

There comes a chance at last for redemption. The great opportunity, that every sinner craves, to redeem the transgressions of the past. A pestilence breaks out in the city. The good and the bad alike are stricken on all sides. There is a call for volunteer attendants for those who are suffering with the plague. It amounts to a call for heroes, to nurse the sick in case of a pestilence like this, and it is at this crucial moment that Nana arises to the occasion and declares it to be her work to nurse a stricken wretch back to health. This she did with unfaltering bravery and thereafter nursed others, with prayers for salvation always upon her lips. Finally, the Sister Superior herself is stricken and Nana, although exhausted, will allow no one to attend the good woman but herself. At last, her vitality brought to a low ebb by overwork, Nana falls a victim to the plague herself. Meanwhile the authorities have heard of her heroic work and she has been voted a medal of the Legion of Honor. A committee arrives at the hospital to decorate her with this much prized emblem, but the decoration arrives in time to serve only as a token of esteem to the dead. Nana went to her grave as a Christian soldier with the marks of respect that France bestows upon her heroes and her heroines.

The picture is strong in acting and in characterization. It is a feature picture, absolutely. It is done in the best Eclair fashion which means competency in all departments. There is no risk in billing this picture to any extent. The Moving Picture World can recommend it as a box office attraction.

New Censorship Proposed.

Drastic Ordinance for New York City Before Board of Aldermen.

Alderman Courtlandt Nicoll introduced at the last meeting of the New York Board of Aldermen a proposed ordinance virtually establishing a censor of moving pictures in the five boroughs of Greater New York.

The draft of the proposed ordinance was not discussed by the City Fathers, the only action taken was to refer it to the Committee on Laws and Legislation.

If this ordinance meets with approval it will have a drastic effect upon the moving picture business of New York, as it is proposed to have all films censored by James G. Wallace, chief of the Mayor's Bureau of Licenses, before they are exhibited in public. If Wallace approves the films he will issue a permit and this permit must be publicly shown at the entrance to any moving picture place where films are on exhibition.

Section 3 provides that if any film tends to injure the morals of youths or others, permission will be refused to exhibit the film. The ordinance practically names Mr. Wallace as the chief censor. Appeals from his decision are to be made to the Mayor and a writ of certiorari is to be the last resort in case the Mayor upholds the views of the Chief of the Bureau of Licenses.

There are other provisions for the transfer of the permit from the manufacturer to the exhibitors and by transfer from the latter to others, but in all the transfers such facts must be made known to the Bureau of Licenses. It will be seen from this summary that the ordinance, if passed, will have a revotionary effect upon the moving picture industry in New York.

The ordinance is of such far reaching importance that we print the full text of its provisions. It is as follows:

Motion Picture Censorship Ordinance.

Be it Ordained by the Board of Aldermen of The City of New York, as follows:

1. It shall be unlawful for any person, firm or corporation to show or exhibit in any motion picture theater or in any open air motion picture theater any motion picture without having first obtained a permit therefor issued by the Bureau of Licenses, as hereinafter provided. Every day's exhibition in any motion picture theater or in any open air picture theater of any motion picture, without such permit therefor, shall be deemed a distinct and separate violation of this ordinance.

2. Before any such permit is issued an application in writing shall be made therefor, and the plates, films, rolls or other like apparatus, by or from which such motion picture is shown or produced, or the motion picture itself as shown or exhibited shall be shown to the Bureau of Licenses, which shall inspect or cause to be inspected such plates, films, rolls or apparatus of such motion picture; and within three days after such inspection the Bureau of Licenses shall either issue or deny the permit therefor. In case such permit is granted it shall be issued in writing and in such form as the Bureau of Licenses shall prescribe.

3. If any motion picture, for the exhibition of which an application for such permit is made, is an obscene, indecent, immoral or impure motion picture, which would tend to the corruption of the morals of youth or others, it shall be the duty of the Bureau of Licenses to refuse such permit, otherwise it shall be the duty of the Bureau of Licenses to grant such permit.

4. In case the Bureau of Licenses shall refuse to issue such permit, the applicant therefore may appeal to the Mayor. Such appeal shall be presented to the Mayor in the same manner as the original application to the Bureau of Licenses. If any motion picture for the exhibition of which such appeal is made to the Mayor for a permit is an obscene, indecent, immoral or impure motion picture, which would tend to the corruption of the morals of youth, or others, it shall be the duty of the Mayor to refuse such permit, otherwise it shall be the duty of the Mayor to grant and issue such permit. The determination of the Mayor in respect to the appeal for any such permit may be reviewed by writ of certiorari; and the provisions of law and of practice in respect to the writ or certiorari to review the determination of an inferior tribunal shall be applicable thereto.

5. The permit provided for in this ordinance shall be obtained for each and every motion picture exhibited in any motion picture theater or in any open air motion picture theater, and shall be required in addition to any license now required by any law or ordinance or required by any other provision of this ordinance. No fee or tax of any kind whatsoever shall be charged or exacted for such permit.

6. When such permit to show or exhibit a motion picture is once issued to any applicant, such motion picture may be shown in any motion picture theater or in any open air motion picture theater, provided that such written permit therefor is actually delivered to the licensee of such motion picture theater or open air motion picture theater; and that a written notice of such transfer of such permit to such licensee is first duly mailed by such transferee to the Bureau of Licenses. Any number of transfers of such permit may be thus made, provided always that such permit is actually delivered to such transferee, and that such written notice be first mailed to the Bureau of Licenses. Such written notice shall contain the number of such permit, the name and a brief description of the motion picture permitted thereby and the location of the motion picture theater or open air motion picture theater where such transferee proposes to show or exhibit such motion picture. The exhibition in any motion picture theater or in any open air motion picture theater by any transferee of such permit of the motion picture permitted thereby, without first mailing such notice to the Bureau of Liceses, shall be considered a violation of this ordinance; and each day's exhibition in any motion picture theater or in any open air motion picture theater, by any transferee of such permit of the motion picture permitted thereby without first mailing such notice to the Bureau of Licenses, shall be deemed a distinct and separate offense.

7. The permit provided for in this ordinance shall be posted at or near the entrance of the motion picture theater or the open air motion picture theater, where the motion picture permitted by such permit is being shown or exhibited, at such a place and in such a position that such permit can easily be read by any person entering such theater at any time when such motion picture is there being exhibited. The exhibition of any motion picture in any motion picture theater or in any open air motion picture theater without the posting of such permit therefor shall be considered a violation of this ordinance; and each day's exhibition of any motion picture in any motion picture theater or open air motion picture theater, without the posting of such permit therefor shall be deemed a distinct and separate offense.

8. Anyone violating the provisions of this ordinance shall be fined for each offense not less than $50 nor more than $100.

9. All ordinances or parts of ordinances inconsistent with this ordinance are hereby repealed. Nothing in this ordinance shall be considered to abridge or modify the power of the Mayor to suspend or revoke any license or permit granted or issued under the provisions of any other law or ordinance.

Rex Theater Opens.

The New House at Salt Lake City, Which Swanson Built, Is Now Doing Business.

Invitations have been received by The Moving Picture World for the opening of Wm. H. Swanson's new Rex Theater at Salt Lake City, Utah, which occurred on Saturday, April 6. The invitations are very classy in character and unique in wording, being done in gold and royal purple on fancy paper. Liberal notices of the event were printed in the Salt Lake papers and there was a splendid turnout on the opening night.

The Rex Theater is considered one of the most beautiful and attractive theaters in the United States. The entire length from the front to the back wall is 235 feet. The lobby is 12 feet deep, beautifully decorated in the Grecian style, with massive brass doors entering into the foyer, which is 30 by 30 feet, and beautifully decorated in subdued old French and Grecian style. The auditorium is 50 by 165 feet, with a seating capacity of over 1,600 on one floor.

The theater has probably one of the best lighting effects to be found in any theater in the country. There are over 1,500 electric lights in the auditorium for full lighting display, augmented by complete indirect lighting system. The construction of the floor is of unusual interest, in that it is the largest of its kind in the West and it is its graceful curves which make it possible to afford a seating capacity of 1,600 at the same time insuring a free and unobstructive view of the stage, at all angles and at all times. The stage is complete in every detail, and is thoroughly safeguarded from possible fire.

Another unusual feature connected with the Rex Theater is the women's retiring room, which will be in charge of a competent maid and equipped with nursery beds for babies, free telephone service, and similar conveniences and accommodations.

Then the organ: It is a Kimball pipe organ, cost $20,000 to construct, required ten men in its erection and at least ten days to complete.

From the foregoing one needn't be a prophet to predict a great history for the Rex. People who respect their own comfort and appreciate what others do to obtain it, will flock to the Rex Theater, and as birds of a feather flock together, there'll be quite a little crowd. The pictures themselves should be mighty proud to have a home such as this, and it is particularly flattering to the Independent program that the theater is to be a first run Independent house. The entire cost of the Rex Theater is $150,000.

AMERICAN PRODUCES MYSTIC SUBJECT.

On Thursday, May 9, the American Film Mfg. Co. will release one of the oddest subjects it has ever issued. The title of this picture is "The Myth of Jamasha Pass." It contains some remarkably beautiful photography—some of the finest, without question, that has ever been put out anywhere. The tale itself is mystical and the general trend of the story is explained by the first subtitle, which reads: "In the gloomy depths of the Sierras, superstitious old men were wont to tell of the mystical maid who lived in the Pass of Jamasha. This mystical maid, so the story goes, "Oft appeared at sundown seeking the souls of men." The story is allegorical, the sub-titles poetical and calculated to throw an air of the mystic around the subject.

Miss Von Trump, that clever ingenué who has been making good in American pictures for the past four months, plays the leading role, which is difficult of interpretation and calls for a high grade of histrionic talent. She appears in tattered garments on the mountain top, smiling and waving her arms in an awe-inspiring fashion, disappears into solid rock and reappears in bewildering fashion. It is expected that "The Myth of Jamasha Pass" will make a decided sensation. It is decidedly new and handled in an entirely novel way.

Scene from a Delightful Lubin Comedy-Drama, "Won by Waiting."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Princess Wants to Know.

Writing from the Princess Theater, Marianna, Ark., G. F. Gambrell writes:

> We are sending you under separate cover photograph of our theater; also am inclosing two of our programs which were used on different nights. We would be pleased to have your comment on this class of advertising. As you will see the two programs were printed by two different printers, and would like to have your opinion as to which size you consider the most likely to have the best effect. Of course the Cinderella is a feature, but the small program was the best business getter; possibly the subject was commented on a little stronger than Cinderella in the announcement. As you will see, we are using Licensed service thirty to forty-five days; a change every day of three reels. Our house seats 250 and is very modernly equipped for a small town.

The larger program is 5 x 7½ inches and the smaller 4 x 6, both on white paper. The larger program is better displayed on the cover and the smooth finish paper gives a better and cleaner looking job while a better grade of ink is used, but there is more pull to any one of the inside pages of the smaller sheet than to the whole of the Cinderella announcement. A shocking amount of space is wasted in giving the cast of the Selig production on each of the three pages. As the cast is precisely the same, this should have been given once, the synopses of the three reels on the second page and the back cover reserved for booming in the fashion this feature release deserves.

Pick Out the Points.

Here is a release that appeals particularly to the children. In many places it has been brought back one or more times just as a matinee attraction, with a change of bill for the night show, and where this has been done the results have been big business, and yet in a four-page folder an entire page is wasted on a repetition of the cast and the only line for the children is the single statement that there is a children's matinee from 2 to 5 o'clock.

The title alone should suggest the advantage of making special appeal to the children and prior to the release of the film THE MOVING PICTURE WORLD contained much valuable matter that could have been added to the press material sent out by the Selig Company. In place of this there is the cold type announcement that it is "a spectacular dramatic adaptation of the well known fairly tale, featuring Picturedom's greatest star, Miss Mabel Taliaferro." That is one of the company's lines and it is every blessed bit of booming that is given the release in a four-page folder entirely devoted to this single subject.

The Princess folder is but the type of hundreds of circulars that do not bring back the printing costs because the points are not brought out.

Boom to Beat the Band.

When you get a subject read up on it—and "you" does not mean the Princess, but all managements—get all the facts; if there are not enough invent a few yourself, but as a rule there are plenty to be had in this paper and the press matter of the maker.

From this array of facts select those points that will most effectually appeal to your townsmen and particularly those who are your patrons or who can be made patrons. Word these facts as attractively as possible and put enthusiasm into every word you write. Get enthusiastic about it yourself and communicate your enthusiasm to your readers.

In this particular instance there should have been something to tell who Miss Taliaferro is. Don't take it for granted that because you know the stars your readers must. If she has played your town tell the plays she was seen in; if a picture player mention some of the film successes you've run.

Tell how every setting was specially built in the spacious Selig studio and how whole streets of a mythical city were reared in the studio yard. Give figures as to the cost of production. Point out that you are offering a hundred thousand dollar production for ten cents; a big scenic spectacle with the pick of the Selig favorite players and a special dramatic star known the country over. Make such a fuss over it that you'll want to go and see it yourself and you've got others fired with the same desire.

Balance Your Lines.

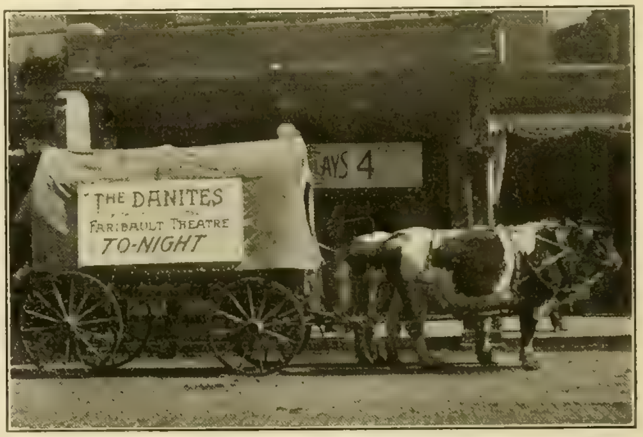
The smaller circular pulls up the points better, but there seems to be a lack of proportion here. With "Lost in the Jungle," for example, the text reads:

> **LOST IN THE JUNGLE.**
>
> The Most Thrilling and Phenomenal Wild Animal Picture Ever Produced.
>
> Showing a Girl Lost in the Great South African Jungle.
>
> Infested with Wild Animals. Showing how a Monstrous ELEPHANT saves her from the jaws of Death.
>
> Don't Fail to See This!

Here the fact that the girl is rescued by an elephant is more important than the fact she is lost in the jungle, which has already been explained by the title, yet the third paragraph is given larger display than the fourth, and the second sinks into the smaller type as well. Pick out the big points for the big type and if you have not sufficient space, cut out some of the small type. The advertisement is used to boom the feature, and the more emphatic the display the better the advertising.

Oxen Draw Business.

Will J. Glasser, of the Faribault Theater, Faribault, Minn., sends a photograph of a prairie schooner drawn by a team of oxen, which he used to advertise the Selig release of "The Danites." He writes that it helped to draw a good business during the run of that two-reel feature. He does not give particulars, but where such a feature is used it should be started out a day or so before the reel arrives with a "Coming Soon" on a separate banner tacked over the "To-night" on the full sign. Have the team at the depot to meet the train and load the reels into the wagon. If you are in a hurry to get them to the theater, a more rapid mode of conveyance can be adopted as soon as the station is out of sight, but the cart should keep on to the theater and much ado made over a dummy package on its arrival. Then keep the team on the streets for the rest of the day. A couple of red-shirted emigrants marching beside the wagon with guns on their shoulders to protect the team from chance Indians will help the effect, as will a woman and child in the back of the wagon.



This feature will attract attention anywhere and can be used for a score of different releases. It is not difficult to "fake" a wagon and horses may be used where oxen may not be had, though the latter are pretty apt to be found within easy reaching distance if you know where to look.

A Passion Play Program.

L. C. Van Orsdale, of the Bronx Hippodrome, sends a program of music for the "Passion Play," produced there April 2nd. There the orchestra consists of organ, two violins, 'cello and drums, and this program was played:

PART I.

Overture—"From the Messiah" .... Handel
" "Behold, a Virgin Shall Conceive" .... "Messiah"
" "For Unto Us a Child Is Born" .... "Messiah"
" "Ave Maria" .... Gounod

PART II.

Selections—"The Palms" .... Faure
" "Guide Us With Thy Heavenly Light" .... Tosti
"Like As the Hart" .... West

PART III.

Selections—"Calvary" ....
" "Rest In the Lord" (from "Elijah") .... Mendelssohn
" "He Was Despised" .... "Messiah"
" "Cujus Animan" .... Rossini

PART IV.

Selections "The Holy City" ....
" "A Song of Praise" .... Goublier
" "Glory To God" .... "Messiah"
" "Holy, Holy, Holy" .... J. B. Dyke
Sextette from "Lucia de Lammermoor," by our Favorites.

It is too late to be of service to others this season, but it is worth while filing for future reference. In Part I a better form would have been to drop the top line and announce "Behold, a Virgin Shall Conceive," from the "Messiah"—Handel, and it is apparent that the Bach-Gounod "Ave Maria" was used. Gaul should be given credit for "The Holy City."

We are inclined to question the wisdom of following this impressive production with a rollicking farce, with music to suit. The argument that it sends the people out in good humor is all very well, but the four reels alone would have been better than five, and if five were essential it would have been better had some photoplay of reverential spirit *preceded* the "Passion Play." There are many to whom the intrusion of the farce is a shock and much of the effect is lost. It is almost like following the descent from the Cross with a song and dance.

An Opening Advertisement.

Roscoe C. Cuneo, of the Star Theater, Upper Sandusky, Ohio, sends in some advertising that announced the reopening of that house in enlarged and very much improved form. One of these is odd and effective. It merely says:

> NEWS IN THE ADS.
>
> Yes, there is news in the ads—news that is timely and worth while. For instance, one of to-day's ads tells of the opening of the Star Theater.

This drops three inches across two columns and we think that it attracted more attention to the opening than the other advertisement with double the space. This runs:

> You Are Invited To The
> STAR THEATER OPENING
> TO-NIGHT.
>
> The opening of the remodeled, enlarged STAR THEATER, an event awaited with much interest by the people of this city and vicinity, occurs to-night. All improvements are completed. The transformed STAR THEATER is twice its former size, is equipped with a new steel ceiling of elaborate design, with artistic decorations. Three hundred comfortable seats have been installed, as has also an up-to-date indirect lighting system, which permits the theater to be continually illuminated. Of special importance is the new MIRROR SCREEN, which gives a life-like, clear picture, a picture that is restful to the eyes.
>
> SPECIAL PROGRAM
>
> A Bison two-reel feature film, "The Deserter," will be shown to-night as an opening night specialty. This is a first-run film. It depicts a tale of Indian and frontier life on a large and extensive plan. It is well and skillfully acted and the scenic effects must be seen to be properly appreciated. Special music program. Admittance, 5 cents. Don't miss this opening night.

Overlooking a Point.

It would seem that a good point was overlooked in the casual reference to the Bison "101 Ranch" reel. Here was a smashing big subject for an opening attraction, yet it is passed over with a placidity that does not rouse interest. Something like this would have been better:

> **An Amazing Opening Attraction.**
>
> Recently the Bison Company has made a special arrangement with the proprietors of the famous "101 Ranch Wild West Show" to use that tremendous organization in the production of a series of gigantic photoplays in which some four hundred players, soldiers and Indians appear against the magnificent backgrounds of California scenery. One of the best of these, "The Deserter," in two reels—two thousand feet of spectacular splendor—will form the feature of our opening program.
>
> You've seen big Western pictures, but never anything like this.

The play's the thing and even in an opening announcement we think more space could have been given the Bison feature even if it made necessary the elimination of reference to the new steel ceiling. A new steel ceiling is not one-half as interesting as a two-reel Bison and not as many people will come to see the ceiling.

A Ticket and a Tickler.

Something out of the ordinary comes from St. Joseph, Mo., where the electric company sent out a card, of which this is a part:

> COMPLIMENTARY TICKET TO ORPHEUM THEATER
> Compliments of the
> ST. JOSPEH RAILWAY, LIGHT, HEAT & POWER CO.
> This ticket will be honored on presentation by Bearer for one
> Admission to any performance
> March 25th, 26th, and 27th
>
> There will be exhibited on these dates a comedy picture entitled "Every Husband's Opportunity." We want you to see it and sure you will find it both instructive and amusing.
>
> F. C. BARRINGTON, Sales Manager.

The picture is an advertising reel featuring electrical appliances and the other half of the card carried a mailing card feature and an order for an electrical iron on trial. The "window envelopes" were used and the cards were addressed from the company's list of current users. Something similar can be done by any exhibitor who can get in touch with the various utilities companies.

Booming Bison Better.

Here is a postcard sent out by the Idle Hour, Aberdeen, S. D. It is on a regular postcard instead of a private mailing card and is a very good imitation of actual typing, being printed through a silk ribbon. Coming in the mail to a select list this should be a business bringer.

> Spectacular! Thrilling!! Exciting!!!
>
> Aberdeen, S. D., March 25, 1912.
>
> Dear Friend—The management of the Idle Hour wishes to call your attention to the second release of the famous 101 Bison "THE INDIAN MASSACRE" in two reels. It is a wonderful subject and considered even better than our first release, "The War On the Plains." Through the films runs a story of a mother love. Remember, this great subject will be at the Idle Hour Wednesday and Thursday, March 27th and 28th.
>
> Yours truly,
> C. T. SMITHERS.
>
> P. S.—A third one of these famous 101 Bison films, entitled "The Battle of the Redmen," will be shown the following week, Wednesday and Thursday.

Wesley is Told.

A couple of weeks ago we printed details of Wesley's egg contest. It will be remembered that he offered two tickets for the best answer to the old question, "Which came first, the hen or the egg?" He writes that the prize went to the Pittsfield, Mass., Daily Eagle, which explains that the egg was created, left out in the sun and the chicken was hatched. They got the two tickets, but we would like to know where they got the authority for their statements.

Wesley also explains the "hat" card recently referred to and sends another, which commences "You Dam Fool" and goes on to explain it is not the chapeau of the person addressed, but belongs to another who wants his own property. It seems Wesley lost his own hat recently and got the cards out to protect his own property.

Another Snapper.

And here's something in his characteristic vein that will be found useful by many exhibitors, either in its present form or by adaptation. In the original the "Don't" is about a ten-line letter and the rest in twelve point. It goes:

> DON'T
>
> sit around and pass the time away; that's what the clock is for. You will thank your lucky stars after seeing this show. It's a "joy getter" in the first race, make you glad in the second, and there isn't a "gloom" in the third. It's a lovable, livable world and you will enjoy the sermon better tomorrow after seeing the Moving Pictures. That's "handing it" out some, but you can't get away from the truth. Cast your optics on this! I have never chopped down any cherry trees, but I am going to tell the truth, it's a great show.

Testimony.

George R. Thrower, of the Lyric, Boone, Iowa, writes that he finds the local happening slide a great business getter. It is apparent that he did not see one of the early issues of this department in which this slide feature was suggested, but perhaaps there are enough more to make it worth while repeating. In brief, Mr. Thrower has arranged with a local photographer to photograph all local events of importance, the ice harvest, a high stage of water, a washout or wreck on the railroad and similar happenings. The slide is made without cost to the house, the photographer being given credit. Home happenings always interest and this can be worked into a big feature. It is suggested that the line used read, "Slide made by Blank, the photographer, of whom copies may be had," since many persons might wish to obtain a photograph for preservation. By making the original photograph postcard size and reducing for the slide in the same proportions, they could be sold inexpensively. After the slide is made the negative should be lettered "Lyric Theater Series No. —" and a number given. In this way the house shares the advertising.

About Photographs.

A better display is given "The Sioux's Cave of Death" and "Chumps" and on all pages is an underline suggesting "Send your children to the Matinee;" a line that others might adopt where the local ordinances are not enforced against unattended children.

The Princess sends a photograph which we are unable to use, as it merely shows the house front. Will those who contribute illustrative matter to this department please note that only photographs which tell an advertising story can be used. We would like to use cuts of theaters and of the men who run them, but these belong to the general news columns and should not be sent to this department, but addressed directly to the editor. We are always glad to receive photographs of special advertising features, but ask that details be sent regarding cost, etc., where practicable.

Fighting Back.

Dante's "Inferno" was advertised in Hopkinsville, Ky., recently and instead of turning on his back and curling up his toes George A. Bleich, who runs the Princess, put on extra steam. In one issue of the Kentucky New Era he has a cross page four inch advertisement of Brutus and 22 inches of single column advertising, 46 inches in all. This, of course, can be done only where the rates are low, but the point is that Mr. Bleich does not regard himself as beaten in advance when a State Rights subject comes to town. He gets the best of the regular stuff and fights back, 46 inches against 15. And there isn't a line in his stuff about the Inferno. He figures out he'll pay for his own advertising and let the other fellow pay for his own. He just makes it apparent that he has some unusually good stuff that you will want to see. The State Rights stuff is growing more common, and this is a problem that the local house will find more frequently. The only way to meet the outside attraction is to mind your own business and come back at the opposition with the best you can get to offer. Do not appeal to your regulars to stand by you against the invader. Take it for granted that they'll just naturally have to come to see your show—but be sure you've something that will make worth while their coming.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

In Explanation.

OUR apologies are due a large number of persons who have sent in the price of Technique of the Photoplay without having received copies. These should have been in the office three weeks ago and it was in that expectation that the advertisement was inserted a couple of weeks ago, which was very liberally responded to. The book has now arrived and all orders have been filled. Those who queried the non-receipt of the book and received no reply are courteously reminded that the death of our Chief disorganized the regular routine of the office with the sad extra duties imposed by his death and we are sure that this explanation will be accepted as apology. Please note that orders should be addressed to the paper *and not to the editor of this department.*

Why Not Photoplay?

We clip this from Spectator's comment in the Dramatic Mirror for April 3rd:

> Reference to "scenario writing" brings to mind a remark dropped to The Spectator the other day by Charles Gaskill, a well-known and capable member of the craft, to the effect that he could not see why the name "scenario" should be applied to the picture play. They are no longer scenarios; they are motion picture plays, fully worked out, briefly, it is true, but with all essential details even to significant speeches and captions. This, of course, as to the workable picture play. The Spectator has long had a growing opinion to the same conclusion, and, if he is not mistaken, Epes W. Sargent has expressed a similar thought. Mr. Sargent explained, if memory serves right, that the employment of the word scenario in designating a picture play is one of the reasons why the copyright authorities have been slow to grant all copyright privileges to motion picture plays. The scenario of a stage play cannot be copyrighted and it was natural to rule that the same would apply to a scenario of a picture play. But if a motion picture play is not an incomplete scenario, but a complete motion picture dramatic composition, the case is entirely different. At any rate, why not drop the use of "scenario" altogether when applied to a picture play of the completed kind?

Spectator quotes correctly when he gives it as his belief that we regard the use of the word "scenario" as one reason for the refusal to copyright photoplay scripts, though of late scripts have been received for copyright and probably will be unless the Townsend bill becomes a law, but this is as good a time as any to start a movement against the erroneous application of the term "scenario" to the script of a motion picture. Spectator seems willing and we think we can speak for William Lord Wright. If every photoplaywright will persistently refuse to make use of the word and spread the gospel wherever he can the lonesome editors will soon follow suit (Mr. Gaskill is photoplay editor of the Vitagraph and already in line) and "scenario" will be returned to its proper application as a sketch of a dramatic composition and not the composition itself.

Extracting the Sting.

The newest Lubin wrinkle is to take the sting out of the tail of the rejection slips sent out. We have noted before the detailed list of reasons and now note that "Too immoral" has been changed to merely "Immoral" in accordance with our suggestion. To those whose work seems to be worth while the following sting-extractor goes on a separate slip. If you don't get the special slip you can know that "Not available" means that you are stung:

> SPECIAL NOTICE.
>
> Although obliged to reject your scenario for the reason marked on our rejection slip (herewith enclosed) we wish you to know that your work, in many ways, shows that you have talent for scenario writing.
>
> We have accordingly made note of your name, and in the future will give special attention to any work you submit to us.
>
> Awaiting, with interest, your next effort, we remain,
>
> Yours very truly,
> LUBIN MANUFACTURING CO.,
> (Scenario Department.)

Tips On the Market.

Our thanks are due Karl R. Coolidge, of Los Angeles, for the most practical contribution yet made to this department. Mr. Coolidge lists some companies which do not appear in the regular lists. Mostly these are companies making negatives to sell to the trade and they do not appear in advertisements. Not all of them are permanent, but Mr. Coolidge appears to have had satisfactory dealings with those he mentions save in the matter of price and for that reason his list is given. We have already mentioned the Fox Company, but some of the others are new to us. The Fox Company was in the courts over financial matters not long ago, but it did not appear in the record whether this was due to insolvency or studio troubles with employees, and from the report here given it would appear to be the latter.

Mr. Coolidge makes the suggestion that others contribute of their store of information and as he practises what he preaches the suggestion comes with good grace. This page is open to all writers who have something to say about the market or conditions and this goes double for the scenario editors, many of whom have alreaday made the discovery that this page brings them to all real scenario writers and most of the others.

Mr. Coolidge writes:

> I note in a recent issue of the World that contributions from photoplaywrights are desirable, and submit the following notes of Southern Caalifornia companies, which I think may prove of value to others.
>
> The Imp Western Company, 309 Delta Building, Los Angeles, wants scripts requiring four leading characters, and with few interior scenes. No scripts featuring cowboy or Indian stunts.
>
> The Fox Motion Picture Company, 4600 Sunset Boulevard, Los Angeles, is a new company and in the market for all classes of stories. They are prompt in their dealings. Western scenarios, with few or no interior settings, are in demand.
>
> The United States Motion Picture Company, Lake Shore and Temple Streets, Los Angeles, is still another newly-formed concern that appears to be making good, but I am not informed as to their particular wants.
>
> The G. Melies Company, Santa Paula, Cal., appears to be in urgent need of Westerns, but no blood-and-thunder stuff.
>
> The Western Pathe Company, Edendale, Cal., advises me that all their scenarios are written by their director, Mr. James Young Deer.
>
> The Angelus Motion Picture Company, 137 East Avenue 49, Los Angeles, is at work, but I do not know their wants.
>
> The Nestor Film Company, Sunset and Gower Streets, Hollywood, Cal., wants short, quick comedies and dramas, but no Westerns.
>
> The Pacific Motion Picture Company, 1614 Temple Street, Los Angeles, is asking for dramatic and comedy scenarios, with a small cast and little acting parts. No Western.
>
> The Annex Motion Picture Company, National City, Cal., advertises for Western and Spanish scripts.
>
> The Biograph Company, Pico and Georgia Streets, Los Angeles, offers to buy high-class comedy, but seem to be well stocked with other classes.
>
> The Bear Motion Picture Company, 311 West 9th Street, Glendale, Cal., has begun operations, but their wants are not known to me.
>
> The Lubin Mfg. Company, 1625 Fleming Street, Los Angeles, Cal., uses Western and Spanish stories, and appears to be in urgent need of them.
>
> I shall be glad from time to time to keep the World informed of the operations of the various companies in this section. I would suggest that others in a position to get the "inside dope" on the studios, put their knowledge into print. I might add that the Western branches of the various companies pay a far smaller price than the home offices for photoplays and it might be well for those who value their work to name their price instead of submitting at the usual rates, which insures them from being handed out those measly five bone slips.

A Matter of Envelopes.

We have received two complaints in the past week that stamps sent photoplay companies for instruction sheets did not bring those sheets in return. We were to blame for one of these complaints because we spoke of the slips that the companies would send.

A stamp is the smallest part of the work of answering a letter. When merely the stamp comes in there must be provided an envelope. This must be addressed, and the address studied from the letter. Then the stamp must be affixed. All of this could be avoided were a stamped envelope sent and the common business courtesy should suggest to the person asking a favor that the burden be made as light as possible.

Most companies require a stamped and addressed envelope for form sheets and very properly confiscate stamps without envelopes. Any communication requiring an answer which is to the advantage of the writer, should be similarly supplied. Make it a point never to send out a letter that is not accompanied by a stamped and addressed envelope where a reply is required and you will make easy the job of the recording angel who writes down profanity against editors.

It's a slight omission, but remember that you are but one of twenty-five or fifty offenders and you will appreciate the fact that in the aggregate your offense is heavy.

One On the School.

It comes a little late but the other day a photoplaywright spoke of an experience he had last summer with one of the long distance photoplay pedagogues.

Being a cautious person he had his photoplays revised before he sent them out and thought them rather good himself, but about the end of the fourth five dollar payment he sent in a photoplay that seemed to rouse the ire of his instructor. With emphasis tempered with regret the professor opined that the story was impossible, no credit to a pupil of such a good school, and stated his positive belief that no editor would touch the script "with a ten-foot pole," a time-worn and rather discouraging simile.

It was well meant advice, but the authority of the statement was somewhat tempered by the fact that the very next day the Imp Company sent a check for $25 for the self-same story, possibly reaching it with a longer pole. The script was sent the Imp and the school in the same mail. The school didn't like it, but it made good with the Imp.

It's one on the school, and one reason why we do not favor the school idea. Most of the instructors could profit by some competent instruction themselves and some we know would not know a motion picture camera if they saw one.

Kitchell On Credits.

William H. Kitchell, who has sold enough photoplays to almost get fat, writes as follows:

> Me for the Seattle man's paragraph in this week's World. Not one person in a hundred knows what a scenario is, and the concession in allowing "Scenario by ——— ——— on the film doesn't amount to much. As few people get more than a glimpse of the average title, anyhow, I fail to see where the good comes to the author. Personally I would give twice as much to see my name announced in the trade papers as the author of the film as I would to see it on the film title. How many manufacturers see other makes of film, and if they did, how long would it take for an author to work up a trade reputation by having his name on the film title, especially if the film happens to be badly produced?

As we have before explained, Mr. Kitchell is one of those unfortunate persons who live in Newark and never come to New York. Not only that, but he rides on the water wagon and still thinks that the Newark team can play baseball. How any person on the water wagon can imagine that the aforesaid team knows more about baseball than it gleans from the sporting pages argues that he has a vivid imagination—which is one of the requirements of the scenario writer.

But Mr. Kitchell makes a very good point when he argues that few persons get much of the title. "Threading up" on the first frame is a practise not confined to Newark by any means. We have seen a five-reel show right here in New York where we had to look at the posters on the way out to discover the titles, and where this practise is so widespread, the use of the author's name on the title is of small value.

Mr. Kitchell makes an even stronger point when he argues that few makers of film ever see the products of other makers, even in the same division. No credit in the studios comes from the practise, yet we think that the use of the author's name is an important concession and that it will make for his ultimate success. Comparatively few persons read the author's name in the magazine headings, and yet the names of well known authors are valuable to magazine makers above those of the second flight of writers.

Long before William Lord Wright took up the matter, we spoke in favor of giving both the author and producer credit, though not in such distinct and concrete form as does Mr. Wright. But let us have the credit in the film title, in the bulletin or bulletin sheet and in the trade papers. What is worth doing is worth doing well and completely, and Mr. Kitchell calls attention to an essential fact when he reminds us that comparatively few houses show the title in full. Even where the title is run it does not always run full length and flashes out before more than the name of the photoplay can be obtained. Let the author have fullest publicity and we shall have more authors who are worth the publicity. The idea is a good one.

Selecting a Topic.

A welcome but modest visitor to this department gives some interesting hints as to selecting topics for photoplays. He writes in part:

> The best school for the photoplaywright is, of course, the motion-picture theater. But in studying the films in the screen, for Heaven's sake don't let yourself be led to imitate the subject matter of the films you see! If you see a cowboy story don't rush home and write a cowboy story. Write the cowboy story, if you know it. But that is another matter.
>
> The first question for an earnest photoplaywright to ask himself is: What is the most interesting thing I have to tell people? Then develop that thing, whatever it is, into a situation, or series of situations, with the suitable characters.
>
> The second question is: How can I get this story convincingly to the screen? In answering this question you must resort to your power of visualization. If you aren't able to visualize properly, you had better quit trying to write scenarios. As you write your photoplay, you must see it on the screen. The more vividly you are able to see it, the better you can do your work.

It cannot be too often said that if you can't "see" your picture yourself you cannot make others see it. A photoplay is a story told in action instead of words, but it must be fully told in action and insert. Don't trust to your own imagination. Get the advice of someone who has not your knowledge of the plot. If they can tell without your explanation it is apt to be right. If you see Jim and Nell talking you know what they talk of because you wrote the story. But can the other fellow tell? Ask him.

The Suffragette.

A correspondent, who was answered in the last Inquiry Department, asks this interesting question:

> In regard to the nom de plume. Is there any objection to one using a nom de plume if he prefers to do so? Is there any objection to a woman using a man's name, if she considers that by so doing her story will stand a better chance of acceptance? Isn't it true that, "all things being equal," the man writer will be given preference over the woman? Suppose two stories are equally good, and the editor has to decide between them? I sent out a scenario a dozen times, under my usual pen name (female) and the last time, signed simply the initial of my first name, just as a trial. The scenario was accepted. Was this simply a chance?

It was purely and simply chance. We do not know a studio in the country where the fact that a feminine name is signed to a scenario would militate against its acceptance. Now and then some woman gets in the black books because she makes a nuisance of herself, but the same applies to the masculine photoplay writer with a red-headed temper and the mere fact of sex is not considered.

The use of a nom de plume is not advisable when checks come in or authors are required to swear to an affidavit as to originality in order to get a fifteen dollar check, and in every way we are against the use of pen names on general principles. If you want to sell scripts and do not desire your name used, clear through a friend who can sign for you, but it is by far the best to hold to your own name.

INQUIRIES

J. A. M.—J. B. Sherry is given as the old settler in Bison's "The Indian Massacre." We don't know about the black beard. We cannot tell you a single habit cherished by James Cruze. The only habit he has that we know anything about is his habit of playing for the pictures. Changes of a radical nature in studio conditions make it impracticable to obtain the name of the Power player you ask for. There are several leading men in the Thanhouser Company. There is no particular one with an underscore under the "the."

J. M. P.—We do not know where the former Nestor player you ask for now is. Sorry. You can't get in to see the pictures made unless you know someone in authority well enough to ask as a personal favor. You should have at least $500 to start a store show. This will buy a screen, a machine, some cheap chairs and cover other expenses, but it will not provide an ornamental front nor cover the repairs that local ordinances in many towns require. In your town you should have at least $2,500 to $3,000. When an operator is required to be licensed the operator must have a license whether he owns the theater in which he works or is employed on salary.

X. Y. Z.—It seems to us that you are a little hurried in demanding the return of your script so quickly. Let one lie at least four weeks before making inquiry and another four before you get really worried. For a time this company was badly upset in the handling of scripts, but recent advices seem to indicate a change for the better. If you want a receipt enclose a postal with your story in the form outlined in a recent issue. If you want to send out the script elsewhere write the company formal notice, let two other persons see that this is the letter you are sending and send it by registered mail asking for a return receipt at the time of registry. In the letter merely state that you are sending out another copy of the story and that the copy in their possession, and which they refuse to return, must not be used by them. But allow a decent interval to elapse. All of this has been treated repeatedly in this department. Read the paper regularly and if you are a newcomer, get the back files.

T. deV. H.—We believe it is the Essanay slip that is titled "How to Write a Photoplay." Other companies issuing slips are the Lubin and Melies.

REP.—We do not know whether the lady left the company to join another or with matrimonial intent. It's not in our line. The Pathe Freres offer photographs of players for sale. Mr. Walthall is back with Pathe after a long absence with Reliance. We do not know about the others, but have heard nothing that leads us to believe the reports correct.

B. K. H.—Miss Marin Sais was the girl in Kalem's "A Tenderfoot's Troubles." The other matter will be arranged for shortly. Several have made the suggestion. Thanks for your interest

J. F. P.—The list of studio addresses will be sent if you will send a stamped and self-addressed envelope.

BABE.—It is reported that Miss Lawrence will return to the Lubin Company very soon, but at present she is in Europe on a vacation. She has not signed with another company.

F. A. L.—Photoplay or "scenario" form is writing the story in action, since the story is told in action. This action is divided into scenes. The synopsis is a very brief sketch of the photoplay for the guidance of the Editor. There should be no conversation used in either action or synopsis. If you want to find out all about it, send a dollar to the publishers for a copy of "Technique of the Photoplay."

J. C. L.—The business address of the Vitagraph is 116 Nassau Street, New York City. The studio is at East 15th Street and Locust Avenue, Brooklyn. Send a stamped and self-addressed envelope for a complete list of addresses if you want one.

DISCOURAGED M. P. W.—If you sent an addressed stamped envelope for a reply you should have heard from the Imp by now. Write again and enclose a reply envelope.

C. L. D. and A. R. S.—Why do you ask the same question twice? Roswell Johnson, of the Lubin Company, is not the son of Arthur Johnson, but the child of one of the camera men with the company.

C. B. P.—Our advertising columns last week will give you the information you desire. See page 151.

C. G. S.—We do not know exactly where the photoplays were made, but the Essanay appears to have been made in Chicago, and we think the Edison at the home studio in New York. The Essanay Western section is at San Rafael, Cal.

J. F. M. D.—The synopsis, as has been frequently explained, is merely a guide to the editor as to the style of a story. Most companies will not accept the synopsis alone and those which do seldom accept the undeveloped synopsis. The number of words used to tell the story has nothing whatever to do with the length of the finished product. The guide is length of film, not length of manuscript. If you will read the page for photoplay writers regularly you will find much in it that you seem to need.

H. A. P.—See answer to T. deV. H. for the companies issuing sample photoplay scenario sheets. Most assuredly you cannot sell a second time what you have already sold once. Even if you cannot find anything in the copyright act that refers to photoplays, you'll find statutes in the common laws in relation to obtaining money under false pretenses that will suit your case beautifully. If you get a prize for a photoplay the rights to the production of the same lie with the company. The prize is merely a higher payment than usual and it becomes their property. But if you will turn to the first page of the Copyright Law and read lines 18 to 27 inclusive, you will find in lines 20 and 21 that the holder of copyright is given the right "to vend any manuscript or any record thereof" and we believe that this applies to photoplays, even if the sections relating to dramatization will not hold. But this is not a question of copyright, but of common honesty.

LUCKY.—The Aviator in Thanhouser's "Flying to Fortune," is not included in the cast supplied by the company. Harry Pollard was the Hunchback in "The Worth of a Man," an Imp production, and Owen Moore was the younger man in Majestic's "Honor Thy Father."

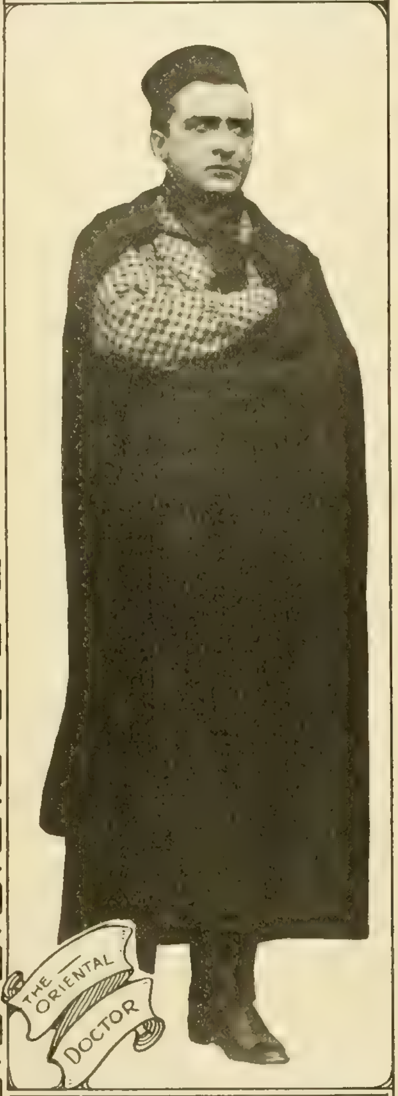
RICHARD ROE.—Any exhibitor may handle the National program if he wants to, but not in connection with Sales Company or Licensed films. Your photoplay plot is not only unavailable, but it's old.

TEXAS.—"Sunset or Her Only Romance," is the official title for the Vitagraph release of March 16th, which was originally announced as "The Ranch by the Sea." Miss Bessie Eyton was the convict's wife in Selig's "Those Who Suffer." The New Orleans section of the Kalem Company made "The Bucktown Romance." The leads were Miss Eileen Errol, Thomas Moore and Stuart Holmes. Miss Jessie McAllister was Mrs. Farrette in Edison's "The House with the Tall Porch." See answer to J. C. L. Howard Missimer was the Tramp in Essanay's "Cupid's Leap Year Pranks." "Location" questions are not answered as a rule.

S. H. M.—The Imp Company does not seem to place the person you mention. William Robert Daly was the erring brother in the company's "After Many Years."

MISS E BUEMANN

Detective Newton on the Trail



Edith in the Family Vault

- MR H SEEMAN -

Newton's Daring Leap from the Bridge

SCENES FROM THE SENSATIONAL 3 REEL DETECTIVE DRAMA "THE DEAD MAN'S CHILD"

THE GREAT NORTHERN SPECIAL FEATURE FILM CO.

Comments on the Films

Licensed.

"THE BURIAL OF THE MAINE" (Selig), April 2.—A glorious picture; not because the Selig camera has done its work in a specially glorious way, for the photographs are merely good; but it is a picture to stir patriotic emotions from one end to the other of this land. Get a bugler and have him blow taps as though far off, behind the curtain. The big hulk was covered with as noble a garment of rust and barnacles as ever clung to a ship that has done its duty. Slowly they towed her out past Moro Castle to the place assigned in deep water. Then the ships drew apart and left her.

Slowly she sank until her decks were nearly to the water. The sea was rolling. It seemed as though she was being submerged. Some one in the audience hoarsely whispered, "She is going." But no; bravely she rose when the billow passed, as though she could struggle still. Again she sank, or seemed to sink, and again and still again she rose. But now, as she dipped, the waters whitened at her prow; the teeth of the billow seemed to gleam clear across her deck. She began to tip slowly forward.

A tall flagstaff had been erected above her and an immense flag was fluttering from it. As it bent downward the rising spray seemed to moisten it and it drooped, and now the spume in the sunshine around it gave to it a nimbus of gleam. The main deck, the flagstaff and the flag disappeared; the stern was the last to sink. There was a ripple where she went down and the waves above her were as waves have been since the beginning.

"ME AND BILL" (Selig), April 4.—An idyl of American life. It begins in about the 30's with four school children (two girls and two boys, very pleasing), shows a love story's climax in the 40's, and ends in the 60's, after wartime scenes and wartime sorrows. The one thing this delightful picture lacks is good photography, photography that was worthy of it, we mean. The pictures are clear enough, but lack atmosphere. It takes art to photograph a paling fence and make it pleasing. The scenes ring true, for the most part, and are emotional, effective and got over to the audience, that plainly showed that it was moved. There have been more realistic and more sincere battle scenes than this picture has, and the death of the daughter of Bill (was it by suicide?) when the news came that her lover had died in battle, didn't add any real effectiveness to the picture, rather it weakened it. The picture has quality, plenty of it, and is a feature. It tells well, although not with entire sincerity, the American story.

"A LUCKY MIX-UP" (Essanay), April 4.—A farce comedy that was laughed at more in the gallery then in the auditorium. The man was courting the wrong girl; he had lost his sweetheart. She was a flirt and he wanted to make her jealous over "La Belle Daisy," whom he thought he didn't know. He succeeded. There was a dressing-room scrap at the theater and two fine dresses suffered. Daisy turns out to be the lost sweetheart. The story was well pictured, such as it is; it is clear and doesn't drag and the photographs are good. In some places it may seem very funny, for it is also well acted.

"A MAN WORTH WHILE" (Melies), April 4.—A cowboy love story that is not very fresh or thrilling with a chase as its chief feature. The horses of the heroine and her girl chum are stolen by the outlaws. The hero's friends follow intending to lynch the thieves. The heroine sends the hero to stop the lynching. The sheriff and his posse are also on the trail of the fugitives. Some in the audience may have been interested, but others laughed at wrong times. It is a filler.

"TWO KNIGHTS IN A BARROOM" (Edison), April 3.—A tramp's dream brings to life two suits of armor in the barroom. He has work for them to do and they do him faithful service righting the wrongs the world has done him. It is a trick film farce. The dream is funny; but the picture is a long while getting down to its story and the first part drags. The people seemed to enjoy the farce. The photographs are good. It is a desirable filler.

"THE SPANISH REVOLT OF 1836" (Kalem), April 3.—The quality of these Kalem Californian historical pictures is well known. The story of this is somewhat better than usual. Pretty girls, pretty gowns, pretty scenes and a clearly told love story. It is pretty well photographed; but it is not very well acted nor very convincing. It is a filler.

"TIGER'S CLAWS" (Pathe), April 3.—A melodrama in a house party setting. It is written on the good, old pattern for such and, while it doesn't convince at all, it gets considerable charm from the players in it. It is a triangle love story with a graceful, slip of a girl for villainess. This young lady is very winsome in, or perhaps in spite of, her role. The photographs are good. The picture was played by young people; this makes it much better than the mere trite story, and we call it a good filler.

"THE SEVENTH SON" (Vitagraph), April 3.—A wartime picture. A mother, played by Mrs. Maurice, is shown as giving six sons to the Union. The seventh is timid, deserts during a battle and is condemned to death. Lincoln hears the old mother's plea and gives her back the seventh son. We do not think that this impersonation of Lincoln is as good as that in former Vitagraph pictures, especially that in "The Battle Hymn." He seems to be not thoughtful, but heavy and slow because of dullness. The makeup for this role is perfect. The audience watched the picture with its home scenes, battle scenes and White House scenes, with close attention and applauded. The photography is good.

"THE PUNISHMENT" (Biograph), April 4.—A tragic love story in costume, with scenes in an orange grove, a poor man's hut, a glorious marble palace of the rich land owner, etc. The picture gives many fine scenes; but lacks that absolute clearness that makes a story smooth. This is partly due to confusing leaders, partly to seeming incongruities in the costuming that keeps attention partly from the narrative; and it is partly due to lack of fineness in the acting. It is not up to the best Biograph picture. The photographs are good, some of the scenes are perfect.

"HIS CHANCE TO MAKE GOOD" (Selig), April 1.—There have been a good many pictures showing the regeneration of criminally inclined youths, but most of these have been merely tracts that desired to get their meaning over, rather than to be true. We like this picture much more than such; because the scenario writer took pains to think out what was reasonable and probable, and the producer has presented it in a convincing way. It is unusually natural in its acting. The picture shows imagination and experience; it gets over and stirs human sympathies deeply. It is well photographed and we commend it highly as a substantial feature. It is a picture that can be shown in a church, where pictures of real life are wanted.

"THE SACRIFICE" (Lubin), April 3.—Miss May Buckley plays in this picture the role of a dancer. Mr. Harry Meyer plays, opposite to her, a man who made a compact with a widow, whose son was infatuated with the dancer, that he would save her boy. The sacrifice was made later by this man. The dancer had fallen in love with him and he sacrificed his true love, which was for the widow, rather than so meanly wound the dancer whom he had courted. The scenario tells no vital nor even very interesting story, but gives the players a good chance to interpret human emotions, and it is their fine work that makes the picture effective, and makes it a desirable filler, perhaps a feature on ordinary occasions. It has some very pretty scenes and is clearly photographed.

"CHARLIE'S REFORM" (Edison), April 5.—A picture with a purpose; it shows the value and need of social centers for work among young people. It is acted by good players, but gives them little chance to show imagination, because of the artificial way in which the situation is developed. The picture's first concern is plainly to make its lesson clear. Several of the Edison pictures, with ethical or educative purposes, have been very effective; but this is not so successful. We commend it, chiefly for its interesting showing of the conditions which social centers were instituted to combat. It is, indeed, a powerful object lesson. The photographs are good.

"TEACHING A LIAR A LESSON" (Essanay), April 5.—This situation has been done before many times ("Count Henry," by Solax, of a couple of weeks ago, is one recent instance), but it is amusing still. The liar tells great stories of adventure to his sweetheart. They are illustrated for us and, in between the adventures, we are given amusing glimpses of the liar lying. He plays the part very well. The boys overhear and give him a real adventure that shows him up to the girl. It is very well photographed and makes a good filler.

"SHALL NEVER HUNGER" (Lubin), April 4.—Mr. Arthur Johnson puts a good deal of imagination into this picture. Not all of its roles are so well played, but it makes a strong impression. The situation seems fresh. It has many possibilities not utilized yet. We expected an entirely different ending. But that is neither here nor there; the picture (excepting the minister, who was not very fortunately cast in this role; he had usually done much better work) gets over as a picture of life's possibilities. Mr. Johnson plays a starving man who reads on a sign that the minister, in the church, is to preach on, "Shall Never Hunger," as a text. He stumbles in, and comes forward to faint on the altar steps. The photography is clear. This picture will be very acceptable in Protestant churches (it shows a Protestant service, that is why), or at private entertainments. It is not a great picture, but a fairly strong one. We call it a feature.

"THE SCHOOLM'AM OF STONE GULCH" (Essanay), April 5.—A good farce comedy, romantic and pleasingly acted by acceptable players. It is very amusing in its picturing of a certain kind of young lady (the schoolm'am) who is not easy to court except by the man who knows how. There was a cowboy in the village who did know. It is fresh. The schoolm'am seemed almost as much afraid of the pistol the cowboy left with her as a protection against Indians (there were none), as she was of the red men, and her way of carrying it is very laughable. She had refused to ride home from the school with the cowboy, merely because she was spunky. The audience very plainly enjoyed it. The photography is pretty good. It is a fair feature or a very strong Saturday night filler.

"AN EASY MARK" (Thanhouser), April 12.—A very excellent view of the great waiting-room of the Pennsylvania Station in New York, shows the easy mark, a rich widow, arriving in the city on a pleasure trip. A sharper, a "kind" young man, volunteers to show her the sights. He steers her into a good investment, a furnished house for $1,500. Only last month, some one from Aroostook County, Maine, bought Madison Square Garden for $2,000. This old lady didn't lose her money, they tried to sell her her own house. She had them nabbed. It is a good picture with an instructive meaning, and the old lady will waken sympathies also. The photographs, including busy street scenes, are good. It is an ordinary feature and a good, desirable filler.

"THE UNKNOWN VIOLINIST" (Vitagraph), April 6.—A picture with a situation that is very well acted by Mr. Chas. Kent and Mr. Leo Delaney. It also has some fine scenes showing artistic stage craft and lighting effects. But it is not strongly convincing and it is rather slow in some of its scenes. The humanity of the characters is made clear at every step of the progress by the acting. The photography is very good. We don't dare call it a feature, but it is a good filler.

"THE ILLUMINATION" (Vitagraph), April 6.—A large audience seemed to watch this Biblical picture with the closest attention. It is a picture of the first Holy Week. The Christ does not appear in the picture, but a bright light shines from an unseen source, outside of the picture, where the Saviour stands. The players do not look directly at the light, but upward, for the most part. This gives a strange effect; and while most of its scenes are tremendously impressive, in one or two of them the light seems unreal, and these scenes are not strong. Exhibitors say that audiences are deeply impressed at all shows by it. It is not a subject that calls strongly for applause. There was no applause.

"THE SINS OF THE FATHER" (Pathe), April 6.—Mr. Paul Panzer plays in this picture, very effectively, the role of a man who is told by his pospective son-in-law that his (the boy's) father, now dead, had been guilty of the crime for which the father-in-law had suffered. The picture's story isn't made very clear, but it can be followed, if watched closely. The audience seemed to be entertained by it. They looked at it and didn't talk very much among themselves. The photographs are good. The acting is good in some scenes. It is a fair filler.

"FOOLING FATHER" (Lubin), April 6.—A farce comedy that kept a titter of laughter awake in a large audience on Broadway on Saturday afternoon. There were only one or two good, hard laughs. We have seen such farces as this get a most chilly reception in one place, and be nearly a scream in another. Sometimes it is due to the sound man with his squawker, but the sound man added very little to this. Everything in it would probably amuse anybody who had never seen motion pictures before. It amused the audience as a whole nearly. The picture was taken in the South; the photographs are good. It is a desirable filler.

"LOVE AND HYPNOTISM" (Cines), April 6.—A somewhat morbid story that gets over pretty well, but there are places where it drags somewhat. The doctor, not at all romantic, rather weird, almost repellent, passionately loves his wife, who is not very youthful. Both get their roles over effectively. The doctor suspects that his wife is not wholly true to him. He hypnotizes her and she repeats in pantomime a love scene that we had just seen enacted in the garden and in which her husband's friend gives her a kiss and a flower. The background for this scene is wind-stirred larches in moonlight. A wicker chair is before them and she is seated. The doctor, having witnessed this scene, accuses her and in despair she tries to drown herself under a stately arched bridge. She is revived, however, by the doctor and forgiven. The people watched it closely, but on inquiry we found that it wasn't popular. The photographs are very fair.

"A ROAD AGENT'S LOVE" (Essanay), April 6.—The reviewer, seated in the midst of a large audience and listening to the remarks around him as this picture was shown, wished that he, too, might be thrilled to the core at once, by such romantic pictures as this. Mr. Anderson, playing in these heroic roles of his, is a strong attraction. This doesn't depend on his reputation; it is his roles that attract. He plays them well and it fills ladies with admiration. The pretty heroine of this picture also awakened much sympathy. It is a thoroughly popular picture. It gives thrills by horses in swift motion, by a noble action on the road agent's part, and stirs emotion by well acted love and a well conducted, clear romance. It is very well photographed; a good feature.

"THE CARDINAL'S GIFT" (C. G. P. C.), April 6.—On our list this is given as "The Queen's Necklace." It is a story in costume of the time of Marie Antoinette and deals with a court intrigue, by means of which a very pretty countess gets possession of a diamond necklace. This had been offered to the queen by Cardinal Rohan, but was refused. The countess finds a girl who resembles the queen and uses her to obtain the gems from the cardinal. She is found out, captured, and branded. There are stately scenes, showing gold lace, silks, and brocade, and scenes in a beautiful park. The scene of the execution in which the countess is branded is sensational, but not beautiful. The audience watched it closely. The photographs are good. It is a good picture to show, but not a sure feature.

"ROWDY AND HIS NEW PAL" (Edison), April 6.—A comedy with the Edison bull pup, a remarkably intelligent dog, as its hero. The new pal is a newsie who picked him up on the street and rescued him from a gang of youngsters. The dog's method of furnishing his new pal, who has fallen sick, with food tickled the younger part of the audience very much. The gallery laughed often and heartily; the whole house, however, was entertained and amused. The photographs are good enough, but we dare not call it a feature.

"DR. BROMPTON WATTS' AGE ADJUSTER" (Edison), April 6.—On the same reel, this trick comedy also amused the audience. Dr. Watts has a drink which will make one young and an antidote which will make one old. The effect depends on the amount taken. The results are obtained by substitution of the actor in a youthful make-up, or by putting a child in his place before the camera. The old man who wanted to be young took too much at first; he became first a child and, having taken some more, a monkey. The substitutions are skillfully done. The mechanical work is good.

"PATHE'S WEEKLY," No. 15, April 8.—There is an item from Australia in this week's topical. A military spectacle, it shows Lord Denham presenting stands of colors to the Australian regiments that had taken part in the Boer War. The subject most pertinent before the American public this week is the floods in the Middle West and Mississippi Valley. One item in the topical shows us much of these conditions at Logansport, Ind., on the Wabash. Another item shows Governor Wilson at Fond du Lac, Wis., where he made a speech. It is very good indeed. There is also a picture of Fallieres, the President of France; also a glimpse of spring in Kansas (snowdrifts blocking a train); an episode of the war in Tripoli, and a picture of the Chinese minister to Italy, drinking a health to the new republic.

"FATE'S INTERCEPTION" (Biograph), April 8.—A melodramatic picture with a climax that is very dramatic and very effectively acted. It is not a romantic picture so much as a drama of passion. It is set in Mexico and is told in simple homely backgrounds without the aid of glorious scenery. When the American was called home by his company, he had to leave the pretty Mexican girl. He had taken a fancy to her and she was in love with him. She was passionate and her love turned to hatred when he told her that he was going to leave her. A Mexican loved her, and him she promised to marry if he would cut out the American's false heart. This he agreed to do, and rode fast to the village, went up to the American's room at the hotel, and waited for him. The hotel keeper left him there with the gas lighted. Here is where fate intervenes. The yokel doesn't know about gas. He blows it out, in order to spring upon the American in the dark. He is smothered. It lacks the surer elements of popularity, and, while it was closely watched by an interested audience, it brought out no enthusiasm, no applause. The photographs are fair and it is a competently made picture. We don't dare call it a Saturday night feature.

"THE REFORMATION OF KID HOGAN" (Lubin), April 8.—A reviewer, who sees nearly every picture that is made, sees very often situations that might be called stock properties for producing pathos. They don't affect him any more, but he remembers the time when they did. This picture has very little in it that is new; to the reviewer it was slow; but the people around him watched it closely, following the fortunes of the "Kid" downward from the estate of a successful prize fighter to the street. The girl he liked had dismissed him and he was neglecting his old mother. The girl became a Salvation Army lassie and she found him again, and converted him. To a man who knows street life, it doesn't powerfully convince. Miss Ormi Howley is the lassie and Mr. Jack Holliday is the "Kid." The photographs are good. It is a fair filler.

"THE TIDE OF BATTLE" (Kalem), April 8.—Romance and pretty girls are the saving graces of this picture, rather than convincing thrills. The first scene is set in the great hall of a stately Southern mansion. This appears several times. It is the home of the heroine and her sister, both very pretty and good players, and is one of the best Southern sets we have ever seen. The hero comes to the house, when the Union forces are there, as a spy, and is wounded in trying to escape. The girl carries his message on and not only saves the Confederate camp, but causes the capture of the Union forces. These things do not powerfully convince. The photographs are fair. If it were all as good as the best scene, we could safely call it a popular feature. It has the popular things in good measure. It is a good filler that will be liked, especially in the South.

"BURNT CORK" (Vitagraph), April 8.—A farce comedy, showing the amusing predicament that a man, an amateur burnt-cork comedian, found himself in when his hopeful son put indelible ink in his pot of face smear. The coon color wouldn't come off and his wife didn't recognize him and wouldn't let him in the house after the amateur show was over. Bunny has a short role in it. It brought out several laughs and seemed to be popular. The photography is good enough. It is not a feature, but a good filler. There is a sporting, topical picture, "Pushmobile Races," on the same reel.

"THE BRIGAND" (Cines), April 9.—A rather operatic picture of Sicily, with the lover wounded in a skirmish between brigands and soldiers and later, in hiding. The brave heroine saves him. There is an excellently done scene down a deep well, the lover's hiding place. The photographs are poor. The action is slow. It didn't seem to impress the audience. A filler.

"BRONCHO BILLY AND THE GIRL" (Essanay), April 9.—There have been so many good Broncho Billy pictures that it is no great dispraise to say that this is the poorest of the series. It is not vital or convincing and it is too slow. Some of the spectators were asleep, a half-dozen left while the picture was on; some talked. Yet it is a fair picture. It is well acted and there is some humor in it. The photographs are good enough. It is a filler.

"LAUGHING GAS" (C. G. P. C.), April 9.—A comic character farce giving us the unconscious adventures of a man who wouldn't wake up. The dentist throws him out of the window to get rid of him. There are the usual stunts. They made many laughs, but these were seldom general. The film will hardly amuse those who have seen many pictures. The photography is fair.

"WRASSES, DOG FISH, SOLE AND GURNET" (C. G. P. C.), April 9.—A scientific, educational picture of fish. The introduction shows how naturalists study fish and these scenes were taken on board a yacht. The specimens were taken in aquarium tanks. The film is well photographed and instructive. We commend it as very interesting.

Independent.

"SALVATION SUE" (Champion), April 10.—A salvation lassie, of course, takes the lead in this picture, whose chief purposes are to show the regeneration of a drunkard and to tell a love story. It is the poorest picture that Champion people have released in weeks. It is not as clear as it might have been; it is sentimental, too.

"MARINE PHOTOGRAPHY" (Champion), April 10.—This is very short, indeed, about twenty feet. It is not very instructive.

"THE WEDDING DRESS" (Ambrosio), April 10.—A picture, rather realistic in its treatment, of social life. It deals with a rich girl whom the young man wants to marry, and a poor girl whom he has been making love to. The poor girl is a dress-maker, and has to work all night on a rush order, the wedding dress. On the wedding day she is late with the dress, and meets the groom face to face. In a passion she tears a piece from the wedding dress. It convinces pretty well, yet it isn't at all romantic, and lacks several of the elements of popularity. It appeads to the intellect rather than to the heart.

"A CARICATURE OF A FACE" (Champion), April 8.—A mother-in-law picture, but one that Miss St. Clair, as the mother-in-law who plots to make her daughter's husband receive her, adds grace and charm to, with the good help of Miss Evelyn Francis, as her daughter. The same story was pictured by a Licensed company some weeks ago; but this, except for its too conventional and crowded office scenes, is much more pleasing. The story isn't very vital, nor deeply absorbing, but it is amusing. We enjoyed seeing it again done by these players, and feel safe in calling it a good filler.

"BLUE MOUNTAIN BUFFALOES" (Champion), April 8.—On the same reel is this picture of a herd of buffaloes in a park. It is winter. The snow scenes were well photographed, but the tinting of blue seems a bit too pronounced.

"MEETING HIS MATCH" (Powers), April 9.—An office story. The man who met his match was supercritical (perhaps); he had fired one stenographer for mistakes in letters, but the new one wouldn't take any back talk. She squelched him and he fell in love with her. The picture was played, it seems, to get laughs out of the situation rather than to develop a very possible, human situation that would have amused quietly.

"VIEWS OF BANGKOK, INDIA" (Powers), April 9.—These Powers travel pictures are commendable. This film covers a remarkable amount of intensely interesting tropic country and a great city in India. It is one of the best topical pictures we have seen of this kind. It is fine. The two are desirable, almost a feature. The first part, the farce, might not be acceptable in every Sunday school as it lacks the dignity of truth; but the latter is just the thing for such a purpose.

"NETTIE'S ADVENTURE" (Eclair), April 14.—A picture of French well-to-do people by Mr. Ch. Marin. It is set in a seaside town and introduces us to a love affair between a young man and his mother's seamstress. The mother is strongly opposed. The situation works out to a happy issue. It is not very dramatic, but it is refined and pleasing. The photographs are clear, but the stock seems to have been old; they are crinkley.

"FISHES OF THE TROPICS" (Eclair), April 14.—Loricaires, xphophones paecellos, cyprin and many other forms of strangely marked and curious fish are shown in this instructive and well photographed film. They are aquarium pictures.

"CHECKMATE" (American), April 8.—Apparently, a new "Flying A" stock company plays in this picture a story somewhat different from the La Mesa Company's usual work. It is breezy and would have got over better if the leading man hadn't enjoyed the humor of its situation too much to let him act, at its climax, as well as he does in the early scenes. It is set in New York City and is a good filler.

"THE RANCHMAN'S MARATHON" (American), April 8.—On the same reel is this picture, by the well-known company, and in the familiar out-of-door life vein. It is a sensible, pleasing farce comedy picture with a race between two old, rich ranch-owners for the hand of a disappointed girl. Miss Bush and Mr. Kerrigan play the leads. The photographs are very crinkley but, except in one or two scenes, are clear.

"THE RENEGADE" (Nestor), April 10.—The outlaw has been reported dead; the doctor has married his wife (officially a widow), and the bad man returns. This situation, even the husband's misunderstanding of it, is not new, but on this occasion it gets over. It is so dramatic in its early scenes that the chase with the posse closing in on the bad man seems anti-climax, but the picture ends strongly. The photographs are good and the country beautiful. Miss Victoria Forde, Mr. Gebhart and Mr. Bainbridge play the leads.

"THE PRAIRIE ON FIRE" (Gaumont), April 14.—A very American picture of cowboys and Indians made in France. There are some fine things in it and, what is better still, when we are considering entertainment, it has an entirely new atmosphere. Some of it may make American audiences laugh, but for its beautiful scenes, of which it has several, all will have sincere admiration. The photographs in some scenes are perfect. It is not a feature, but it is a good picture to show.

"A GYPSY'S HEART" (Eclair), April 14.—A romantic comedy by Louis Garbio. It is a pretty picture in well-chosen, interesting backgrounds in some smaller French city. Some of its scenes are very good. The story is human and has a wholesome, pleasant flavor; but it is not a very strong, dramatic picture. It will make a fair filler.

"TUNISIAN FISHERIES" (Eclair), April 14.—On the same reel is this picture (topical) of fishing methods in Tunis, North Africa. Fishing for tunny, the largest 15 feet long, is one of the items. It also shows how the big fish are cut up. The photographs are only fair. It is very interesting.

"THE COWARD" (American), April 11.—The coward had been exasperated by years until, turning, he has killed his man. The picture chiefly shows the man hunt and how the coward, fleeing for his life, bravely did a human act. The story is built on the use-approved pattern, but isn't powerfully convincing. It gives, at times, a chance for acting that is sincere and good. Miss Pauline Bush, Mr. Jack Richardson and Mr. Warren Kerrigan (the coward) play it. It has qualities, and might be a very acceptable picture, even a feature, in some places. The photographs are plain, but not up to standard.

"FALSE TO BOTH" (Imp), April 11.—The false one was a girl and she was false to both of the miners who were out West trying to make a fortune so that they (each thought himself the only one) could marry her. The picture shows, dramatically, how these two men came together and how they both found her out. They become pals. The picture is fairly well acted and has some strength. The photographs are very good, the interiors especially. It is a fair picture, but not a Saturday night feature.

"THE DETECTIVE'S DOG" (Solax), April 10.—A detective's adventure with such thrills as are usually found in stories of its kind, thrills so old that they have been used in burlesque with comic intention. Yet, there is a large body of spectators for whom such doings still carry breathless suspense. The detective is saved from the saw of a mill by his faithful dog. The photographs are good. In some localities this picture will be welcome. "High-brows" will find it very good amusement. It is a gallery picture.

"CURE FOR STAGE FEVER" (Republic), April 9.—An amusing comedy of theatrical life. The heroine is ingenue with a troupe of barnstormers, the real thing, well burlesqued. The rich suitor arranged the troupe and sent it out on its circuit so that his sweetheart could get a taste of the life. Just as he hoped, it worked a cure; but, in the meantime, it amuses us. These players certainly have a tough time of it. The makeups are delightful, the photographs are very fair and the release can safely be called a desirable filler.

"A LOVE OF LONG AGO" (Thanhouser), April 9.—A romance of silk-stocking and slashed-doublet days in Spain or Cuba. Miss Florence La Badie plays the heroine, an archer's daughter. She has fallen in love with a stranger who is denounced and arrested as a spy. With the help of the girl he escapes. The picture was taken in Florida and the castle is the old fort at St. Augustine. The photographs are good. We hardly dare call it a feature; it is nearly one.

"LITTLE HANDS" (Eclair), April 9.—An American picture; it opens with a very pleasing scene, a little child with her grandmother looking at a picture book. A convict escapes from a nearby prison, and begs the grandmother to hide him. The scene changes to an interesting "dive" in Chinatown, New York City, where the escaped prisoner meets his old pals. The prisoner then breaks into a house and finds the little girl asleep. She wants him to take her up and thus saves her life. The aim of this nursery scene was pathos, but it has most certainly missed the mark. The effect is comic. The photographs are good. It teaches a moral lesson, but it is not a feature picture, in fact it is decidedly weak.

"BRADHURST FIELD CLUB" (Imp), April 8.—A picture of athletic sports. This includes a picture of John Hayes instructing the two runners who are to compete in the coming Marathon at the next Olympic Games. It is well photographed.

"THE SECTION FOREMAN" (Imp), April 8.—A dramatic railroad story of a foreman who had to choose between love and duty. He was on his way to the bedside of his wife, whom he supposed to be dying, and discovered a spread rail. He stopped and had it corrected. When he reached home, his wife was on the road to recovery. These two pictures together make a good release, a desirable filler.

"A MASHER OUTWITTED" (Eclair), April 7.—A picture made in France, with pretty girls and pretty scenes. It deals, in comedy vein, with high social life and its chief player is a viscount who is good looking and has a way with women. He is the masher. He was engaged to an American heiress, but flirted with the pretty flower girl who cleverly manages to "show him up." The backgrounds are beautiful and make some exquisite scenes. The situation is artistically handled; but while it pleases, its appeal is to the mind; it has no true heart interest. It is a cold-hearted picture.

"THE TORN LETTER" (Nestor), April 8.—The letter to the very pretty young wife was from her brother in hiding from justice, but claiming innocence. It was torn in half and her husband, who sees only one part, misunderstands. He makes her think that he has drowned himself. In a freshly thought-out story, the picture shows us how husband and brother, unknown to each other, meet and become partners and how the tangle in the situation is straightened out. Miss Dorothy Davenport plays the girl; Mr. H. Otto, the brother; and Mr. Lockwood, the husband. The sets and backgrounds are fine and the photography very good. It is a fair feature picture, commendably handled and interesting.

"THE NEW VILLAGE DOCTOR" (Powers), April 6.—The story is of the slightest, being mostly a series of comedy happenings which tell a little love story. There are pretty girls and sprightly doings in the picture, and it makes fair entertainment. A filler.

"UNCLE SAM'S BOYS ON THE MEXICAN BORDER" (Powers), April 6.—A picture of soldiers in Texas, pretty well photographed, and is very interesting. On the same reel with the above.

"THE MARGRAVE'S DAUGHTER" (Gaumont), April 6.—This beautifully tinted, two reel feature picture tells a romantic story of Germany in the days when steel headpiece and chain armor were in style. It is especially fine, a work of art and a thrilling love story. It is set in and around a beautiful moated castle and palace and is a feature to show when you want to make an effect on Saturday night or on some special occasion. It will repay boosting. Indeed, some special effort ought to be made to induce the public to see it; it will make friends for the moving pictures and will repay its advertisers. The Gaumont Company can do this kind of thing very well.

"THE CUB REPORTER'S BIG SCOOP" (Nestor), April 6.—A romantic picture of a cub reporter's adventure, getting an interview with a crusty old magnate. He gets acquainted in a romantic way, with this magnate's pretty daughter. The picture has the elements of popularity and will appeal strongly to the large unsophisticated body of spectators. It has very pretty backgrounds and is well photographed. We call it a popular feature; it is not a very artistic picture.

"GLIMPSES OF SOUTHERN FRANCE" (Great Northern), April 13.—These scenes were mostly taken from the window of a train, en route from one large city to another, names not given. The views are clear and the country interesting. Not enough detail is given for the picture to be truly instructive. It would have been better for more descriptive leaders.

"IN DRY TERRITORY" (Nestor), April 13.—A farce comedy set in a dry town where "tea," whether from China or from Kentucky, had to be served in the same kind of pot. The temperance committee, in parlor A, being ladies', ordered tea; their husbands, in Parlor B, engaged in a quiet game, ordered "tea." The orders got mixed. Neither this error nor its results really convince. There are things in it that will cause laughter in the gallery; and there are things that may offend sensitive spectators, especially those who have temperance at heart. It is a weak filler.

"OLD TOWN, ALBUQUERQUE" (Nestor), April 13.—This picture on the same reel is very well photographed. It is instructive and interesting.

"MR. SMITH, BARBER" (Imp), April 13.—Smith (Mr. Cumpson) is surprised by his wife having a jolly time at the Cosy Corner Cafe and taken home. The picture shows how he arranged to get away and how wifey got wise. It is a fair filler.

"A LEAP FOR LOVE" (Imp), April 13.—A youth, after telling a girl that he would jump from the Brooklyn Bridge for her, made a bet of $500 that he would do it and did it. It was done with a parachute into icy waters. Good views of the bridge are shown. The picture stands on this thrill; the story is not clear nor convincing. It is fairly well photographed.

"DRIFTWOOD" (Selig), April 9.—This very entertaining picture starts out as though it were going to be the real thing in melodrama; but—we almost wrote, unfortunately—becomes original. It is a story with two heroines. One is a virtuous "down and out" girl; the other an innocent, runaway daughter of a wealthy business man, whom the film states is "retired." Both girls look exactly alike. We see views of city life on a cold winter's night; the bread line, etc. The poor girl tries to get shelter by pretending that she is the girl, her double; but the parents recognize her as an imposter. The other girl is rescued by a worthy young man who is also down and out and all are happy in a well-made ending. We can't call it a feature; but we enjoyed it more than any other picture of the day that we have seen as yet. It is a desirable filler on its merits. The photographs are good enough.

Projection Department

Edited by F. H. RICHARDSON.

THE LONGEST THROW.—Ottumwa, Ia., writes: "We think a great deal of the Projection Department out in this neck of the woods. It has proven of great value, both to the operator and exhibitor. Will you kindly tell me what is the longest distance moving pictures have been projected?"

Glad to know you like the Department, Ottumwa. Trust it may continue to meet your approbation. The longest throw of which I have any knowledge, was at Young's Million Dollar Pier, Atlantic City, New Jersey, which same was burned down about a week ago. The distance was 212 feet from lens to screen. It is possible there has been a longer projection than this, but if so I do not know of it. The screen used was a "Mirror Screen." It had been my intention to go to Atlantic City this coming summer, on purpose to examine the lens combination of this throw, and try to ascerain if possible, what relative loss of light there was between the film and the lens. This, however, is out of the question now, since the pier has been burned down.

A VARIETY.—Mr. Philip Hayward, Dalton, Ga., writes: "Am using Powers Six, with two wing shutters, picture about 11 feet, at 72 feet; lens, about 6½ inches e. f.; condensers, both 6½; 102-volt D. C. current, using rheostat; have a very good home-made, aluminum-coated screen; use 6 x ⅝ Bio. carbons, soft-cored above and below. Seventeen amperes gives me a bright picture, but with once in a while a bad ghost in the center. This ghost does not appear all the time with this amperage, but every few days. I keep my spot so small that it requires constant watching to keep brown edges off the pictures. By hooking up two rheostats and using 35 amperes I have no ghost, but the picture is too bright, and the flicker gets painful, unless the machine is run so fast that it bursts the picture. My house is light enough to read a newspaper, while pictures are on. What will I do to remove the ghost without increasing amperage? I presume that the lenses are located properly in regard to their optical centers. Now about the gasoline and dynamo question: When I opened here I was compelled to make my own juice and bought a 6 h.p. engine (Olds) and Triumph 40-ampere, 125-volt dynamo. This was nine months ago; I have renewed two of the four brushes on the dynamo, but have never wiped off the commutator, following the rule that with D. C. apparatus, the best remedy is to keep your hands off. However, I daily use a bellows and blow away all the dust and dirt that I can. One trouble I have found: I carry 110 volts and, when I throw the arc on, it drops to about 100, or sometimes even less. This I take to be due to the setting of the brushes, which demand a different position for variations in the external resistance. The proposition of placing the field resistance in the operating room looks foolish to me, as the operator has something else to do besides watching it. I have now discarded the engine in favor of a motor, as juice is now for sale here, and it is a great satisfaction. My generator was compound wound and I still use it through a belt drive from the motor, although a direct connection is undoubtedly more efficient. I tried without success to run the generator at 50 volts using field resistance, and any man who can do it without tearing up his windings and rebuilding has it on me. Why in the name of sense don't you stop wasting space in your projection department on a lot of fool questions, and fill it up with good stuff like your last issue? There are a lot of operators just like myself, out in the woods, who don't know any more than we get from the World, and the more good dope you give us the better we like it. Just on a little scheme I am working, and you will raise thunder about it, too. I use an old fan motor, and drive off the flywheel, using an old reel band for a belt, which gives just enough to allow proper framing. Why not drive off the flywheel?"

The "ghost" is very likely nothing more or less than the shadow of the lower carbon-tip. The fact that it only shows up once in a while is probably due to some little variation in the set of the carbons. Plainly, it is not due to the lens system, else it would be present all the time. I would suggest ⅝-cored carbons above, and ⅜ solid carbons below. I would advise that you try this. I think you will get better results that way, if you propose using that low an amperage. Suppose you try the matter out and report. However, you will probably have to have your exchange order the small, solid carbons especially for you. I think, however, that will cure the "ghost" business. The drop in voltage might be due to the cause you suggest, but I would rather suppose it to be the result of a slight slacking in speed of your engine or motor, when the arc-load is thrown on. My dear sir, those questions which to you sound foolish, are by no manner of means foolish to the ones who ask them. If you will look back over the Projection Department for the past two years, I believe you will find that the "foolish question" proposition is becoming less and less in evidence, though, of course, some very simple queries are still propounded, and no doubt will be for a good while to come. I hope, however, that within another two years the incompetent operator will be practically eliminated from the field. Then the "fool question" will also be eliminated. You must remember, however, that until this department and the Handbook were instituted, there was absolutely nothing under one cover the operator could obtain to study. Electrical knowledge suitable to his purposes was not only scattered through many books, but was also in such technical form that it was practically of no value to him whatever. Please understand this is not in the nature of a boast, but a mere statement of fact which every one knows to be true. Taking these things into consideration, it is rather wonderful we have made the progress we have in knowledge of projection. As to the matter of belting a motor drive to the flywheel, the trouble with that proposition is simply this, the flywheel runs at high speed. It has in itself considerable weight. The bearing on the flywheel end of the flywheel shaft is subjected to the greatest wear of any one bearing of the machine. If, in addition to this, you add the pull of a motor belt, it tends to wear this bearing out very rapidly; a lost motion at that particular point, especially with some machines, is not at all good.

EXCELLENT FILM CEMENT.—Mr. B. J. Stern, New York City, writes: "Enclosed find sample of film cement and copyrighted label. I wish to put the cement on the market, but would first like to have the same criticised by yourself. Have disposed of several samples to different men, well versed in the art, and have received various criticisms. One says, there is too much of one thing, and another says, there is too much of another thing. I have, therefore, decided that the only way is to write to you, and ask your advice, as I wish to correct any flaw the cement may contain."

The copyrighted label names the cement as the "B. J. S. Electric film Cement." I am not an expert in the matter of the making of film cement. However, I believe I know a good cement when I try it. I have given your cement a personal test on both ordinary and N. I. film. I find that on either stock it makes a smooth, strong, and pliable patch; and that is enough for me. I do not care whether it is too much of this, or too little of that, as long as it makes the right kind of mend in the film, which the bottle you sent me certainly does. Of late there has been much difficulty in securing really good cement. I, therefore, welcome your product, providing it holds up to the sample. I would, however, suggest a different bottle. Something squatty, that will not upset as easily as will that tall bottle.

LICENSE.—Princeton, N. J., wants to know where to go to get a New York license; also cost of joining the New York Local.

To secure a New York license, you should make application to the Department of Water Supply, Gas and Electricity, 17th floor of the Park Row Building. The initiation fee to the New York Local is $5. Their office is 133 Third Avenue, near 14th Street. As regards the six months' law, of which you speak, I have not "stuck up for it" at all. In fact, I do not believe in it. But whether I believe in it or not is neither here nor there. It is at present the l-a-w, and that settles it.

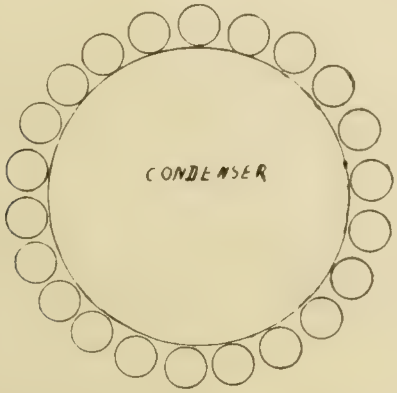
SOMEWHAT TECHNICAL.—Indiana (name of town suppressed) writes: "If the following line of reasoning is correct, and I have every reason to believe it is, the results given by Mr. Frank J. Martin in the March 23d issue of the department, are possible in that an arc can be run directly, without line resistance, from a 110-225 volt generator, by varying field excitation of the generator, and with connections as shown in his illustration; but it is inefficient because the effect obtained by using long leads to increase field resistance could be much better obtained by installing a field rheostat of less flexibility in series with leads directly connected to the brushes. First—Let us assume that there is an increase in line current; from the fundamental equation, $I = E \div R$, or $E = IR$, where I equals line current and R equals line resistance, it will be noted that the voltage drop increases as the load current increases, the voltage applicable for field excitation is therefore less, and from the same equation as above, the field exciting current is less. From the primary action of a generator we know that voltage is generated by conductors on the armature cutting lines of force or flux, from the fields. This flux or Φ is equal to $.4 \times 3.14 \times S \times I$, where I is exciting current and S is the number of turns around one field pole. S remains constant and, as we have shown that I becomes less, it is therefore obvious that Φ becomes less, and the generated output voltage becomes less. To regain normal voltage the resistance in the rheostat must be decreased by an increased amount proportional to the IR drop in the load wires. This, therefore, necessitates a rheostat of greater flexibility to obtain the same results as can be obtained with field leads taken directly from brushes. Load IR drop is therefore entirely done away with. I may have made an error in this line of reasoning, somewhere, and, if so, would like to be corrected. It may be well to add that I tried operating a 4.5 K. W. 110-115 volt generator on a rough, home-made lamp, at 18 and 25 volts, across the arc, with both shunt and compound field connections. With 45 amperes I was able to obtain a brilliant and intense arc. The tests were started in each case with an open circuit voltage of 50 volts, and upon making the arc the voltage dropped to 25 volts across the arc with compound connections and 18 volts with shunt connections. These tests were unsatisfactory in that I was compelled to bring my current up by cutting out resistance in the line which I found necessary to install in order to prevent the sudden load from throwing the belt off the badly lined pulleys of the generator and driving motor. I hope to obtain some better results as soon as I have time to re-align my machines and secure a better test lamp."

I imagine that while your letter will be very interesting to some of our readers, it will, to the great majority, be a cross between Sanscrit and ancient Egyptian. As for the editor, he read about half of it, then climbed a tree and looked down. Seriously, I was, however, able to follow the matter through myself, all right, fairly well; though I do not feel competent to check up that kind of dope. I would caution writers that matter for the department should be made as simple as you can possibly express it. It must be remembered that the great majority of our readers are not well posted in theoretical electrical science, and have never had experience to any extent in the use of formulas. I shall turn this matter over, I think, to those of our readers who are well posted in such matters. I must, however, maintain my position that I do not believe it practicable to produce 45-volt current with a generator designed for 110 volts. Perhaps I am wrong. If so, I shall be glad to be shown. We shall be glad to have reports of your further experiments, but put it in as simple language as you possibly can.

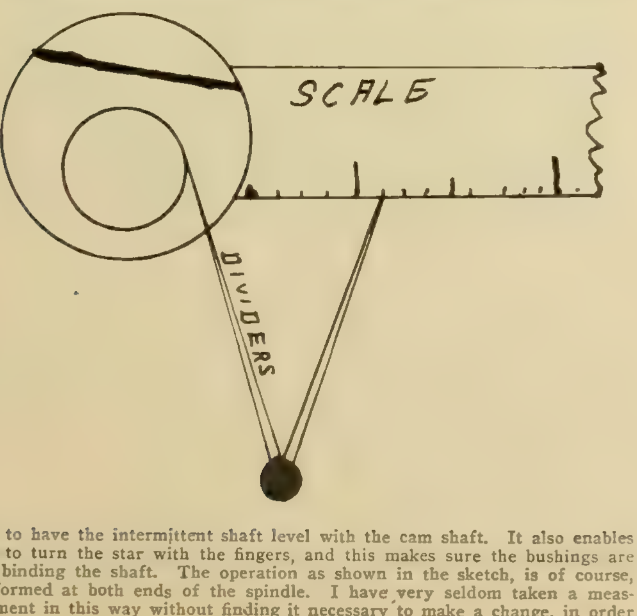
NOT AN OPERATOR.—Brooklyn, N. Y., writes, saying that, while he is not an operator, and never expects to be, yet he is one of our constant readers, and wants to know: (1) What is the difference between a rheostat and an Inductor; (2) Using a 110-volt, 25-ampere, fixed rheostat, what voltage do you get at the arc; (3) Using two 110-volt, 25-ampere, rheostats in series of 220 volt D. C., what voltage do you get at the arc; (4) If an Inductor is used on 220-volt A. C., 35 amperes, what voltage do you get at the arc?

A rheostat is a metallic resistance which breaks down the voltage by dissipating the difference between the line and arc voltage in heat. An "Inductor" is simply a low voltage transformer, which takes a certain number of watts from the line, at a given voltage, and, by induction, delivers it on the secondary, or arc line circuit, at the arc voltage, without any considerable waste. (2, 3 and 4), the projection arc is at its best when at a pressure of about 35 volts, A. C., or between 45 and 55 D. C. In practice, the arc is kept at such length that the voltage falls within these figures. If it is kept at any other length (the arc voltage will depend upon the length of the arc to a considerable extent), the light will not be good.

CONDENSER BREAKAGE.—St. Catharines, Ontario, writes: "Having secured much valuable information from the Department, I have wished to contribute something myself. I first wanted, however, to be sure I had something of value to offer. I notice many operators having the old condenser breakage trouble, for which I believe I have at last secured a real remedy, in most cases, anyhow. When I came here some ten months ago, I found one of the worst cases of condenser breakage I ever had the misfortune to buck. I had tried baking, boiling, grinding and everything I ever heard of, all to no purpose. In looking over your Handbook, the article on the lamp house set me thinking. The result of my deliberation was, that it seemed to me if some way could be found to ventilate the back condenser, it would stop the breakage. I, therefore, devised the following plan, which has been a success, at least in my case, and I do not think a worse case of condenser breakage ever happened. Now I never have one break at all.



"I cut holes around the back through the lamp house, around the back condenser lens, as illustrated in sketch. These I covered with wire gauze, to keep sparks from getting out. I think there is no doubt of the real value of this scheme, at least to any one using the old style round condenser mount. And now here is another one which has given me good results. I am satisfied, operators in many cases would get steadier pictures and better results all around, if they would stop making their star and Geneva adjustment by guess, making them, instead, by measurement. The following applies to the Edison machine: First take off the side bar casting, which holds the main driving gear. Then remove the balance wheel, cam and cam shaft, first setting the star and Geneva as nearly correct as they can be set by the eye; next take a small machinist's scale (rule), and a pair of dividers and measure as per diagram. In this way you are certain to have the intermittent shaft level with the cam shaft. It also enables you to turn the star with the fingers, and this makes sure the bushings are not binding the shaft. The operation as shown in the sketch, is of course, performed at both ends of the spindle. I have very seldom taken a measurement in this way without finding it necessary to make a change, in order to level up my intermittent sprocket shaft; all of which shows how unreliable the eye is when it comes to make an adjustment of this kind. I have tried Brother Gregory's plan of soaking carbons in brine. I use Bio carbons and find that it gives a nice soft, white light. The only drawback is a tendency of the carbons to needle after running two or three reels. In closing, let me say that projection here is very good indeed; much better than in some of the larger cities."



As regards the condenser scheme: I do not like to pass judgment on it without a rather complete, practical test. At first glance it does not seem of much value; but still one cannot most always sometimes tell. I, myself, had an idea at one time that if an open air space 4½ inches wide by ½ inch deep be provided, open at top and bottom and a thin sheet of annealed glass be set in the inner wall of the shute, thus covering the condenser, it would stop the breakage. But the fly in this particular box of ointment is that it proved to be practically impossible to secure uniformly reliable annealed glass; therefore, it was never tried out. As to the scheme for setting the intermittent shaft, I have repeatedly called attention to the importance of having the intermittent sprocket shaft set absolutely at right angles to the film. Unless this is done, the greater portion of the strain on the sprocket holes comes on one side of the film only. The scheme which you present is practical, provided always that the bushings be both worn the same amount. If, however, one bushing was worn more than the other, it would not work; also if the shaft were smaller at one end than the other, then due allowance of one-half the difference in the diameter would have to be made in order to bring the result out right. We thank you cordially for submitting these schemes and pass them on to our readers for their consideration.

GOOD WORK.—Indiana (name of town suppressed) writes: "In a recent issue, Tucson, Ariz., says he has run four months without a shut-down. That may be some record out there, but I have an operator who has run 18 months without a shut-down, and only one stop of four minutes during that time. He has been with me three years and a half. He gets any supplies needed in the operating room, and no questions asked. This house has the reputation of putting on the best pictures in the city, and we do the largest business, too. Seating capacity, 810."

Eighteen months without a shut-down is very excellent, indeed, so excellent that there would necessarily have to be considerable good luck mixed up in the performance. It would seem that in that length of time something would happen, no matter how careful a man might be; though, to be sure, if a man can run 5 months without a shut-down, as I myself once did, I suppose there really isn't any reason why he could not run three times five months. I do not quite understand. You say he ran 18 months without a shut-down, but he had to stop for four minutes once? A four-minute stop amounts to a shut-down with an audience.

CONDENSERS.—Galveston, Texas, orders a Handbook, and says: "I suppose the subject of condenser breakage has been discussed so often that you would willingly see it embalmed, and safely laid to rest. However, I shall bother you just once more on this subject. I had broken a great many lenses, during my short career as operator. Being of a curious turn of mind, I tried to solve the problem of the cause of their breakage. In this, I have been to a certain degree successful. By careful and constant observation, I noticed that when a condenser breaks the crack always starts at some slight imperfection on the bevel edge of the lens. Therefore, it follows that the best remedy is to remove the cause. I had an optician grind the lenses to a round edge, instead of the customary bevel. I also had him polish the edges as highly as the face of the lens itself is polished. This eliminated any chipped places, or imperfections, so common in the edges of the ordinary condenser lens. Two and a half years of use, under all kinds of trying conditions, has not broken these lenses. They are still in the ring, and apparently are there to stay. If you are skeptical about this, the cost is small and you can have a pair of lenses treated thus, and give them a severe test. We believe they will make good."

I do not know what to think about your scheme, Galveston; but I do not really believe I would want to use a pair of lenses 2½ years. Surely, in that time, the surface of at least the back lens would become very much roughened; particularly if you are using anything like a heavy amperage. However, if your scheme will stop breakage it certainly would be of great value, and it would not cost very much to give it a trial, anyhow. I must dispute you in one particular; it may be possible that, where the crack starts from the outer edge, it begins with an imperfection in the glass. That sounds reasonable. However, I have known of a lens starting to crack in its center. Explain that, if you can.

DENATURED ALCOHOL.—Georgia (name of town suppressed), writes, saying that Georgia is a "dry" state, and alcohol is not always easy to get; especially in small towns; wants to know if denatured alsohol, or sulphuric ether would do for cleaning lenses.

Denatured alcohol is just as good as any other kind for cleaning lenses. As to sulphuric ether, I do not know. It may be all right. I have never tried it.

POWERS' INDUCTOR.—Jersey City, N. J., writes: "Will you kindly answer the following: (1) How many watts, or K. W., does an automatic arc lamp consume per hour, when same is pulling 12 amperes on 110-volt A. C.? I wish to know the cost of current consumption. (2) With the Powers' 220-volt inductor, having three contacts and a maximum capacity of 60 amperes, what are the three amperages and their relative voltage at the arc; also their relative consumption from the line?"

(1) It would depend on the power factor. I cannot answer without knowing that.

(2) About 45, 55 and 60 amperes, though this varies somewhat with different inductors. The arc voltage is practically constant at 35 on all three contacts. From 12½ to 16 amperes are taken from the line, according to whether the low or high contact is used.

FOCAL LENGTH.—Chicago, Ill., writes: "Kindly give the rule for determining the focal length of condensing lenses for any given throw."

I wish I knew some rule myself, Chicago, but unfortunately there seems to be none. Anyhow you could not figure on the throw, unless you kept the size of the picture the same all the time. You can only figure a certain condenser combination for a given focal length of projection lens, and it does not always work out. Generally speaking, if you have less than a three-inch e.f. projection lens, use two 6½ condensers. If your projection lenses are between 3 and 4-inch e.f., use one 6½ and one 7½; if more than 4-inch, use two 7½. But, as I said, this does not always work out.

QUEER PROPOSITION.—Sioux City, Ia., writes: "I have been operating for four years, and have had a great variety of troubles, but nothing like the difficulty I am now confronted with. I am running an Edison machine, and have a 30-ampere, 110-volt rheostat, on D. C. While I am running the pictures this rheostat sings as if it were on 60-cycle A. C., instead of D. C. When I run the spot light it acts the same, and the spot has the somewhat same appearance as an A. C. spot has at the aperture. When I run the song slides the rheostat is quiet, as it should be. I certainly like the Projection Department, although I am not a subscriber. I get it at a newsstand every week. When I first came here no one was taking the World. I got a dealer to order it for me. He got five, and very soon I had to fight to get mine. He now saves me one every week."

As to that rheostat proposition, Sioux City, I am up in a tall tree looking down. It seems to be a very discriminating instrument, preferring only to work on song slides. If any of our readers have had a similar experience, for heaven's sake tell us about it. I would suggest that you subscribe by the year. It is much more satisfactory to the publisher, and I should suppose would be just as good or better for you.

EMBRYO OPERATOR.—Illinois (name of town suppressed by request), writes: "Will you kindly answer the following questions: (a) What are the requirements for an operator in a small town of 1,500 in Illinois? (b) Is there any law forbidding a boy of 16 to operate a moving picture machine in Illinois?"

(a) The requirements for an operator in a small town are the same as the requirements for an operator in a large city—with this difference; in a large city the operator is usually given an examination, and must at least prove that he knows a lamp-house from a stack of hay before he can take charge of an operating room, whereas in the small town there are usually no such tests required. An operator should know something of optics, as applied to lenses; he should have a very good working knowledge of electricity and electrical action; he should have a good knowledge of the electric arc, and its action; he should have a good knowledge of the projection machine, and its theory. and a fairly good working knowledge of mechanics, as well as some other things; and when he knows all these things, he should, in addition, be equipped with an abundant supply of what we term "horse sense." (b) There is no law that I know of forbidding a 16-year-old boy, or a boy 8 years old for that matter, from operating a moving picture machine, in the state of Illinois, except in its cities, where the matter is dealt with locally. However, there should be such a law, and it should be strictly enforced. A boy 16 years old has not the necessary judgment to handle a projection machine, in which the rays of a powerful arc light are concentrated on such a highly inflammable substance as celluloid. More than this, he is not likely to have the requisite knowledge of electricity, optics, etc., and beside all this, a 16-year-old boy ought to be in school.

LIGHT BILL EXCESSIVE.—Salem, Ind., writes: "I have a Model B Edison, one-pin machine. Use 35 to 40 amperes of 110-volt current on a 45-foot throw, projecting an 11-foot picture. Formerly, when I was running the same number of reels per show, and the same number of shows per day, the light bill was $12 to $14 per month. I have made no changes at all; now it is from $20 to $25 per month, and the light is very bad. When I first strike the arc there is a fine light. This continues for two or three minutes, then the arc begins to diminish, and goes out, all but a little at the point of the carbon. The light then, of course, is very dim. We then touch the carbons and separate them about ¼-inch, and the light is again good for a minute or two, but there is nearly always a dim spot in the center of the screen, which is never bright and clear as it used to be. I am figuring on moving my screen back 10 feet. Can I do this and get a good picture with the present lens? What causes the arc to run around the carbons; high voltage, or low; or is it the amperage? Please answer these questions at once. I wrote you before, but you did not answer my inquiry."

Your letter is addressed simply to the Moving Picture World, as most likely your former one also was. Letters intended for the Projection Department should be addressed to the Moving Picture World, Projection Department. It must be remembered there is a great mass of mail coming in every day, and when letters intended for a department are simply addressed to the paper in general they may get mislaid. Letters addressed to the Projection Department are placed in my desk, without being opened, and I am, therefore, certain to get them. You are not definite enough in regards to current proposition. You have not said whether your current was A. C. or D. C., and you have not said whether the bill you speak of includes incandescent lights, as well as the arc light, and, if so, how many incandescent and what candle power? You have not given the approximate number of hours your house is lighted each day. However, assuming that you run only six days a week, and that the bill includes all incandescent light, and your arc lamp current is taken through a rheostat, I would not call a dollar a day excessive. Give me further information, and I can then form a more intelligent opinion. As to the dying down of the light after one or two minutes, I am inclined to think that this is due to poor and dirty connections, and old wires. Begin at your main house switch and take all connections apart, and clean them thoroughly, sandpapering them until they are bright. Clean out the inside of the carbon-jaws of your lamp with a file. If the asbestos covered lamp leads get warm, get some new ones. In any event, cut off that portion which is inside the lamp house, as it is very likely charred and burned. If this does not remedy the difficulty, please notify me, and I will consider the matter further. As to the arc running around the carbons, that sounds like you were using solid carbons above. If you are using D. C., 35 to 40 amperes, use ⅝-cored carbons above and ½-inch solid below. Do not use the arc light carbons, such as light companies use, but regular projection carbons, such as you obtain from your film exchange. Carbons used by light companies are too hard. If you are using A. C., use ⅝ cored, both above and below. Yes, you can get as good a picture with your present lens, at 55, as you can at 45; but it will be about 30 inches wider.

IMPOSSIBLE.—Galesburg, Ill., writes and encloses a two cent stamp, requesting information that would require an hour of my own time, and that much time of a stenographer. If Galesburg were the only one, we might accommodate him, though the request is unreasonable. When we consider, however, that these requests for personal replies are very numerous, the impossibility of replying to such letters, except that remuneration for the time consumed be enclosed, is obvious. If Galesburg wishes me to reply through the department, well and good; that costs him nothing. We are glad to serve him in that way. If, however, he wants us to take time to answer his queries, personally, let him enclose two or three dollars and we will go into the matter.

STEREO LENS.—Jamaica, L. I., writes, saying: "I have a Power's Six on a 75-foot throw. I can not get my stereo lens in proper focus. In order to center light on screen, I have to push lens too far away to one side of machine and the light will then not strike the lens when the lamp house is all the way over. Cannot the lens be fixed so that the light will center on it when the lamp house is all the way over."

Your description, Jamaica, is not very clear. I believe, however, I understand what you are driving at. The bars, or bracket through the end of which the stereo lens rod passes is held at its slotted end on an upright casting. Loosen the screw which holds this casting to the upright rod and swing the lens a little. I think this will overcome your difficulty; if it does not, write me again and I will go into the matter further.

POWER'S SIX TROUBLE.—Indianapolis, Ind., writes: "I am a member of local Number 194, I. A. T. S. E., therefore I address you as brother. In April 6th edition of The World, you seem to have failed to understand the trouble of our brother at Crossett, Ark., as regards his torn film. The thing probably never happened to you, or you would have understood it readily. It is present in all Power's Sixes until remedied. If I am correct, the film tears in a straight line, just inside the line of sprocket holes. You will find the cause for this in the apron of the machine, where the narrow tongue begins the bend to fit between the rims of the intermittent sprocket. The raised track on either side of the apron ends just so as to clear the sprocket teeth. A loose patch or a small tear will catch on this usually, and tear out a thin strip. The tear continues until the machine is stopped. The remedy is to remove the apron and bend the end of the track back just a very little with the plyers."

We have carefully examined the point you have raised, Indianapolis, and find that (a) only on very few machines does the film touch the apron at all at that point; (b) that the apron is quite thick and curved back slightly where the raised track ends; (c) that it would hardly and could hardly split the film as you describe except the apron be very much worn at that point, a thing which would never occur with most machines. No; I think you are somewhat in error this time, Indianapolis, admitting the thing to be possible on an occasional machine, in which case your remedy is correct.

THE QUESTION OF THROW.—Colorado Springs, Colo., writes: "Would the difference in results be sufficient to warrant swinging the film house from the ceiling at 60 feet, or having it at 100 feet on the balcony, the screen being 19 feet wide."

Apparently you seem to think a better picture would be had at 60 ft. In this you are in error. The exact opposite is the fact. The 100 foot throw will be better than the 60. We would advise you to set your operating room in the balcony, unless there are other reasons for swinging it from the ceiling. I had to smile when I read your letter. I have heard the operating room called a "booth," "cage," "coop," and other similar terms, but "film house" is something else again.

COMPARISONS.—Watertown, N. Y., asks me to say which is the best, the Gundlach or the Bausch and Lomb Zeiss Tusar 11 bf:6.3.

For obvious reasons, we cannot make comparisons of this kind in the Department.

BLANK CARTRIDGE INJURES PLAYER.

Mr. Francis X. Bushman, the well-known and popular leading man of the Essanay Eastern Stock Company, was painfully injured last week during the rehearsal of a thrilling detective drama soon to be released. The accident occurred during the preliminary rehearsal of a sensational scene in which a raid is made on a counterfeiter's den by secret service men. A struggle ensues and a revolver battle, in which the gang is worsted, climaxes the scene. Mr. Bushman was leading the detectives into the den, and, at the point where the revolvers are discharged, became engaged in a hand-to-hand encounter with the chief of the counterfeiters, armed with a heavy calibre gun. The weapon was accidentally fired and Mr. Bushman received the wadding from the blank cartridge in the fleshy part of his left arm, making an extremely deep and painful wound. The injury was quickly dressed and the director was on the point of calling off the rehearsal for the day, but Bushman pluckily refused to stop work, the climax of the scene was changed so as to eliminate the revolver battle, and the film terminated in a highly successful and satisfactory capture of the counterfeiters. A physician was then hastily summoned, Bushman's injury was properly dressed, and he left for home to rest up and recover from the nervous shock.

MISS BERTRAM ILL.

Miss Vedah Bertram, one of the leading ladies of the Essanay Western Stock Company at Lakeside, Cal., has been confined in the hospital for several weeks suffering from a severe illness. Miss Bertram, although having appeared in but few films so far, has won a warm place in the hearts of film-lovers for her talent and beauty, and hope for her speedy recovery is universally extended.

NEW "PASTIME" AT WINCHESTER, KY.

The Pastime Theater, the new picture theater at Winchester, Ky., opened Thursday, April 4. It has a seating capacity of 333 persons and is well lighted and ventilated. An orchestra of five pieces provides music for the pictures. Arthur N. and Clarence Bloomfield are the managers. A ten-cent admission is charged.

Manufacturers Advance Notes

"THE AVERTED STEP" (Republic).

A bit of melodrama on the line of "why girls go wrong" has been woven into a picture play and produced by the Republic for release April 23, only in this case the girl did not go wrong, being saved from a rash step by a dream. Hence the title "The Averted Step." According to the story, Nell, an operator in a "sweat shop," has an offer of marriage from her employer. She can't decide at first, but the picture makes it plain that love of luxury induces her to accept the offer and the wedding takes place. Nell's husband is a serious business man and devotes most of his time to his business to the neglect of his pretty wife.

Womanlike, she does not like to be neglected, even for business, and seeks pleasure with others. She visits a girl friend and there sees the photograph of a very handsome young man. While she is looking at the picture the man comes into the room. His appearance and manner makes a deep impression on Nell, and she takes the photograph home with her.

Scene from "The Averted Step" (Republic).

Upon reaching home Nell receives a message from her husband telling her that he will not be home for dinner as he has a very important business deal on hand. This further annoys Nell, and turns her mind to the young man whose photograph she has. Taking the picture she drops into an easy chair and falls asleep, while contemplating it. In her dream the young man calls, and, by his hypnotic influence, compels her to submit to his embraces. In the meantime the husband comes home and, discovering the situation, secures a revolver and shoots the intruder. At the shot the young man turns into a representation of the Devil and Nell wakes up.

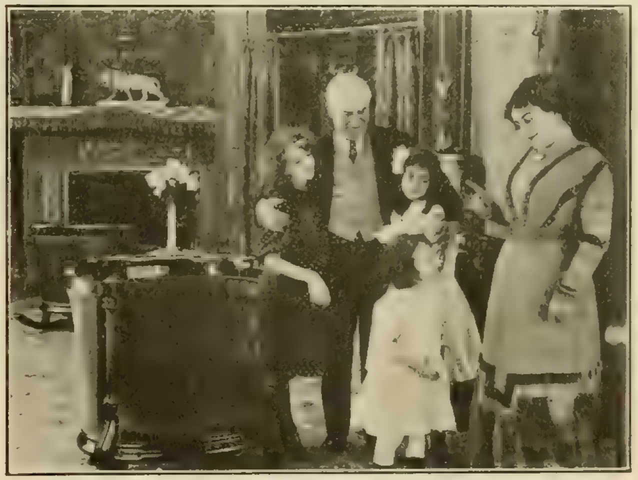
While Nell has been having her awful dream her husband has succeeded in completing his business deal and returns home to tell his wife of his success and to tell her of a trip abroad which his hard labor has earned. Nell now realizes that her husband's love is the best thing on earth for her, and is glad that she did not take the contemplated step in search of pleasure.

The Republic players have carried their respective parts well in this picture and there are a number of excellent lighting effects in some of the scenes. It is a picture that will entertain.

"HIS LOVE OF CHILDREN" (Reliance).

"His Love of Children" tells a pretty story which will be understood by everybody, particularly the children. Old John Hedden was a wealthy old bachelor who loved children very much. He called frequently at the home of a widow who had three happy children, and at their house he passed many pleasant evenings, romping with the youngsters. It was supposed that he was in love with the mother of the children, but such a thing must have been far from his mind, because he married the young governess of the children, much to the surprise of all, but particularly to the sorrow of the youngsters, who lost thereby a good governess and an old friend.

The governess did not make as good a wife as old John Hedden had supposed she would. She had gotten the society craze, and before long was deeply involved in the affairs of a certain social set, with bridge-whist as one of the principal attractions. The old man was disappointed. He was no longer allowed by his wife to call upon the widow and her children, and at the same time his wife was not often at home; therefore he became lonely.



Scene from "His Love of Children" (Reliance).

One day he took the widow and her family out to the zoo, and while there a friend (?) of his wife's saw him with the other family and reported instantly to Mrs. Hedden. Straightway the selfish wife went to the home of the widow with trouble in her eye and mien. She made some fuss upon entering and accused the widow of stealing her husband, which was an unreasonable accusation, because old Hedden had already made his choice between the widow and the wife. Going to a door, the widow threw it open and disclosed old Hedden and the three children, happy in each other's presence, as in the days gone by. The scene points out to the selfish wife the error of her ways, and she sees it.

This story is charmingly told and has a pleasing interest throughout. The scenes at the zoo are more than pleasing. Some of the large bears are put through their paces in a way that is highly entertaining. The scenario was written by Mr. George W. Terwilliger, and produced by Mr. James Kirkwood.

"TRUE 'TILL DEATH" (Melies).

It is not often that Melies feature or "boost" a film, but when they do, it can well be taken for granted that the subject is a deserving one. The film that has this time called forth special advertising from this firm is entitled, "True 'Till Death," to be released upon Thursday, April 25th, 1912.

The story is laid in the period of the Civil War. Phillip and Paul are friendly rivals for the hand of Elizabeth Blake, and her selection of Paul results in a union most happy, soon blessed with the arrival of a baby girl. The call to arms for the Civil War separates Paul from his young wife and child forever, for in the raging of battle a bullet penetrates his breast and he dies in the arms of his old friend and rival, Phillip; and Phillip carries the sad news to Elizabeth.

Scene from "True Till Death" (Melies).

The smoke of battle had not been seen for twenty-five years when Phillip again proposes to Elizabeth only to be refused for the second time because Elizabeth's love for Paul had proved undying.

In that interval Elizabeth's daughter had died, leaving a son who now came before his grandmother requesting a costume for a mask ball. She took out the old garments she and Paul had worn at their first ball and the lad and his sweetheart, in these outfits, bring back to Elizabeth memories of those by-gone days that had been so sweet.

She sees the vision of Paul once again leading her gracefully over the dance hall and in that vision death overcomes her.

The scenery is exceptionally commendable and the entire subject one fully worthy of all the special advertising efforts the firm of Melies are expending.

"A TANGLED WEB" (Rex).

Our good friend, Othello, once remarked, "Trifles light as air to jealous eyes, are true as words of Holy Writ." It is not the strangest thing in the world that a lonely and neglected wife should seek to find some slight relief from the dreariness of self-amusement. Many of them do. Some of them overstep the bounds of propriety. Some of them go to perdition; while again there are others who hover on the brink, but who are saved by prudence. Husbands who neglect their wives should not expect their course to be free from consequences. When circumstances precipitate the effects of neglect, an unreasonable husband usually puts all the blame upon the wife and sees none in himself. In the majority of cases matters at first are not beyond repair. Where a woman is trembling on the brink, the slightest touch will send her over, or the slightest touch will pull her back.

Such a proposition we have in "A Tangled Web." The wife was left alone and did her best to amuse herself in an innocent way. The tempter came across her path in a remote rural spot, where no one would expect a tempter to be knocking about. Fortunately, the tempter cared more about money than he did about women; so, after a few letters had passed between himself and the deluded wife, he began to importune for money, using the letters as his leverage. She pawned jewelry and other valuables to meet his voracious demands. Finally the truth came out, as it usually does in such cases, and the husband became fully aware. Without taking any of the blame to himself, he proceeded to denounce his wife a very terrible creature and prepared to depart. The wife was guiltless of anything more than a neurasthenic indiscretion. This was proved to the satisfaction of the husband by the self-sacrifice of the wife's lady companion. The husband found out at last what he might have ascertained at first had he been sufficiently self-possessed to have made a cool-headed investigation.

The idea of the story is best summed up in the moral, which follows the picture in printed fashion, like the moral of a book:

"Oh! What a tangled web we weave,
When first we practice to deceive."

"THE RETURN OF LIFE" (Majestic).

What we see in this picture story is something that doctors have been preaching to business men for years; a new mode of life. Every day sick business men are advised by physicians to give up everything in the way of business and seek a new existence. But few men follow that advice, and consequently they die. In this instance, however, we have the case of a man who heeded the advice of his physician and cured himself without medicine.

He was a lawyer. Overwork had brought him to the breaking point. He collapsed one day in his office and the family physician told him that the only way to get well was to have a complete change of affairs. The lawyer had received a pretty good scare and followed this final advice. While laboriously returning home from the office he dropped a wallet that was found by an Italian girl of very humble position. Her family was very poor and she had a brother who refused to work, but the Italian girl insisted on returning the money. The wallet would not fit in the envelope and the girl wrote its owner to that effect.

Scene from "The Return of Life" (Majestic).

Having no particular business on hand, the lawyer visited the home of the Italian girl and there found a new interest. He had an opportunity to observe the humble home and he became interested in the Italian maiden. Returning home he shaved off his beard and put on the garb of a working man. He got a job shoveling with a contractor's gang. He also rented a room at the home of Tessa, the Italian girl. The lawyer lived this life for some length of time. Meantime there developed a mutual admiration between himself and Tessa. One day, however, the girl's father was brought home injured and from that time on ceased to be a bread winner. That made things bad for the family, but the lawyer undertook to provide for them.

Returning from work, shortly afterward, the lawyer met the old physician who had prescribed the new life for him. His heart was filled with joy because he had really found a new life. Not only had he regained his health, but he found a woman who had interested him far more than those of his own social set had formerly done. He took the doctor to his humble abode and put him to work on the old man. When the old man was well the lawyer decided that they might as well all move to better quarters, inasmuch as he and Tessa were about to be married, which, of course, they were.

The picture becomes more and more interesting as it unfolds. At first it seems a trifle improbable, but there are good reasons for that.

"HER MOUNTAIN HOME" (American).

Ralph Kennington, dying of thirst in the alkali dust of the desert, staggered forward until exhaustion sprawled him flat on his face. Instinctively his hand clutched at the pebbles, when, lo! to his astonished gaze a dull yellow glow announced the magic word, "Gold!" An hour later James Raleigh found him there with the nugget tightly clasped in his hand. The long-desired bonanza had been finally discovered. The little mining town became the scene of the utmost activity.

Ralph Kennington, recovered, had gone to live with his new-found pal, Jim Raleigh. The two became fast friends and were the first to hurry back to the gold field.

Among those who joined that first mad rush was old man Hadley and his pretty daughter Marguerite. Years of unsuccessful mining had greatly impoverished his fortunes and health, so when at last he found his claim rich beyond his dreams, the poor old miner's heart gave way, leaving pretty Marguerite without a protector.

Scene from "Her Mountain Home" (American).

Ralph and James took her in and for some months everything moved smoothly. Both men fell deeply in love with their young housekeeper. James made love to her in his bold way, pleading that she run away with him. But Ralph pursued different methods. Without saying a word to anyone of his intentions, Ralph built on the mountainside a magnificent home, biding his time until it should be finished, when he would ask her to be its mistress.

Jim made better headway. The two planned an elopement and left suddenly one day with only a little note to explain their disappearance. Ralph found it. Heartbroken he strolled aimlessly to town. In the meantime the eloping couple stopped at a neighboring store before boarding the stage for their journey. Marguerite went inside while Jim waited. When she again emerged her horror-stricken eyes saw Jim tightly clasping the form of a strange young woman who evidently had just reached town from the East. Jim had no thought of Marguerite. With his former love he sauntered carelessly down the street.

Then Ralph appeared, and, taking in the situation at a glance, put his arm about the tearful Marguerite and led her to the new home on the mountainside.

ANIMATED WEEKLY REPRESENTED EVERYWHERE.

Within the past two weeks over one hundred camera men have been placed in different points throughout the world, representing the Sales Company Animated Weekly. This covers every point on the globe and carries out the catch line in the advertising that "Wherever there's sunlight and wherever there's humanity, the Animated Weekly is there for you."

The new posters have created a furore of most favorable comment and with the other publicity features contemplated by the management of the Animated Weekly, it bids fair to become the most famous film in the world. Exhibitors are requested to write the Sales Company for novel ideas that will assist them in making the weekly what it is destined to be: the topical reel of the hour and the most talked-of film on the globe. There are cuts and press matter: and material is being prepared for free distribution that will get money into the box office.

"THE LOAN SHARK" (Imp).

The attention of the public, both in New York and Chicago, has recently been directed towards the malfeasances of the loan shark. The usurer of all ages of civilization has been an object of public hatred. He has used the poverty of his victim as a means for extorting tremendous rates of interest; the result being much unhappiness amongst the ignorant poor.

In this story we are shown the difficulty of an old clerk who is compelled to raise money from a loan shark, whose factotum, a woman, is especially merciless and severe, insisting upon the pound of flesh stipulated for. The old clerk is driven to steal money in order to pay his instalment.

The loan shark's daughter meets with an accident and the old clerk's daughter's fiance, a young surgeon, is instrumental in saving the girl's life. The surgeon, who discovers by chance the financial condition of the old man, and his transactions with the loan shark, demands in payment of his services that the loan shark relinquish all claims on his victim. With the papers in his possession the doctor reaches the home of the old clerk in time to save his life, and that of the old fellow's daughter. For the poor, harassed clerk, groaning under the weight of his debt, contemplated self-destruction and the murder of his daughter as the means of ending his troubles.

Scene from "The Loan Shark" (Imp).

Rolinda Bainbridge is disagreeably aggressive as the loan shark's secretary; the part of the young doctor is played by King Baggot, and Grace Lewis is his fiancée. William Shay plays the loan shark.

The story is neatly and cleverly constructed and should achieve its object of directing attention to the dangers which ignorant people may run into in their dealings with money lenders.

As a matter of fact, some cities are adopting a fixed rate of interest so that the demands of the loan shark will be limited in the future. April 25 is the release date.

NEW MACHINE REPAIR COMPANY IN CHICAGO.

The Chicago Moving Picture Supply Co., a new company in the Chicago field, opened for business last week in Suite 36, 107 North Dearborn Street. This firm carries a complete line of accessories, announcement slides, and all makes of machines and parts. Strict attention is given to the repair department, which is under the direction of R. J. Lorentz, one of the proprietors.

Mr. Lorentz, for the past eighteen months, was in the repair department of the George M. Hoke Supply Co., and for five years previous was with the Viascope Co.

Their shop is fitted with the latest and best machinery and is adequate to handle a large amount of work with promptness and accuracy.

Mr. A. H. Davis, former secretary of Frank Holton & Co., is the other partner, and he and Mr. Lorentz are well known to the trade in and near Chicago.

"THE LOVE TRAIL" (Nestor).

There is a treat in store for moving picture theatergoers in "The Love Trail." This delightful Western comedy is produced by the Nestor Film Co., and, unless we are greatly mistaken, is going to be very popular. The settings for the scenes in this picture are most beautiful, the acting splendid, and the photography positively without equal.

The story winds itself around a designing mother, who wishes her children to marry riches. Her children have not such mercenary ideas and their mother's scheming only makes them the more determined to marry for love and love alone. The mother at last sees an opportunity to carry out her plans in the arrival of a wealthy old Colonel and his daughter in the little Western town where she lives. She writes her son at college to spend his vacation at his own home and to bring his chum with him, as she has heard he is also cursed (?) with the filthy lucre, and she thinks she can kill two birds with one stone by having her son marry the wealthy Colonel's daughter and her son's chum lead her own daughter to the altar. However, she reckons without taking the young people's desires into consideration and the two girls refuse absolutely to fall in with her plans. All the Colonel's and the widow's attempts to bring the young people together are without avail, and, in order to distract the old folks' attention from themselves, the four young people decide to do a little plotting also. The boys arrange to tell the Colonel how much the widow cares for him and the girls whisper to the widow how the Colonel worships the ground on which she walks. This has the desired effect, inasmuch as the Colonel and the widow become so engrossed in each other that they have no time to plan other people's futures, so busy are they arranging their own. The boys and girls, left to themselves to do as they please, are surprised to find that they are not nearly so averse to the idea of getting married as they thought they were. So when the minister calls to make the Colonel and the widow one, he finds two more couples possessed of the same idea.

Scene from "The Love Trail" (Nestor).

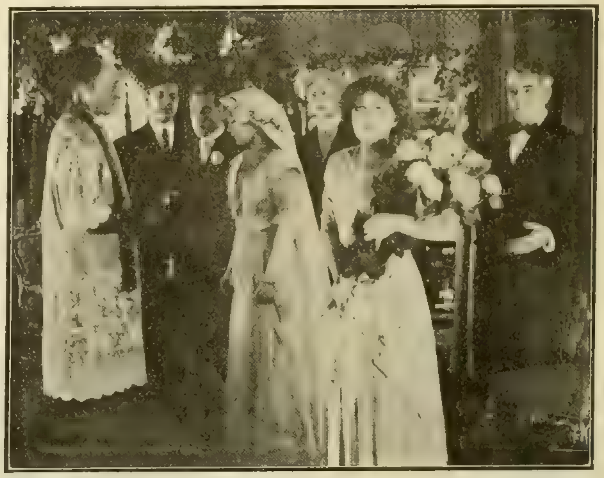
Alice Davenport as the widow is splendid. Victoria Forde and Betty Keller as the two girls cleverly handle the most difficult scenes, and last, but not least, George Gebhart and Jack Conway, portraying the characters of the boys, certainly give zest to the picture by their fun-loving propensities.

"The Love Trail" will be released Saturday, April 20th.

A VERSATILE STORY.

Heard lots about the sacrifices women have made for the men they loved, haven't we? Given them a lot of credit for it, too, haven't we? And they were worth it, weren't they? By all means. But how much more noble is the sacrifice of a woman, not for the man she loves, but for another woman, if they both love the same man.

The other woman was her sister, but she determined that she would not step in the other's way. And she determined more than that. She wanted her sister to wear clothes in fitting with the social station of the man. The man was her employer's son, and in order to obtain the money with which to buy the clothes, she—well, she thought of the safe, and the thought owned her so that she could think of nothing else, the wrong of the act included.



Scene from "While Wedding Bells Ring Out" (Rex).

On the very wedding day the theft was disclosed. Just how the story ends—and after all, it's a happy ending—you will find in "While Wedding Bells Ring Out," the Rex release of Sunday, April 21st.

STATES FOR "REDEMPTION" ARE SELLING.

Mr. A. Warner, of "Warner's Features," has closed a deal with the Feature Photoplay Co., 145 West 45th Street, New York, for several states for "Redemption," the big three-reel feature. The states are: New York, New Jersey, Connecticut, Rhode Island, and eastern Pennsylvania. Mr. S. L. Warner, sales manager of Warner's features, will leave for the coast, making stops at Pittsburgh, Cleveland, and Chicago. He expects to be gone about thirty days.

DANTE'S "INFERNO" REPEATS BIG BUSINESS IN LANCASTER, PA.

Dante's "Inferno," the greatest spectacular production ever pictured, attracted quite a big business when it played some months ago at the Fulton Opera House, Lancaster, Pa., at prices ranging from 25c to 50c. It then played a three days' engagement. The great film was again the Lancaster feature for Holy Week, and so great was the throng attracted to the theater that the spacious hall had to be closed several times during rush hours in order to cope with the crowds. The management reports that as early as ten o'clock there was a "line up" in front of the box office.

ASKING FOR CHILD-LABOR FILM.

Letters have been received from Independent exchanges reporting a strong advance call for "The Cry of the Children," the Thanhouser child-labor feature. This is the two-reel production after Elizabeth Barrett Browning's poem, released Tuesday, April 30th.

We Can Make and Develop Moving Pictures of Anything.
Our Plant Is Fully Equipped to Make Perfect Pictures.
Our Camera Men Are Experts.
Our Prices Are Reasonable.
Write Us—We Want to Bid on Your Work.
The Parisian Mfg. & Film Renovating Co., 4940 Wentworth Ave. CHICAGO
Fred L. Tilly, President & General Manager.

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, APRIL 15th, 1912.

AMERICAN—The Distant Relative (Dr.) 1000
CHAMPION—Baby's Adventures (Comedy) 950
IMP—Rescued by Wireless (Dr.) 1000
NESTOR—A Pair of Baby Shoes (Dr.) 1000

TUESDAY, APRIL 16th, 1912.

ECLAIR—A Son's Ingratitude (Dr.) ....
POWERS—Her Lord and Master (?) (Comedy) ....
POWERS—What's the Use? (Comedy) ....
REPUBLIC—Los Anarquistas (Dr.) ....
THANHOUSER—The Baby Bride (Dr.) ....

WEDNESDAY, APRIL 17th, 1912.

AMBROSIO—The Tramp and the Barrel (Comedy)...
AMBROSIO—A Day of Haste (Comedy) ....
CHAMPION—A Gay Deceiver (Comedy) ....
CHAMPION—Bermuda (Sc.) ....
NESTOR—Her Indian Hero (W. Dr.) ....
RELIANCE—A Question of Evidence (Dr.) ....
SOLAX—Saved by a Cat (Dr.) ....
SALES COMPANY—Animated Weekly No. 6 (Topical).

THURSDAY, APRIL 18th, 1912.

AMERICAN—The Range Detective (W. Dr.) 1000
ECLAIR—Oh! You Ragtime (Comedy) ....
IMP—Woman Always Pays (Dr.) 1000
GAUMONT—A Bet and Its Results (Comedy) ....
REX—Beauty and the Beast (Dr.) ....

FRIDAY, APRIL 19th, 1912.

LUX—An Embarrassing Purchase (Comedy) 514
LUX—Ching-Chang in Paris (Comedy) 429
SOLAX—Billy the Detective (Comedy) ....
THANHOUSER—Into the Desert (Dr.) ....

SATURDAY, APRIL 20th, 1912.

GREAT NORTHERN—Revenge Is Blind (Dr.) ......
GREAT NORTHERN—Clever Boys (Acrobatic) .....
IMP—Lonesome Miss Wiggs (Comedy) 600
IMP—Scenic Wonders of Yellowstone Park (Scenic). 400
NESTOR—The Love Trail (Comedy) ....
POWERS—Ethel's Sacrifice (Dr.) ....
RELIANCE—Love Is Blind (Dr.) ....
REPUBLIC—A Severe Lesson (Dr.) ....

SUNDAY, APRIL 21st, 1912.

ECLAIR—A Generous Pardon (Dr.) ....
ECLAIR—Portugese Dancers (Dance) ....
GAUMONT—Driven From the Ranch (Dr.) ....
REX—While Wedding Bells Ring Out (Dr.) ....

ADVANCE RELEASES.

MONDAY, APRIL 22, 1912.

AMERICAN—Driftwood (W. Dr.) 1000
CHAMPION—Winona (Dr.) 950
IMP—A Millionaire for a Day (Comedy) 1000
NESTOR—Lottery Ticket No. 13 (Dr.) ....

TUESDAY, APRIL 23rd, 1912.

ECLAIR—Legend of Sleepy Hollow (Com.-Dr.) ......
POWERS—Bangs' Burglar Alarm (Com.) ....
REPUBLIC—The Averted Step (Dr.) ....
THANHOUSER—Rejuvenation (Dr.) ....

WEDNESDAY, APRIL 24th, 1912.

AMBROSIO—(Title Not Reported) ....
CHAMPION—Brothers (Dr.) 950
NESTOR—The Little Nugget (W. Dr.) ....
RELIANCE—The Burglar's Reformation (Dr.) ......
SOLAX—The Sewer (2 Reels, Dr.) ....
SALES COMPANY—Animated Weekly No. 7 (Topical)

THURSDAY, APRIL 25th, 1912.

AMERICAN—The Eastern Girl (W. Dr.) 1000
ECLAIR—The Easter Bonnet (Com.) ....
IMP—The Loan Shark (Dr.) 1000
GAUMONT—Jimmie Pulls the Trigger (Com.) ....
REX—(Title Not Reported) ....

FRIDAY, APRIL 26th, 1912.

LUX—The Crimson Heart (Dr.) 937
SOLAX—Billy's Insomnia (Comedy) ....
THANHOUSER—When Mandy Came to Town (Dr.)..

SATURDAY, APRIL 27th, 1912.

GREAT NORTHERN—(Title Not Given) ....
IMP—U. S. Artillery Maneuvers (Military) 400
IMP—A Piece of Ambergris (Dr.) 600
NESTOR—Three of a Kind (Comedy) ....
RELIANCE—Bedelia as a Mother-in-Law (Com.) .....
REPUBLIC—The Claim Jumper (Dr.) ....

SUNDAY, APRIL 28th, 1912.

ECLAIR (Title Not Reported) ....
GAUMONT—Heliogabalus, Tyrant of Rome (Dr.) ....
GAUMONT—Dinant of the Meuse (Scenic) ....
REX—The Serpent Eyes (Dr.) ....

As the operators say, "YEARS AHEAD OF ANY OTHER MACHINE ON THE MARKET"

Easiest to Handle, Thread and Operate, and Absolutely Fireproof

No More Trouble with the

CITY OFFICIAL INSPECTORS if you use the

Simplex THE PEER OF ALL MOVING PICTURE MACHINES **Simplex**

Simplex Sales Agency,
New York City:

Huntingburg, Ind., March 29, 1912.

I have just bought one of your machines from Mr. Drollinger, of Evansville, Ind., and I write to state it is a PERFECT PICTURE MACHINE. It has revolutionized the picture business of this city. It has brought the people out to see the fine pictures it projects.

Yours truly,
F. W. BEHRENS.

PRECISION MACHINE COMPANY, 317 East 34th Street, N. Y

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, APRIL 15th, 1912.

BIOGRAPH—The Female of the Species (Dr.)	
KALEM—War's Havoc (Dr.)	1000
LUBIN—In After Years (Dr.)	1000
PATHE—Pathe's Weekly No. 16 (Topical)	
SELIG—The Other Woman (Dr.)	1000
VITAGRAPH—The Pipe (Com.)	1000

TUESDAY, APRIL 16th, 1912.

EDISON—The Insurgent Senator (Dr.)	1000
ESSANAY—The Clue (Dr.)	1000
C. G. P. C.—The Anonymous Letter (Dr.)	
C. G. P. C.—The Albertos (Acrobatic)	
CINES—How They Lost Out (Comedy)	
SELIG—The End of the Romance (Dr.)	1000
VITAGRAPH—The Cave Man (Dr.)	1000

WEDNESDAY, APRIL 17th, 1912.

EDISON—The Dumb Wooing (Com.)	1000
ECLIPSE—The Unknown Traveler (Dr.)	1000
KALEM—The Adventures of American Joe (Dr.)	1000
LUBIN—The Lover's Signal (Com.)	1000
PATHE—Easy Marks (Com.)	
PATHE—Training Fighting Cocks in Cuba (Sporting)	
VITAGRAPH—Working for Hubby (Com.)	1000

THURSDAY, APRIL 18th, 1912.

BIOGRAPH—Just Like a Woman (Dr.)	
ESSANAY—Sam Simpkins, Sleuth (Com.)	1000
LUBIN—A Gay Time in Jacksonville, Fla. (Com.)	1000
MELIES—The Ghost of Sulphur Mountains (Dr.)	1000
PATHE—The Fishermaid's Love Story (Dr.)	
SELIG—The Devil, the Servant and the Man (Dr.)	1000

FRIDAY, APRIL 19th, 1912.

EDISON—The Boss of Lumber Camp No. 4 (Dr.)	985
ESSANAY—The Rivals (Dr.)	1000
KALEM—The Trail of Gold (Dr.)	1000
SELIG—Bessie's Dream (Com.)	650
SELIG—A Trip to Tahiti in the South Pacific (Edu.)	340
C. G. P. C.—A Hasty Honeymoon (Com.)	
C. G. P. C.—An Excursion in New Zealand (Travel)	
VITAGRAPH—The Craven (Dr.)	1000

SATURDAY, APRIL 20th, 1912.

EDISON—Dream Dances (Dance)	400
EDISON—How Patrick's Eyes Were Opened (Com.)	600
ESSANAY—The Cattle King's Daughter (Dr.)	1000
CINES—Queen Elizabeth's Ring (Dr.)	
LUBIN—Captain King's Rescue (Dr.)	1000
C. G. P. C.—The Art of Printing (Indus.)	
C. G. P. C.—Bathing Cavalry Horses (Military)	
VITAGRAPH—Way of a Man with a Maid (Dr.)	1000

ADVANCE RELEASES.

MONDAY, APRIL 22d, 1912.

BIOGRAPH—The Brave Hunter (Comedy)	
BIOGRAPH—Won by a Fish (Comedy)	
KALEM—A Mardi Gras Mix-Up (Comedy)	1000
LUBIN—A New Beginning (Dr.)	1000
PATHE—Pathe's Weekly No. 17 (Topical)	
SELIG—The Hand of Fate (Dr.)	1000
VITAGRAPH—How He Papered the Room (Comedy)	500
VITAGRAPH—Marshall P. Wilder (Comedy)	500

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CINES—Confusion (Comedy)	
LUBIN—The Lost Dog (Comedy)	
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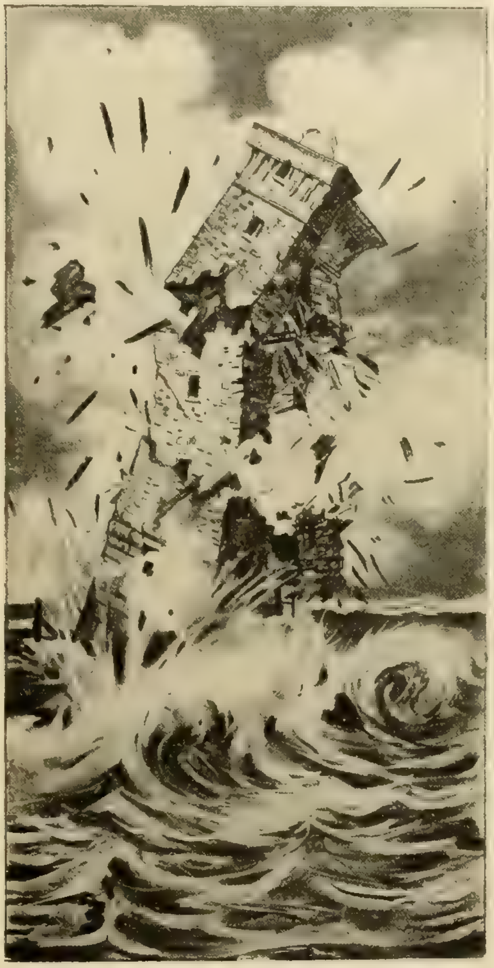

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NEW ENGLAND.

THREE weeks after the exclusive account in these columns relative to the proposed erection of a large theater, to be devoted to vaudeville and pictures, on Tremont Row, Boston, the local dailies found it out and gave large space to the story. The property 1-4 Tremont Row has been sold by the trustees, C. E. Cotting and Philip Dexter, to Edward C. Bradlee. Readers of these columns will appreciate the vastness of the proposed theater when they understand that the assessed value of the 13,108 square feet of land is $680,000—$675,000 on the land, showing that its immense value comes from the location, and not from the present buildings standing on it. At present it is not absolutely certain that a theater will be erected, although plans calling for a seating capacity of 2,400 have been made. The original promoters of the project are now looking about for people who are financially able to swing the deal, and people in Boston, Buffalo, Chicago and other cities, have been approached in the matter. The undertaking is one of the largest ever prijected in connection with the exhibition end of motion pictures, and becomes even more so when it is understood that the property is not for sale, but must be leased for a term of years, at the end of the lease, to revert to the owner. In other words, an enormous amount of capital is needed to lease the land and build the theater, and the profit on the outlay must be made within 20 or 30 years, after which the owner of the property gets a theater, costing him nothing, plus a good big yearly rental fee.

Mr. Nathan Gordon, the main promoter of the new Olympia Theater, now building on Washington Street, Boston, told the writer that the new house will be completed April 29, provided nothing holds up the final work. The Olympia has already been delayed considerably, due to delays in construction work. Mr. Gordon can be depended upon to make a big winner of his new house, as he is conceded to be one of the shrewdest and most resourceful of New England photoplay promoters. Having a string of large houses he may be termed the Marcus Loew of New England. Mr. Gordon, in this writer's opinion, will be heard from a very great deal as a promoter of large "small time" theatrical projects. It was Mr. Gordon who first started the National Theater, Boston, the largest in the country, and who sold the lease to Mr. B. F. Keith and made a handsome profit by selling out, by the way.

Williams's Ideal Theater, Dudley Street, Roxbury, Mass., ran the "Crusaders, or Jerusalem Delivered," April 1, 2 and 3, as an added attraction for Holy Week. This new house is doing very well, with a program of vaudeville and pictures.

Frank H. Robie, lessee and manager of Pequossett Hall, Watertown, Mass., tells this writer that his theater's capacity of 800 seats is filled 4 times every week. Licensed pictures and illustrated songs have caught the fancy of Watertown people.

That junket to the plant of the Vitagraph Company by New England exhibitors, has remained as a very vivid remembrance by the "boys." The proof of this statement will not be doubtful when it is learned that these same "boys" intend to hie themselves away very soon, bent on a similar escapade. As was noted in these columns, "Pop" Lubin extended a hearty invitation to the managers to visit his plant, while on a visit to Boston. With the purpose of perfecting plans for this trip, the newly formed Amusement Association of New England has called a meeting for April 9, said meeting to be held at the Café Dreyfus, with the tax of one bean per plate. In the next issue, a report of the outcome of this social meeting will be given, together with the details of the Philadelphia trip.

The Women's Municipal League has been active in Boston of late, and advocates motion pictures for extended use in public schools. The writer understands that Mrs. T. J. Bowoker, the president, and several other members, have presented this view to the School Committee. The East Boston High School has been giving these entertainments, under the direction of the League, and its recommendations are based upon such actual experiences.

Keith's Theater, Portland, Me., which usually presents stock company attractions during the Summer season, has decided not to do so this year, and will continue to offer the usual bills of vaudeville and pictures.

A large amount of money was made for the benefit of the Lawrence, Mass., strikers, at the performance given at the Grand Opera House, Boston, on March 30. Several reels of pictures, given through the activity of the local Union operators was a feature of the evening.

W. H. Ryan has become manager of the Park Theater, Bridgeport, Conn. The Park Theater is operated by the Shea Theater Company, and Manager Ryan was moved from Manchester, N. H., where he was in charge of a Shea house. Mr. W. H. Irwine, formerly manager of the Park, has been transferred to Manchester.

Mr. T. J. McLaughlin is now manager of B. F. Keith's National Theater, succeeding Manager Ryder. The National is proving a big winner, and is probably the largest house in this country playing vaudeville and pictures.

The Victoria Theater, Lawrence, Mass., which presents photoplays and illustrated songs, is now under the management of Mr. A. Kelliman, succeeding Mr. C. H. Williams, who will soon be at the head of a new house in Westfield, N. J.

H. J. Russell, a well-known photoplay manager in Bath, Me., died very suddenly this week.

The new Empire Theater, Hartford, Conn., has been doing a very large business ever since its opening, March 16. This house has a seating capacity of about 1,400, and is showing photoplays exclusively. In view of the fact that most houses of this size feel it beneath their dignity to show a bill of straight pictures, the policy of the Empire is worthy of note.

Marcus Loew's second Boston house, the South End Theater, will end its programs of vaudeville and pictures on April 6, and, from then on, will give stock company attractions. It is worthy of note that this is the first theater in Boston which has turned from vaudeville and pictures to any other form of entertainment. Manager Louis M. Boas, Marcus Loew's New England manager, is still giving this house his personal attention in an effort to build up a business of the usual Loew calibre, but this change of policy can hardly be termed indicative of a winning business. Marcus Loew's other Boston house, the Orpheum, is reported to be doing very well, and does not contemplate any change in policy for the Summer season.

Col. Roosevelt visited Portland, Me., this week, and motion pictures were taken, showing his activities in this city.

The Globe Theater, Springfield, Mass., which has just come under the control of the Fidelity Amusement Company, reports an excellent opening of their house, with a good bill of photoplays.

The Abrams-Green Amusement Company has not as yet decided upon anyone to succeed Mr. Harry J. Russell, manager of the Dreamland Theater, Bath, Me., who died very suddenly this week.

The Passion Play was exhibited by the Premier Theater, Boston, Mass., on April 1 and 2. These reels never seem to outlive their popularity with local audiences.

The Boston Sunday American, of March 31, gave over an entire page to motion pictures. A picture of Florence Turner, the Vitagraph Girl, was a prominent feature. Eclair, Edison, Kalem, Champion, Lubin, Billy Quirk, and others came in for a lot of free publicity.

Spitz and Nathanson, the Rhode Island picture people, have leased the town hall of Bristol, R. I., and are presenting photoplays and illustrated songs. Considerable alterations were made in the town hall, and the theater has been named the Empire.

South Framingham, Mass., will soon have a new moving picture theater, as Messrs. Thereault and Wood are about to open a theater for this purpose.

Cook's Theater, Northampton, Mass., has closed and will not re-open until very extensive improvements and enlargements have been made.

Lent has slowed business down somewhat throughout New England, according to the reports of numerous photoplay theater managers, but not to the alarming extent that the "legitimate" houses have experienced.

Fred P. Dean, manager of the Hartford Theater, Hartford, Conn., reports very satisfactory results for his house. By way of excitement, Mr. Dean wrenched his ankle quite badly some time ago. Mr. Dean is now fully recovered and has resumed his active managerial duties.

Lawrence, Mass., has been the scene of one of the most bitterly fought strikes of recent years, with practically every mill-hand in Lawrence taking part. This resulted in lack of money among the strikers, with the consequent result of slow business for the local photoplay houses. The strike is now practically over, and business at the Nickel, Victoria, Pastime, Premier, Marquiese and Cosmopolitan theaters has picked up in splendid fashion.

The Dreamland Theater, Lynn, Mass., is doing a mighty good business, with pictures and songs. A popularity contest, with a gold watch as first prize, attracted a great deal of favorable comment, and also was found by Manager Hortsmann to be an excellent box-office stimulant.

A new corporation has been formed at Lawrence, Mass., under the name of the Colonial Theater Company. The incorporators are Julius Cahn, of New York, and J. P. Sweeney, of Lawrence. It was at first rumored that the Colonial Theater, of Lawrence, had been secured by Marcus Loew, and that vaudeville and pictures would be presented. This is unfounded, however, as the above concern was incorporated for the purpose of operating the Colonial. The house will present legitimate dramatic productions. The Opera House, of Lawrence, has been secured by this company, and licensed pictures and vaudeville is the policy. Mr. G. W. Gallagher, formerly in charge of the Opera House, will now be known as general manager of both houses. The Colonial, which formerly offered vaudeville and pictures, is to be thoroughly renovated. This means a switch in the policy of these two houses, as before the Opera House had the high-priced shows.

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Messrs. Gray and McDonough, managers of the Nickel Theater, Portland, Me., report that they recently did a tremendous business with "The Crusaders," and with the Bison two-reel feature, "War on the Plains." New England houses are everywhere reporting these features to be winners, provided sufficient publicity is given by the theaters.

Harris and Harris, of the Star Theater, Hartford, Conn., do not seem to be greatly disturbed by the number of Hartford houses using vaudeville in connection with their picture programs. The Star continues to do a mighty good business, using pictures and songs exclusively.

The Providence Opera House, Providence, R. I., showed the Kinemacolor pictures of the Durbar during the entire week of March 18. Manager F. R. Wendelschaefer was greatly pleased with the results obtained by these reels, and gave a special performance of the pictures to the professional and business men of Providence on Sunday night, March 17. This performance was entirely complimentary, admission being by invitation only.

The Empire Theater, opened by the Keeney Corporation, at Hartford, Conn., is doing an extraordinarily good business, offering pictures and no vaudeville. Manager P. S. McMahon remarked that Hartford was ripe for a house that offered photoplays exclusively, presenting them in the best possible way, and that the Empire was especially designed to meet this requirement.

The Passion Play is still to be reckoned with as a big favorite with the public, and the Star Theater, of Taunton, Mass., reaped a big harvest this week when it exhibited these reels.

It did not take William Fox very long to decide that the Grand Opera House, New Haven, Conn., was desirable, and this writer understands that Mr. Fox has signed his name to an eight-year lease of this theater. The house has been offering the Fox brand of vaudeville and pictures for a little over a month, and Manager Jackson reports very pleasing business.

The Scenic Theater, Hartford, Conn., which has been doing a very nice business with photoplays, is about to close, not from lack of business, but because the property is to be used by the owners themselves, the Travelers' Insurance Company.

The Wonderland Theater, New Haven, Conn., has come under the control of Messrs. Norton and Gentile. The house will play photoplays and songs, as does the Studio, another New Haven photoplay house, operated by this company.

New Haven has over 25 theaters offering photoplays, which is a very large number, considering the size of that city.

The theatrical interests of Providence, R. I., are divided in their attitude towards a bill now up before the legislature which, if passed, would allow Sunday entertainments of practically every description. As is often the case, the photoplay interests favor one thing, and the "legitimate" folks, the opposite. The Empire Theater, playing the "legitimate" attractions, is decidedly opposed to Sunday shows. This theater issues a house organ called the "Dramatic Tip." We quote as follows: "As to our attitude towards legalizing Sunday performances in Rhode Island, we declare our unalterable opposition to any measures tending toward this end. However good in intent and however worthy the object for which these performances might be held, it is certain, that once the bar is removed, they will degenerate until they will end in forcing open the theaters for regular performances of current dramatic, vaudeville and moving picture attractions on every day and night of the week." A beautiful piece of high-sounding rhetoric, which, at a casual glance, might seem disinterested. However, every moving picture man can easily read between the lines. It means that the high-priced theaters feel that they won't be able to do much business on Sundays, and that they fully appreciate the fact that the photoplay theaters are able to do tremendous business on that day. Boston, Mass., is an example, as every photoplay theater plays to S. R. O. on the Lord's Day, while the big theaters don't even find it worth while to be open. In Providence, it's a pure case of "Sunday shows can't help us, and we won't let them help you." The serious part of it is that the chances strongly favor the defeat of the bill, as the photoplay interests are weak in comparison with the strength of the "big" (?) men.

Evidently the Central Square Theater, Lynn, Mass., does not know what sort of entertainment to offer, having made three changes of policy within the month. The Central Square opened the season with vaudeville and pictures, changing to musical comedy with the new year, owing to poor trade. After a couple of weeks of musical comedy, the management tried a straight stock company. The result of this change was so poor as to close up the house. It will now reopen as a straight picture house.

Messrs. Haines and Wyman have completed all plans for the erection of their new house, the Park

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Delaware—Open
District of Columbia—Open.
Florida—Gt. Southern Special Feature Film Co., 410 Rhodes Bldg., Atlanta, Ga.
Georgia—Gt. Southern Special Feature Film Co., 410 Rhodes Bldg., Atlanta, Ga.
Idaho Gt Northern Special Feature Film Co. of California, 1428 Washington St., San Francisco, Cal
Illinois Feature & Educational Film Co, 36 W Randolph St, Chicago, Ill. (Victim of Mormons & Nihilists Only.)
Illinois—General Special Feature Film Co, 168 W Washington St., Chicago, Ill.
Indiana—Central State Right Co., 119 North Illinois St., Indianapolis, Ind.
Iowa—Open.
Kansas—Open.
Kentucky Central State Right Co., 119 North Illinois St, Indianapolis, Ind.
Louisiana—Feature Film Co., 725 Maison Blanche Bldg., New Orleans, La.
Maine—United Feature Film Co., 597 Washington St, Boston, Mass.
Maryland—Open.
Massachusetts United Feature Film Co., 597 Washington St, Boston, Mass.
Michigan—Feature & Educational Film Co., Columbia Bldg., Cleveland, O.
Minnesota—Open.
Mississippi—Feature Film Co., 725 Maison Blanche Bldg., New Orleans, La.
Missouri -Open.
Montana—Progressive Investment Co., 64-7th St., Portland, Oregon.
Nebraska—Open.
Nevada—Gt. Northern Special Feature Film Co of California, 1428 Washington St., San Francisco, Cal
New Hampshire—United Feature Film Co., 597 Washington St., Boston, Mass.
New Jersey (Northern Part) Gt Northern Special Feature Film Co., 42 E. 14th St, New York City
New Jersey (Southern Part)—Quaker City Feature Film Co, 804 Cherry St., Philadelphia, Pa.
New Mexico—U. S. Amusement Co., 410 Moore Bldg., Fort Worth, Texas
New York—(Northern)—Feature Film Co. of America, 601 Central Bldg., Rochester, N. Y.
New York (Southern)—Gt. Northern Special Feature Film Co., 42 E. 14th St., New York City.
North Carolina—Gt. Southern Feature Film Co., 410 Rhodes Bldg., Atlanta, Ga.
North Dakota—Open.
Ohio—Feature & Educational Film Co., Columbia Bldg., Cleveland. Ohio.
Oklahoma—U. S. Amusement Co., 410 Moore Bldg., Fort Worth, Texas.
Oregon—Progressive Investment Co., 64-7th St., Portland, Oregon.
Pennsylvania—(Western)—Scottdale Feature Film Co., Scottdale, Pa.
Pennsylvania—(Eastern)—Quaker City Feature Film Co., 804 Cherry St., Philadelphia, Pa.
Rhode Island—United Feature Film Co., 597 Washington St., Boston, Mass.
South Carolina—Gt. Southern Feature Film Co., 410 Rhodes Bldg., Atlanta, Ga.
South Dakota -Open.
Tennessee—Gt. Southern Feature Film Co., 410 Rhodes Bldg., Atlanta, Ga.
Texas—U. S. Amusement Co., 312 Main St.,. Amarillo, Texas.
Utah—Open.
Vermont—United Feature Film Co., 597 Washington St., Boston, Mass.
Virginia —Open.
Washington—Progressive Investment Co., 64-7th St., Portland, Oregon.
West Virginia—Open.
Wisconsin—Feature & Educational Film Co., 721 Caswell Block, Milwaukee, Wis.
Wyoming—Princess Amusement Co., Denver, Colo.

During the week of April 15 we will distribute the wonderfully sensational detective film

THE DEAD MAN'S CHILD

IN THREE REELS

Positively one of the biggest headliners ever produced. Don't take our word for it, but get the film

Write at once to the above listed state owners and arrange for a booking

A FEW STATES LEFT! WRITE QUICKLY!

GREAT NORTHERN SPECIAL FEATURE FILM CO

No 42 EAST FOURTEENTH ST., N. Y.

Theater, of Dexter, Me. The location is on Main Street, and work is now under way. The house will open about September 1 with a bill of vaudeville and pictures.

A new theater to offer vaudeville and pictures is promised to Worcester, Mass., but full details are withheld.

After April 1, pictures and vaudeville are to be presented at the Academy of Music, Fall River, Mass., and the traveling "legitimate" attractions are to go to the Savoy Theater, which has been offering high-class vaudeville. Julius Cahn, lessee and manager of the Academy and Savoy, is sponsor for this statement. It is understood that the Savoy Theater will be closed as soon as the attractions originally booked for the Academy have played as contracted for. Mr. Cahn stated that his new plan of vaudeville and pictures for the Academy means reduced admission prices.

The control of the Majestic Theater, Keene, N. H., which has been held by C. W. Sheafe, has been sold by him to D. P. Alden, a Western theatrical man who has been connected with some of the largest and most pretentious theaters in the West. The new management will continue the same policy of independent pictures and songs that was followed out by Mr. Sheafe. The latter has not quite decided which of several attractive offers he will take, but the chances are that Charlie will be seen as manager of a theater not very far from Boston. Local managers—have a guess!

Pathe is always on the job looking for topics for the "Weekly," and had a camera man in Boston who filmed the Evacuation Day Parade.

The members of the Boston Moving Picture Operators' Local held a special meeting on Wednesday, March 20, to act on its 1912-1913 wage scale and working agreement. The meeting was held at 11:30 p. m.

HENRY.

IN THE MISSISSIPPI VALLEY.

Howard H. Tuggle, 32 years old, formerly manager of the Colonial moving picture theaters at Springfield, Ill., and Quincy, Ill., and later of Oklahoma City photoplay houses, ended his life March 19 at Kansas City, Mo., by taking carbolic acid. He was a good musician and in the houses he managed did much to improve the quality of the performances by a faithful playing of the pictures. Domestic troubles is given as a probable cause for the act; he had been divorced from his wife, also a picture show manager.

George Gruble, of Kansas City, Mo., may open a moving picture show at Quincy, Ill., it is reported.

Albert & Yeager, of Rochelle, Ill., are trying the plan of three reels, changed daily, in a town of no great population.

The Mutual Vaudeville Association of Chicago has been incorporated with capital stock of $1,000 to conduct amusement enterprises. The incorporators are J. P. Grier, H. A. Sullivan and J. B. Dandridge.

The Majestic Theater, Freeport, Ill., used two Kalem pictures for a St. Patrick's Day program, "You Remember Ellen" and "His Mother."

Samuel Alschuler, of Chicago, Democratic candidate for governor of Illinois, is using moving pictures. He was unable to speak in all the towns of the State and had a film made of himself, showing the platform with its traditional quota of prominent citizens and water pitcher. The cordial reception to the candidate was pictured and, after a few eloquent gestures, he retired amid applause. The picture will be exhibited wherever possible.

W. A. Jones is the new manager of the Odeon Photoplay House at San Antonio, Texas.

Roy and Harry Hunt and Ellis Jackson, of Bushnell, Ill., have purchased the airdrome in that city, from Clem & Griffith, and will give moving pictures and vaudeville this summer. Mr. Jackson has been the owner of Dreamland Theater.

T. Sinclair, of Pekin, Ill., is reported to have sold Dreamland, a moving picture show in that city, to William Clendenin, who in turn sold it to D. C. McClellan.

Laymen of Bloomington, Ill., have begun an organized fight on the Sunday theater, which is an issue in the coming election. Merchants who are church members will carry cards in their store windows urging the defeat of the proposition to allow the photoplay houses to open.

A Frankfort, Ind., paper, in reviewing the proceedings of the village officials, says that it was recommended that the shooting gallery be closed at once and that the matter of prohibiting moving picture shows will be looked after at an early date.

After proprietors of three moving picture shows and laboring people had expressed an opinion before the city council of Quincy, Ill., it was decided to leave the license fee for five-cent moving picture shows at $50 a year. Above the five-cent admission the fee will be $75 which will necessitate additional license money if a ten-cent "special" is offered.

T. E. Epperly is building a new opera house at Tallula, Ill.

Henry Fisher, who has been conducting a moving picture show at Petersburg, Ill., has gone to his home at Hopedale, Ill., to rest.

Manager W. A. Nolting, of the Lyric, Neoga, Ill., is now giving Saturday matinees with three reels of pictures.

T. L. Lane is president of the recently incorporated Fillmore Opera House Company, of Fillmore, Ill., which will erect an amusement house in that city.

Jesse Chance, Jr., of Farmington, Ill., has sold a half interest in the Lyric Moving Picture Theater at that place, to John Turl.

The Jeffries-Johnson fight pictures caused some considerable agitation when presented at Macomb, Ill.

Charles Quaintance is now pianist at the Princess Theater in Beardstown, Ill.

The city council of Monroe, Wis., went on record by a vote of seven to one in opposition to interfering with the operation of moving picture shows on Sunday evenings.

When the feature reel, "Cinderella," failed to reach the Bijou Theater, at Cairo, Ill., in time for the afternoon performance, Manager Travis Kimmel and Press Agent Farnbaker made arrangements with the manager of the local telephone exchange to have the operators notify the 1,200 patrons of the delay. The result was that when the film did arrive at night, it was impossible to handle the crowd.

An unusual feature in the moving picture world was the public expression of sympathy made by moving picture show managers in Springfield, Ill., at the death of C. H. Wineman, manager of the Savoy. Each of the six remaining managers used a two-inch double column black bordered advertisement extending sympathy to the family.

The Lincoln Water and Light Company, of Lincoln, Ill., gave four prizes of electric appliances to patrons of the Star Photoplay Theater in that city, when the reel "Every Husband's Opportunity" was exhibited.

The X-Ray Theater at Lincoln, Ill., has been sold again. The new owners are Silva & Swanland, of Springfield, Ill.

Miss Lillian Kremer, piano player at the Biograph Theater in Alton, Ill., is said to have averted a panic when a film caught fire. She kept on playing. W. T. Sampson, the operator, was slightly burned.

A committee was appointed by the Champaign Women's Christian Temperance Union of Champaign, Ill., to consider the proposition of Mrs. Mary Lee to have a municipal play house, which would provide wholesome moving pictures as well as other amusement. "The way it came to me," said Mrs. Lee, "was on account of the paper which I read last week before a section of the Women's Club. The subject was 'Woman in the Law,' and I got to thinking afterwards how women would run the city were they given full charge of the government of it. Of course finances would necessarily be an important consideration. We would have to provide some good, clean way to replenish our city treasury from time to time. I believe the moving picture theater has come to stay. Why not make it a source of city revenue as also an education to the population? And so I evolved the idea of a municipal moving picture show."

C. H. Wineman, owner of the Savoy Theater, North Sixth Street, Springfield, Ill., died suddenly at his home in that city March 8. He was known throughout the state for his work in the Independent Order of Red Men.

When it was announced that Decatur, Ill., schools wanted a moving picture machine, with no appropriation for the purchase, Dr. T. W. Galloway gave a luncheon at the Decatur Club to a dozen prominent citizens and the subject of raising a fund was discussed. A committee was appointed to secure the needed money.

The J. B. Felber Moving Picture School Company, of Cleveland, Ohio, has increased its capital stock from $1,000 to $5,000.

The trend of the industrial film was shown recently when H. A. McKeene, secretary of the Illinois State Farmers' Institute, told a representative of The Moving Picture World that the reel "The Romance of the Reaper," controlled by the International Harvester Company, would be shown at many meetings the coming year. True, there was some advertising in it for the harvester company, he admitted, but it was an educational exhibition—one which the company had been invited to give at leading agricultural colleges. "Not only does it inform as to grain, a leading crop here, but interesting facts as to other phases of farm life are developed. The value of sanitation is urged by displaying bacteria, and other pertinent topics are treated in a like manner. The harvester company has been giving this lecture throughout Illinois this winter, co-operating with their local agents. Invitations are mailed and tickets are secured by calling at the local dealer's store. The exhibition of the pictures at the Opera House is accompanied by a lecture and other entertainment.

Capt. C. C. Healy, commander of the mounted police of Chicago, is illustrating with moving pictures his lecture, "Street Traffic Conditions in Chicago and Europe."

Gene Gauntier's notable production was recently advertised in Lincoln, Ill., as "Arrah of the Skies."

Contrast between old and new factory conditions in Minnesota may be shown by moving pictures as a part of the Union Labor Forward Movement soon to begin there. Dangerous buildings and railroad yards, sweatshops and their sanitary substitutes and other improvements due to the work of the Minnesota State Labor Bureau, may be filmed.

An evening of grand opera with the moving picture machine and the phonograph is tentatively upon the program of the traveling University of Minnesota. It is planned to spend some time in twenty-four small cities of the state offering 50,000 residents a concentration of higher education.

J. C. Matthews and S. Bristow of Chicago, have leased the Family Theater at Dixon, Ill.

In the darkness, Assistant Manager Harvey of the Lyric Moving Picture Theater at Champaign, Ill., watched an unidentified patron decorate the aisle linoleum with tobacco juice. He telephoned for a policeman. When that official arrived the lights were turned on and Harvey with a mop, approached the visitor and requested him to clean the floor. The stranger indignantly refused and denied that he had expectorated. As Harvey had watched him, the policeman interfered and, rather than go to jail, the visitor wielded the mop, while the pianist ground out the ragtime and the audience tittered.

The Star Photoplay, Lincoln, Ill., kept faith with the children who were disappointed when the film "Jack and the Beanstalk" failed to arrive for a Saturday matinee. The picture was held over and they were admitted free Monday after school was dismissed for the day.

The Star Theater at LeRoy, Ill., is being remodeled.

Timmons & Pritchard are managers of the Photoplay House at Lovington, Ill., effective April 1.

R. E. Bishop is again owner of the Grand Theater at Mt. Olive, Ill., having purchased it from Ben Beardsley. Mr. Bishop has closed the Arcade and is conducting only the Grand.

Miss Blossom Bunn has resigned her position as piano player at the Empire Theater, Lincoln, Ill., to accept a similar place at the X-Ray in that city.

F. H. M.

LOUISVILLE.

After weather that has rivaled the famous 57 varieties of pickles, the Weather Man in Louisville has relented and is giving exhibitors a little sunshine and warmer temperature, with the result that the public is again attending the picture theaters in force.

The Princess Amusement Company has secured the Kentucky rights to the Nick Carter film, manufactured by the Atlas Manufacturing Company of St. Louis, and has shown the big three-reel feature in its houses. While the posters are a bit too lurid to suit some of the more conservative exhibitors, the film itself is one that has appealed to the public, as evidenced by the crowds that witnessed the famous detective's solution of the jewel mystery.

"Cy" Reinhart is in New Albany for the present, and is singing at the Grand Theater, operated by the Falls Cities Amusement Company. He will return to Louisville shortly. In the meanwhile, Freddie Wells and Miss Grace McAvoy, tenor and contralto, are filling Cy's shoes successfully. Both are popular with Louisville theater-goers. Cy holds the distinction of being the highest salaried vocalist in any Louisville moving picture house. The Falls Cities Amusement Company is progressing nicely with its uptown house, and the theater will be reopened in a month or so as the Highland. The name has already been changed twice, officers of the Falls Cities having confidence in the charm of the third time.

Mose Bass, owner of the Star Theater, 728 West Market Street, has announced that the house will not be reopened. The Star was recently damaged by fire, and as Mr. Bass's lease had expired, he determined to abandon the theater. The Star is one of the few uptown theaters which have not made money. It is a trifle too far out of the business district, and not near enough to the residence portion of Louisville to be a big money-maker. Mr. Bass will continue to operate the Palace Theater, at Shelby and Rupp Streets.

H. R. Harrison, until recently in charge of the Independent Film Exchange in Louisville, has resigned and returned to his home in Minneapolis, Minn. Miss B. A. Plessinger, who has been connected with the Independent, formerly the Globe, in a number of cities, has been given sole charge of the Louisville office.

Arthur V. Sheckler, representing the Gomes Theatrical Exchange, of Cincinnati, has returned from a short trip through Indiana, where he secured moving picture theaters in Seymour and other towns. He will book vaudeville for the houses. He has also arranged to give a number of theaters in Tennessee the Gomes service, splitting the bills, so that the same acts will remain but from two to four days in one place.

A new picture theater has been opened in Lafayette, Ky. The new theater occupies a building 25 x 65 feet in dimension, and will seat about 200 persons. An incline floor has been installed. Licensed pictures will be shown.

Tony Sudekin and W. H. Williams, Nashville, Tenn., showmen, have purchased the Princess Theater in Hopkinsville, Ky. George A. Bleich was the former owner. The purchase price was $12,000. Sudekin & Williams operate a string of houses in Kentucky and Tennessee and for a time contemplated the erection of a new tseater in Hopkinsville. They decided, however, to purchase the Princess. Mr. Bleich will probably enter the business at some other point. He erected the

300 THEATRE CHAIRS
For Sale
I closed my theater—Must sell at once—Make best offer.
H. SMITH, P.O. Box 75, Galesburg, Ill.

Another Hand Colored---Sunday, April 28---$20.00 Extra---915 Feet

HELIOGABALUS, TYRANT OF ROME

And the Amateur Aviator. Another Gaumont Surpriser. A Gripping Story of Rome at the time that the dissolute and bloodthirsty Heliogabalus was Emperor. See the Harem Scene—The Banquet Scene.

LAST MINUTE TO ORDER

Scene from HELIOGABLUS, TYRANT OF ROME.

Thurday, April 25

JIMMIE PULLS THE TRIGGER

and

DINANTON THE MEUSE

A riproaring comedy that hits the bullseye every time the trigger clicks.

Scene from JIMMIE PULLS THE TRIGGER.

THE FATE OF MOTHERS

2,000 Feet. THURSDAY MAY 2

This film serves best as an appetizer for the remaining two reelers that are to follow on the Gaumont program.

THE MOTION PICTURE DISTRIBUTING AND SALES CO.

Sole Distributors

The Drugged Cigarettes

957 Feet. SUNDAY, MAY 5

A detective story of sensational trend and dimension.

SHOOT YOUR

THURSDAY, APRIL 18.

A BET AND ITS RESULT

ORDER NOW FOR

SUNDAY, APRIL 21.

DRIVEN FROM THE RANCH

GAUMONT CO., Flushing, New York

COMING! TWO REELS. THURSDAY, MAY 2. COMING COMING! TWO REELS. THURSDAY, MAY 2.

A tender, touching two-reel story radiant with the delicacy of maternity, showing a sympathetic angle of the relation of daughter to mother. A tale of love that will better your box office.

THE FATE OF MOTHERS

Joy, love, sympathy, despair, surprise, anguish, terror, passion, jealousy, selfishness and thoughtlessness are permanently combined in the most striking black and white drama ever filmed. 2000 FEET THURSDAY, MAY 2 2000 FEET

LOOKOUT FOR THE LION !!!

ON THURSDAY, MAY 16, 1000 FEET OF THE GREATEST THRILLER EVER.

ATTACKED BY A LION!

Ask any of the Western exchangemen who have had the good fortune of seeing this graphic feature, what they think of it. You can't afford to miss this most remarkable film of the century. A lion attacks a horse, only to be shot by its rider in the act of springing. All we ask you to do is to treat your exhibitor with the best, most sensational and remarkable one-reel feature ever offered.

MOVING PICTURE MACHINE REPAIRS

We have the most modern shop and the best moving picture machine repair man in the country. SATISFACTION GUARANTEED. Selling agents for all makes of machines.

We carry a full line of supplies. Second hand machines bought and sold.

CHICAGO MOVING PICTURE SUPPLY CO., 107 N. Dearborn Street, Chicago

In answering advertisements kindly mention the Moving Picture World.

E·Z SLIDE

MAKE THEM YOURSELF

Clear as Glass—Will Outlast Glass

You can write or print on them as easily as on a sheet of writing paper

Ask your Film Exchange for them or write to

BATTERSHALL & OLESON 39 W. ADAMS ST. CHICAGO, ILL.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

Princess in Hopkinsville, in 1911. Ernest Guill will have the management of the house, being assisted by A. F. Lee, both of whom have been with the new owners for some time.

J. H. Berry, of Lynville, Tenn., has announced that he wil begin the operation of a moving picture theater in the near future. A building is now being remodeled, and the theater will be opened in April.

The trustees of the Realty Savings Bank of Nashville, Tenn., devised a rather unique plan of disposing of the property at auction. The sale was held at the Vendome Theater, free tickets being dispensed to the public. The Vendome uses both animated pictures and vaudeville. An unusually large attendance rewarded the efforts of the bank people and practically everything was sold.

Thomas Powers, son of Col. J. D. Powers of Louisville, has graduated from the amateur stage, having joined one of the Vitagraph companies. Mr. Powers gained quite a reputation in the vicinity of Louisville as an amateur of unusual promise. His jump to the field of moving picture players was quite a surprise, however, as it was supposed that he would enter the "legit."

S. Rothschild has opened a new theater at Owensboro, Ky. The Gem, which is the name of the new house, will use the Swanson-Crawford service, getting it through the Louisville representative of the exchange, A. F. Mayer.

The Ideal Amusement Company is rushing work on its theater at Twenty-third and Market Streets, and the place will be ready for occupancy early in the summer. It will be an airdome and will cost $50,000. It will be unique in that the roof may be added at any time in case of rain, and few shows will be lost on account of bad weather. Fred J. Doll is head of the Ideal, which is better known as the Broadway Amusement Company.

The Associated Theaters have continued to prosper despite the prophecies that it would soon fall by the wayside. Practically every grocer in Louisville now gives away coupons, which will admit the holder to any of the Associated Theaters. The list of other business houses which handles the coupons, is also growing steadily. The tickets are given away only with cash purchases and have assisted grocers and others in doing away with credit transactions. While many moving picture men feel that the attendance should not be stimulated by such schemes, it must be admitted that, to date, the plan has exercised a beneficial effect on the houses which are known as the Associated Theaters.

G. D. CRAIN, JR.

PHILADELPHIA.

A private demonstration of the parlor moving picture machine was given at the Hotel Walton on March 19 by Mr. A. G. Buck of the Thomas A. Edison Company. "The Battle of Trafalgar" was depicted upon a 4 x 4 foot screen, fifteen feet from the projector. The purpose of these machines is to put the moving picture machine in the home. It weighs only 20 pounds and the lenses are of a varied scope which enable it to perform the work of a regular sized machine. The regular electric current for lighting purposes, reduced between 3 and 3½ amperes, was used. Light may be furnished by a small acetylene generator, or by a Nernst lamp. Small reels of films are used. There are three rows of pictures upon each, so that a roll of eighty feet will contain as many thrills and laughs as a standard reel of 1,000 feet.

H. G. Knight will open a new house called the Wayne Opera House, at Wayne, Pa. He has bought a No. 6 Powers.

Ritch & Kamp's Orchestra give an orchestra contest ever Friday and Saturday night at the Twentieth Century Theater, Manyunk, which has attracted large crowds.

Miss May Boyle, a well-known singer in moving picture parlors, eloped to Wilmington, Delaware, several weeks ago and was married.

W. R. Koch will open a vaudeville and moving picture house at Thirtieth and Washington Avenue, Newport News, Va., about May 1. The house will have a seating capacity of 350.

The Calehuff Supply Company have shipped two Edison Model B's complete to the Martin Theatrical Company at Richmond, Va., where, it is understood, they will open a large theater

Nathan Friedenberg, a special officer from a moving picture parlor at Fourth and South Streets, stopped a runaway horse by making a flying leap and grabbing the bridle. He was dragged about twenty feet, but was not injured. In its dash the horse upset several fruit venders' carts. Many persons were on the street at the time.

Thomas J. Ryan has obtained a permit to build a roller coaster at the Old Point Breeze Driving Park, which, it is said, when completed, will equal Coney Island. Alterations will be made to the clubhouse on the track. The cost of the work is given as $25,200

It is expected that between 200 and 300 of the leading manufacturers and business men of Europe will visit the plant of the Lubin Manufacturing Company to see the moving picture from the inside, while attending the Fifth International Congress of the Chamber of Commerce and Commercial Associations. After holding their business sessions in Boston, the delegates will visit Philadelphia and a number of other cities for the purpose of seeing how industry is carried on in this country. The various local associations are arranging entertainments and receptions for the visiting delegates.

Articles of incorporation have been filed in the state of Pennsylvania for the Beach and Park Amusement Company of Pennsylvania. The incorporators are: Thomas Evans, Clifford I. Enochs and John T. Power.

The Fallansbee Brothers Company, Pittsburgh, Pa., have recently completed moving pictures of their Open Hearth Works, Tin Plate and Sheet Mills, showing from start to finih the manufacture of roofing tin. These pictures are shown at all conventions of hardware associations, and have attracted wide attention. Other national advertisers have under consideration plans to use the moving picture to advertise their products. This picture entertainment is in three reels, approximately 3,000 feet of films. The use of tests by the metalurgists are shown, both at the furnace and in the laboratories directly in connection with the furnaces. The furnaces are tapped and the pictures show the molten metal flowing into the ladle, after which the ingots are cast. The ingots can be seen moving from the open hearth pit, carried to the re-heating furnace, and from there taken to the hammer, under the 800-ton blows of which the ingots are reduced to billets. The sheet bars can be seen being re-heated, then rolled into sheets. The picture is closed by showing tin plate being stamped, trade-marked, boxed and loaded into the cars for shipment. By having these pictures the sheet metal workers throughout the country can be made familiar with the best practices in making tin plate as it is impossible for many of them to visit the mill. It is the intention to show these pictures throughout the country.

The Lyric Theater, No. 728 Girard Avenue, has changed hands. Mr. T. C. Tague was formerly manager of the house.

In an address at the opening of the Teachers' Institute, Pottsville, Pa., on March 25 on "Social Forces Pushing Good Boys and Girls Into Crime," J. Adams Puffer, director of the Beacon Boys' Bureau, Boston, declared that while newspapers are the best means of education and should be handled in the school room, so that pupils may know how to read and select, he deplored the awful impressions made by the reading of murders, suicides, divorce scandals and other sensational happenings.

"The moving picture business," continued Dr. Puffer, "should be connected with the schools. Good historical pictures should be encouraged, and would give the children a chance to see the actual conditions.

T. P. Bloomfield, of the Motion Picture Screen Company, manafutcurers of the Mirror Screen, was in town on March 23, and then left for the West.

While alterations and improvements were being made. The Savoy Theater, McKeesport, Pa., which was closed for some time, was reopened last week. The interior of the house has been re-decorated and the seating capacity has been increased.

The annual banquet of the Theatrical Treasurers' Association of Philadelphia was held at the Continental Hotel on March 25. Covers were laid for 300 persons. The theatrical world in all its phases was well represented. The officers of the association are: Fred Nathan, president; Leon T. Carpenter, vice-president; T. G. Sullivan, secretary, and Mark Wilson, treasurer.

Within another year J. Fred Zimmerman will build two more vaudeville and picture houses in this city. This will give him four houses devoted to this form of entertainment. He at present has the Keystone and Liberty Theaters. Mr. Zimmerman says the theaters will be built by him alone without financial or other aid from outside sources. M. W. Taylor, now managing the Liberty and Keystone theaters, will be placed in charge of the quartet of houses. The two new houses will cost in the neilghborhood of $150,000 each it is said.

Messrs. Karrer & Haines have taken over the Lyric Theater, Atlantic City, N. J. Alterations will be made and the seating capacity increased.

The Calehuff Supply Company has secured the agency for the Motiograph Machine in addition to the Powers and Edison machines, and the Mirror Screen.

Charles Campbell, the well-known operator at the Mirror Theater, was taken suddenly ill on March 25 and will be laid up for some weeks.

A new vaudeville and picture house will be erected at Broad Street and Snyder Avenue. The site for the theater, which was purchased recently, is on the West side of Broad Street, twenty feet north of Snyder Avenue, and has a frontage of 110 feet and a depth of 157 feet. The house will have a seating capacity of 3,000, and the ground will cost close to $200,000.

The unofficial announcement that Felix Isman, who handled the real estate end of all the moving picture operations of S. Lubin, George H. Earle and other important factors in the moving picture business of this city, is about to remove to New York has put a serious damper upon the comprehensive scheme for the building up of a business section at the junction of Market and Fifty-second Streets. Here it was proposed to invest upwards of $3,000,000 in the building of model stores, moving picture theaters and all sorts of structures making for commercial development, and a popular thoroughfare was to be made of Fifty second Street, after the lines of Forty-second Street, New York. Isman was the originator of the idea and he created the impression that the Real Estate Trust Company was the backer of the enterprise. Now, on the eve of the project materializing, Isman permits announcement to be made of a reorganization of all his business ventures here and his removal to New York. If this community plan should fail to pay here, similar schemes being worked out all over the country will surely go by the board as all of them are patterned after the Philadelphia plan.

Frank H. Stewart of the Calehuff Supply Company, recently went to Richmond, Virginia on a business trip.

CLEMENT H. CONGDON.

WASHINGTON, D. C.

Tom Moore, who is frequently referred to as "the Original" moving picture man in this city, has lately added the Majestic to the chain of theaters under his control, which now number nine. These are situated in various parts of the city, four of them being in the downtown district. The Majestic, which is now undergoing manv repairs and improvements, will be open by the time this is in print, combining several specialties with the pictures, and the admission will be only 10 cents. Jonny Nestor, well known at the seashore in the summer and in New York the greater part of the winter, has been engaged by Mr. Moore for illustrated songs at a very high salary. This engagement was only possible on account of the increased attendance drawn by this singer.

Mr. Moore has succeeded recently in securing several specialties for his houses that fit in exactly with a picture program. In these the stereopticon plays an important part with the artist. Mlle. Savoy was a decided novelty to picture-goers as one of such specialties.

Upon Mr. Moore's recent return from a short visit to New York, he said: "Other large theaters will be added to the Moore Amusement Company, not only here but in other cities. I will control some decidedly new reels, and may give Washington an expensive show with high prices for the elite. Arrangements have been made whereby my houses will use specialties and singers above the average material seen in the small theater. Big prices are being paid for these, but I find it worth while. Having been in this sort of business myself, I just can't tolerate trashy vaudeville, even if the public could. I saw lots of my friends in New York, but my visit was too short to accomplish all I wanted, and will probably have to go again to complete some propositions offered me."

With the introdlction of feminine ushers at the Cosmos patrons are escorted to their seats by charming young maids in uniforms of black and red.

The installation at the Plaza of a second machine makes it possible to run two and three reel subjects without any waits for change. This proved especially helpful in the recent showing of a number of "features," by increasing the number of exhibitions during a day's run as well as more completely entertaining the spectators.

Photoplayers of the various companies may be had in postal card form at local stores, thus enabling picture enthusiasts to secure their favorites. It would be difficult to state which ones are in the lead, for all have admirers.

The Empress has been drawing big crowds with the "Bison 101 Ranch" features, occasionally retaining a reel for two days. "Old Wyoming Days" was a recent feature at this house.

While some educators may still be decrying the "evils of the motion picture," I have been quizzing our local teachers and it is universally admitted that the children who attend the picture shows are the quicker, more apt, and more alert pupils. Their ideas are more original and their sight quickened. While the scenic, industrial, scientific, and weeklies are admittedly instructive in the school room, the attendance at moving picture shows even helps in mathematics, by assisting mental calculation, and makes such pupils decidedly more interesting in recitation as they have had practice in repeating the photoplays to their friends. It even assists the memory of children backward in this direction.

W. H.

MEDICINE HAT, CANADA.

The Dreamland Theater is a photoplay house, seating 300, with a daily service, three reels of licensed films and illustrated songs. A young lady from Chicago sings the songs as they should be sung. Latest music by four-piece orchestra.

The Monarch Theater was completed in December. It is owned by Messrs. Ready and Finley. The Monarch is up-to-date, with a beautiful front installed by the Decorators Supply Co. of Chicago. Seating capacity 500, with a daily change of three reels. Independent films. Music by four-piece orchestra.

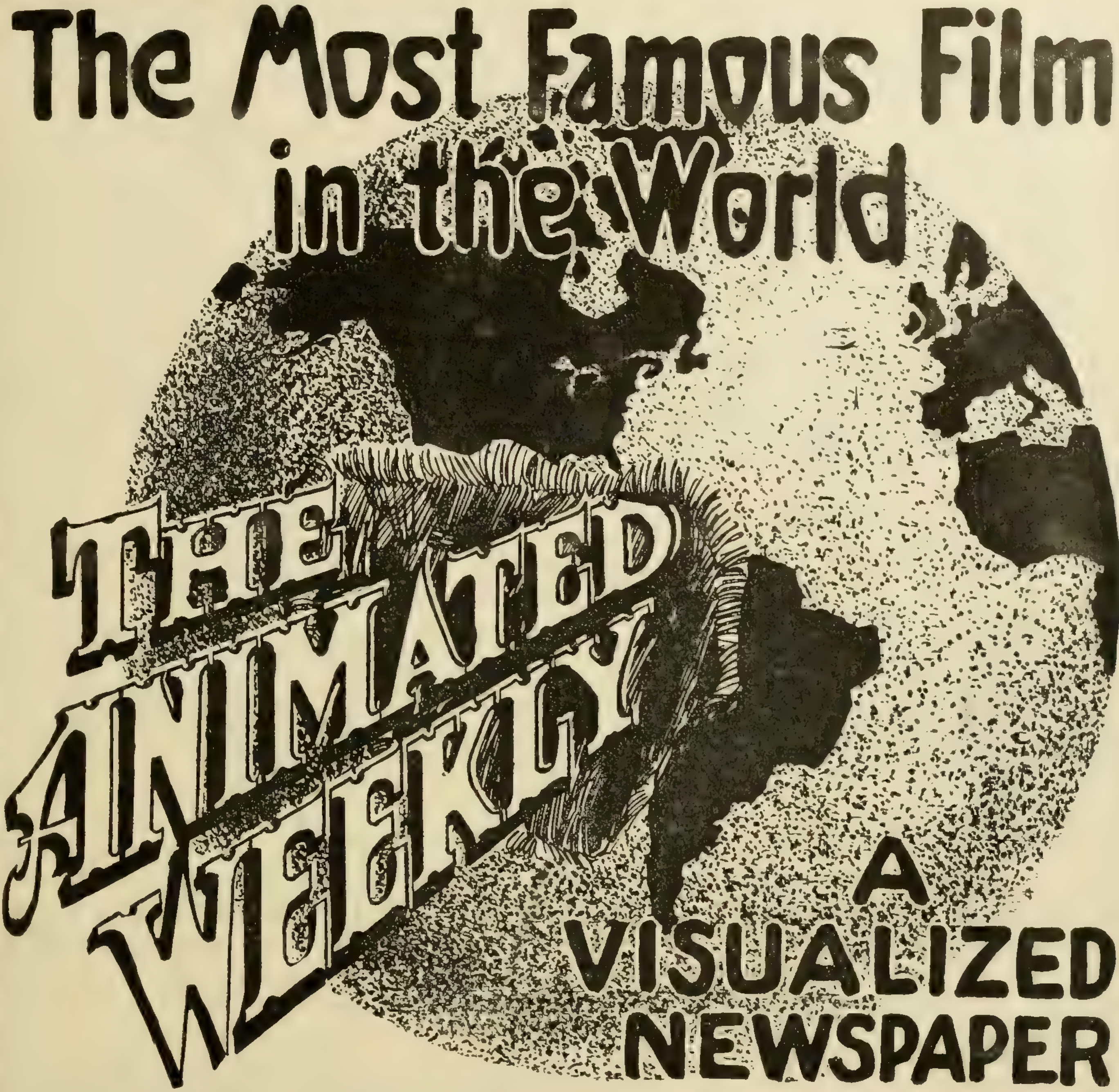
The Star Theater has been doing business for the past seven years; owned by Mr. E. D. Bentley. The admission to photoplays here: Matinee is 5 and 10 cents; evenings 10 and 15 cents. About all American films used.

CLEVE HARTZELL.

PITTSBURGH.

Mr. Max W. Herring has sold his interests in the Rex Theater of 6015 Penn Avenue, E. Liberty, to Reichbaum Bros., of this city. Although these gentlemen are inexperienced in the moving picture game they have been doing nicely and expect to make a success of this playhouse. This house has always proved a paying one, so that success should prove an easy matter to two good business men.

The Alhambra is still drawing the crowds to its comfortable seats and Professor Gerechter is still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putting on bigger and better attractions every day. The Alhambra has a seating capacity of 800 seats and is charging a nickel for quite a big show, comprising four reels of pictures and a high class act.

The Palace of 2231 Centre Avenue has been sold to Matthew Teplitz, who was formerly connected as chief never-make-a-mistake booker at the Pittsburgh Photoplay Co., of this city. Miss Zelda Teplitz, formerly postermiss at the Independent Film Exchange, has resigned her position and is now presiding over the receipts at the Palace. Mr. Teplitz is also connected with the Superior Song Service Co., of 4085 Jenkins Arcade. His position with the above concern is that of secretary and treasurer.

Mr. H. L. Shaw, chief operator at the Carson Theater, South Side, is to be commended for his steady pictures and his inventive genius. The Carson is running Lee Lash Co. advertising slides. This theater is owned by Messrs. Mahoney and Wright and is managed for them by Mr. Roy Bell.

EDDIE WHEELER.

SOUTH BETHLEHEM, PA.

The Victor Theater, under the management of Herman Burak, is running feature films in addition to the regular program and is doing a rushing business.

Lew Burak, veteran manager, is having the Breeze, an open air theater, renovated and repainted and expects to re-open about May 1st. Independent films will be run here.

Lyman H. Howe's travel pictures were presented at the Grand Opera House recently and drew a large crowd.

Arthur Blacker and Jos. Capella will build an open air theater on Third Street.

Angelo Tocce, who controls the National Theater, will erect an airdome, and will run vaudeville acts and photoplays during the summer months. The seating capacity will be 1.500.

Bison "101" films, which are run every Saturday, have broken all box office receipts at the Pastime Theater, and to-day this nicklet is known as the leading independent photoplay house. A first-run service and an illustrated song form the program.

SAMUEL CRISTOL.

ST. LOUIS.

Frank L. Talbot, manager and owner of the Hippodrome and the Gem Theaters here, was presented with a $300 set of cut glass by Lodge No. 5 of the Theatrical Mechanical Association. The presentation address was made by President John Suarez. Mr. Saurez thanked Mr. Talbot for the many little courtesies shown the T. M. A. in the past. James Downing, stage manager of the Hippodrome, was another one of the speakers. Mr. Talbot in reply stated that his relations with the T. M. A. had always been very cordial and hoped for continued success and good fellowship in the future. The cut glass consisted of 14 imported pieces, among which was a 22-inch punch bowl.

The St. Louis House of Delegates is up in arms over the contemplated showing here of pictures depicting scenes, etc., showing the surrounding of the Allen gang of moonshiners and feudists in Hillsville, Va. A resolution was offered by Delegate Andrew Scully, advising the motion picture houses to refuse to show the "depraved" and "vicious" pictures.

A. D. Fintom, manager of th eGeneral Film Co., left Saturday for a short trip to Chicago.

W. M. Sauvage of the Lyric Theater, 102 W. 2nd Street, Alton, Ill., was in St. Louis the early part of the week, making arrangements for the enlarging of his house for the coming season. He reports winter business has been "tip-top."

At the smoker of the Society of Colonial Wars, held at the Washington Hotel March 30th, an interesting moving picture exhibition was given, showing scenes during the Colonial Period, 1620 to 1755 inclusive. Wm. P. Kenneth was selected for toastmaster.

Sol. S. Renco, who controls a chain of moving picture houses in St. Louis, has rented the first floor of the building at the southwest corner of Broadway and Chestnut Streets. He will install a modern, up-to-date picture house. $10,000 will be spent in remodeling the building.

Manager Severs of the Grand Central Theater, was in Chicago the past week combining business and pleasure.

Preparations are under way for a big season here at the airdomes. Delayed spring has kept back preparations for general overhauling and getting into shape, but with the advent of better weather, the next few weeks should find the airdomes ready for business.

F. J. FEGAN.

WASHINGTON, D. C.

Persons interested in the moving picture copyright bill of Congressman E. W. Townsend, of Montclair, N. J., have reached a compromise, some of them having oposed it bitterly, while the others endorsed it, and the House Committee on Patents will probably report it favorably. Under the terms of the compromise an innocent infringement of a moving picture play may be punished by a fine of $100. Each additional infringement will call for a fine of $50, until a total of $5,000 is reached.

Maj. Richard Sylvester, superintendent of police, has issued instructions to his subordinates to the effect that moving pictures of the tragedy at Hillsville, Va., in which the judge, prosecutor, sheriff and court clerk were killed by mountain outlaws, shall not be shown in the District of Columbia. The films being prepared are understood to show exciting scenes in connection with the man hunt conducted in the mountains by detectives and sheriffs, forming a number of posses.

Maj. Sylvester's opposition to the showing of these pictures is based on his belief that they would have a tendency to encourage crime among the masses.

L. L. ROBINSON.

Among the Exhibitors

St. Paul, Minn.—The Liberty Motion Picture Mfg. Company. Capital, $100,000. Director, Warren L. Seely.

Springfield, Ill.—The Vaudette Amusement Company. Capital, $2,500. Directors, W. W. Watts, Emma W. Watts and Grace B. Cummings.

Graham, W. Va.—Graham will have a moving picture show established here, which will be located in bowling alley building, next to the drug store, which has been obtained for the enterprise, and the necessary remodeling to the room will be commenced right away.

Chicago, Ill.—A. Dink of 1210 West Randolph Street, is having plans prepared by A. L. Levy for the erection of a $5,000 one-story moving picture and vaudeville theater at 2006 Montrose Avenue.

Spirit Lake, Ia.—Leonard Wright has purchased the Palace Moving Picture Theater from Cox Brothers, at Estherville, Iowa.

Minot, N. D.—J. N. Rowan has purchased the A. A. Searl Orpheum Theater.

Neaupee, Minn.—The management of the Wonderful Theater is having plans prepared for the complete remodeling of the house.

Kansas City, Mo.—The Swofford Realty Co. will erect a new theater at 13th and McGee at a cost of $71,000.

Detroit, Mich.—The Gayety Theater Co., which owns the present Gayety Theater, has plans on foot for the erection of a new theater building at Cadillac Square and Congress Street.

Detroit, Mich.—The Boulevard Theater Co. will erect a new theater building on Gratiot Avenue, between grand Boulevard E. and Field Avenue. Will cost $15,000.

Chicago, Ill.—Geo. T. Tieman will erect a one-story theater at 6108 South Halsted Street, at a cost of $8,000.

British Film Agency

Personally acquainted and have done business with nearly every buyer of Moving Picture Films throughout the world, and connected with front rank London Film House; will undertake exclusive London Agency for British Dominions, for first-class American Films.

Practical and expert film maker, if manufacturing is required.

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WANTED—Trap Drummer to work effects for pictures and vaudeville. Sight reader capable of playing regular attractions. Union or Non-Union. Steady position for competent, sober man. Address MANAGER, Plattsburgh Theater, Plattsburgh, N. Y.

SITUATIONS WANTED.

NOT WORKING—Operator. First time in 6 years. Account fake manager. Will take management if desired. No ticket if established exhibitor. Best of reference. C. E. FRENCH, care of Gem Theater, Jacksonville, Ill.

OPERATOR—New York license. 15 years' electrical line, wishes position in open air show, New York, Brooklyn or Bronx, or will take interest. Have A-1 Powers No. 6 outfit. Address OPERATOR, care of Moving Picture World, New York City.

EXPERIENCED OPERATOR with New York City license, wishes position anywhere. SCAVULLO, 2292 Second Ave., New York City.

PIANIST—Wants position; picture playing a feature. Vaudeville. MABEL D. BRADLEY, 2215 South Webster Street, Fort Wayne, Indiana.

SITUATION WANTED—Moving Picture Operator, a graduate of F. Taylor's School, New York. References if required. Address J. GORDON TAYLOR, 32 Locust Street, Norwich, N. Y.

POSITION WANTED—By experienced operator. Will go anywhere. Chicago license. References. Address C. M. KRUPP, 5845 N. Clark St., Chicago, Ill.

TRAP DRUMMER—Full line traps, bells, etc., is open, after April 6th. Also A-1 pianist. Both experienced vaudeville and pictures. Non-Union. A. C., care of Moving Picture World, New York City.

EQUIPMENT WANTED.

SECOND-HAND picture machine in good condition. Give description and lowest price. M. H. MATTY, Lyric Theater, Clayton, N. Y.

WANTED—At once, 500 Opera Chairs, new or second-hand, for an incline floor. GOSS & WOODS, 1 Park St., Middlebury, Vt.

EQUIPMENT FOR SALE.

FOR SALE OR EXCHANGE—Wurlitzer electric harp, electric banjo, Regina Automatic Concerto and 40 opera seats. C. B. JACK, Ionia, Mich.

FOR SALE—500 Hardesty Pedestal Opera Chairs. Good as new. Cost $2.00 apiece. All or part at seventy-five cents each. Have some beautiful scenery for stage opening 14 x 20. Sell cheap. Also two Edison one-pin machines and a Powers No. 5. W. C. QUIMBY, Zanesville, Ohio.

FOR SALE—One Powers No. 5 cameragraph complete, with one extra mechanism, $110; two D. C. Excello Flaming arc lamps, $25 each; one 8 x 10 foot flashing electric sign, cost $500 new, $100; lot of oil paintings all sizes, 6 x 12 ft., cost $600 new, for $50, all in first-class condition. Address WM. ANDERSON, Grand Theater, Smith and Main Sts., Paterson, N. J.

THEATERS FOR SALE.

FOR SALE OR RENT—Fine moving picture theater in a booming town. HUBIN'S NEW THEATER, Pleasantville, N. J.

FOR SALE—Whole or prefer half interest to responsible party. Picture theater—city of 5,000—Summer 8,000 to 10,000. Good year round—seats 250— Low Rent—Best Location, only one other theater—Both doing good business. Bargain for some one. Have other interests. Investigate. Address D. H., care of Moving Picture World, New York City.

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FOR SALE—Moving picture theater doing good business. Seats 140. A bargain at $800. Address S. MANN, 1515 Lagrange St., Toledo, Ohio.

MISCELLANEOUS.

Project clear, bright pictures by keeping oil off the films. New invention. Sharpen carbons with the Utility Sharpener—fits the rewind. Patents applied for. HARRISON MFG. CO., 1037 King St., Seattle, Wash.

Advertiser wants to secure privileges in motion picture theaters, also in open air places, New York and Brooklyn, to sell candy, soda and other refreshments. Address PRIVILEGE, care of Moving Picture World, New York City.

FOR SALE—"NICK" CARTER, State Rights to Georgia and Florida. Three reels. Now being Cellukoted. Reason for wanting to sell, haven't time to go on road. Big money maker. Write or wire. GEORGE W. PRYOR, care of Majestic Theater, Jacksonville, Fla.

HELP WANTED.

WANTED—Moving picture cameraman. Do not apply unless you are positively one of the best in the business. CAMERA MAN, care of Moving Picture World, New York City.

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At Bargain Prices
A Chance of a Lifetime
DON'T MISS IT ! !

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It will be the same for us, if you buy during this limited time, as taking gold dollars from one pocket and putting them in the other.

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Write us to-day and get first money.

A CURTAIN CONTEST

At the meeting of Exhibitors at Dayton, Ohio, two weeks ago, **every curtain manufacturer in the world** was invited to a contest. They were to use **the same light and equipment,** the object being to prove **for all time** which screen was really the most perfect screen for moving pictures **by a direct comparison.**

We went to a great deal of trouble and expense to bring large samples to Dayton while all that other curtain manufacturers would have to do would be to ***bring their samples in their pockets.***

When they found that the "Mirror Screen" was ready to enter into the comparative test, no one showed up. As the song says, we were **"All Alone, All Alone."**

There is absolutely no comparison between the "Mirror Screen" and any other manner of projection and we are willing to forfeit anything and everything that on a comparative test, **with the same light and equipment,** that we have the world beat with our glass curtains. In other words, we are really **"All Alone, All Alone,"** in a class by ourselves.

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was made over three years ago. It's as good to-day as the day it left the factory, and there isn't a curtain in the world that can compare with it. Since then we have improved our Screens every year and it is to-day 100 per cent better than the first ones. It will now cost you less because we make them in bigger quantities and are better.

Everything else in your theatre will wear out.

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Be the first and get the Cream.
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(City)
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We want your proposition.
Send us catalogue quick.
Send us prices for
April, May
and
June.

LICENSED Film Stories

KALEM.

A MARDI GRAS MIX-UP (April 22).—Paul and his friend, the doctor, are anxious to attend the Mardi Gras, but their wives do not favor the expedition. Not to be discouraged, the men hit upon a subterfuge and reach New Orleans, where they fall into the holiday spirit and don masqueraders' costumes. Unfortunately they adopt the same wardrobe worn by two escaped lunatics who imagine themselves to be Julius Caesar and Macbeth and are garbed accordingly.

The wives, having suspected their husbands, come to New Orleans and discover the disguise of the two excursionists. They are not aware, however, that the lunatics in the same attire are at large. The wives masquerading, meet the lunatics and thinking them to be the husbands, decide to humor them. Then the two men appear and find their wives in company with two strangers The many laughable situations which arise and the novel scenes of the Mardi Gras make this original comedy highly entertaining.

THE MEXICAN REVOLUTIONIST (April 24).—Juan, a Mexican revolutionist, encamped with his compatriots outside of Guadalayara, volunteers to enter the Federal camp and learn the enemy's numbers. While on hostile ground Juan protects Marcella, a pretty Mexican girl from the attack of an intoxicated Federal soldier. The latter is not so far deprived of his senses, however, but that he recognizes the revolutionist and gives the alarm. Juan fleeing from the Federals, seeks shelter in the home of Marcella's father, Felipe, but he is apprehended and his two friends are taken with him, charged with being sympathizers.

During the night Juan escapes from prison and joins his party, who proceed in force to Guadalayara, capture the city and liberate Marcella and Felipe. Juan's life is now beset with many dangers but he does not forget the charming girl who has shared his trials and two months later he is rewarded with her hand.

THE PASADENA PEACH (April 26).—Mary, known as "The Pasadena Peach," has many suitors but the favored one is Jack Howard. Jack visits his sweetheart and while they are enjoying a pleasant chat Mary's mother announces the arrival of Algy, a second suitor. The "Peach" tells Algy that she is obliged to do the laundry work and he gallantly volunteers to relieve her of that irksome duty. She leaves him at work and goes to join Jack, only to be met by Ned. Having disposed of Algy in a satisfactory manner, she pursues the same tactics with Ned and has him commence digging a well. Bill, Henry and Bud arrive in turn and are set to work beating the carpets stringing beads and sprinkling the lawn. Mary then joins Jack.

Soon the different laborers tire and discover the plot against them. They proceed to the hammock, where Mary is resting and discover that Jack is asleep in his chair. While they plan to cut down the hammock, Mary overhears them. She awakens Jack and they make a "dummy" of pillows, which they place in the hammock. They then hide and have the laugh on the conspirators

It is an exceedingly hot day and the several suitors who have labored so vigorously are nearly exhausted. How the resourceful "Peach" finally disposes of them makes a comical finale to an amusing story.

CINES.

THE TREASURE CAVE (April 23).—Eunice, a beautiful slave girl, falls into the hands of a band of outlaws, and is taken to their cave, in which they store the jewels and precious wares, the result of their plundering. In the meantime, an aged woman happens to catch sight of Eunice and the outlaws on their way, and recognizing the girl, rushes to inform Ben Ali, the master, of his slave's predicament.

Ben Ali hurries to the entrance of the cave, and secretly overhears the password, by means of which he soon rescues Eunice.

Later he informs the chief magistrate, who summons his soldiers, and, taking the outlaws by surprise, inflicts a terrible punishment upon them. He then publicly thanks Ben Ali and Eunice, and generously rewards them with a large quantity of the treasure.

LEAH, THE SUFFRAGETTE (April 27).—Leah becomes interested in "Woman's Rights," and, after successfully training her husband to perform the household duties, takes up the cause in earnest.

She proves so enthusiastic that she soon becomes a leader of her sex. After a vehement demonstration at their club, the ladies call upon the mayor to demand their rights. Leah carries the argument too far, however, and is promptly put in jail There she has plenty of opportunity to carefully consider the subject, and when her lord and master appears, she seems quite willing to abandon her political career and return home.

CONFUSION (April 27).—A comedy of errors caused by two young men advertising in a newspaper under the same name. One wishes a job, the other a wife.

As fate would have it, the answering letters are delivered to the wrong persons, and both young gentlemen manage to get "in wrong." Serious results are fortunately prevented just in time, by the amiable newspaper manager.

ECLIPSE.

JOHN MILTON (April 24).—On account of religious differences, Milton, the great poet, is decreed an outlaw, and ordered to leave England. Deborah, his favorite daughter, agrees to accompany her father, who is helpless on account of his blindness, and with the aid of a letter of introduction from Lord Devanant, a man of influence, and an admirer of the poet, they set out.

They have not gone far when they are suspected and arrested by a party of soldiers. Milton is carried to London and thrown into prison. Later, King Charles II pays a visit to Milton, now in a London prison. He tries to comfort the great poet in his distress by reading from the famous epic poem, "Paradise Lost."

EXHIBITION DRILL OF H.M.S "EXCELLENT" (April 24).—An extremely interesting topical subject, showing what results can be accomplished by constant practice under excellent drill masters.

ESSANAY.

"ALKALI" IKE'S BOARDING HOUSE (April 23).—Bridget, the cook on the Hard-Up Ranch, is some eat specialist on everything but soup. This, the boys declare, is bad, and select "Alkali" as the martyr to so inform her. "Alkali" does the best he can, but is bombarded out of the kitchen by the irate Bridget, who proceeds to drive the boys to the shelter of the hay loft for protection. They watch her leave with weary faces, then draw straws to see who does the cooking. "Alkali" wins the high honor and takes possession of the kitchen. But the annoying boys cause him to empty all the dinner over their heads in chasing them out, and consequently all they have is dry bread and not much of that. Next morning "Alkali" has the time of his life trying to rout the sleepy boys from bed. Not until he has emptied the contents of a bucket of water over them do they condescend to get up, and, after breakfast, "Alkali" suddenly determines he has been the goat long enough. He relieves the boys of their weapons, then forces them to wash dishes and clothes, scrub the floor and dining-room table, while he exhilarates their actions with occasional shots from his gun and gloats over their new-found misery.

THE DOCTOR (April 25).—When Dr. May Killham, a fascinating lady physician, takes rooms at the Empire Hotel, all the boys, including Howard Missimer, a gay bachelor, and his three pals, fall desperately in love with her. Missimer, at the first opportunity, shams sickness and makes the acquaintance of May, while she feeds him sugar-coated pills and charges him exorbitant fees. Missimer calls on May at her new office in the Long Acre Building, settles his bill and receives one of her new cards. This the boys see and each in turn plays sick and visits May for sympathy and pills. They pay dearly for the consultations, and are greatly relieved—in pocketbook. May now invites them all to the office on her birthday. The morning of the set day each admirer sends her a gift. That afternoon they all call at once and are having a gay time with May over a bottle of wine when a messenger boy delivers a telegram to May she reads it and instantly declares she is called away and will leave the office in charge of the boys. After she has gone Missimer discovers the telegram on the floor, reads it aloud to the boys and they are horrified at hearing May has a husband and four children who are all ill of the small-pox. Consequently the boys pack up the things they sent her as gifts and, feeling badly stung, wend their weary way homeward.

OUR NEIGHBOR'S WIFE (April 26).—David, Timothy and Jonathan are dear friends and neighbors. So are their wives. Timothy and Jonathan have a secret affection for Mrs. David. This their wives do not know. The three men meet one morning and agree to go to a political gathering at the Coliseum that night. But the moment they part, Jonathan forms another plan and Timothy has a secret scheme. An hour later Mrs. David receives notes from Timothy and Jonathan saying they will call that evening to pay their respects as long as hubby will not be at home. Mrs. David is shocked and takes David into a scheme to fool the foolish swains. That evening Timothy and Jonathan see David depart, supposedly for the meeting, and then call on Mrs. David. Naturally each is vexed to find the other has called, but make it up and prepare to spend a hilarious time over a dainty meal and bottle of wine. Suddenly the bell rings. Horrors! David has returned! Hastily Jonathan and Timothy hide in a closet, then are horrified to hear David raving angrily just outside at his wife's supposed deception and firing off an enormous revolver. Then Mrs. Timothy and Mrs. Jonathan arrive, and Timothy and Jonathan sweat blood in the closet when they are forced to listen to David making alternate love to their spouse. However, Mrs. David manages to get them out of the closet cleverly without their wives suspecting. David lets them into the scheme that has been played upon them by Mrs. David, they swear "Never again" and a toast is drunk to "our neighbor's wife."

THE INDIAN AND THE CHILD (April 27).—Jake Willis, a timber-cutter, is felling trees with a gang of men one morning when an Indian applies for work and food. Willis hires him and tells him to do a day's work first, then eat. Stolidly the Indian agrees and leaves with an axe for the forest. Now, little Flo Willis, Jake's little girl, pities the poor redskin and, when her father leaves, butters a piece of bread, spreads it with jelly and takes it out to the Indian, who, although surprised, thanks her as best he can and sits down to eat. Flo returns to the cabin and finds Spot, her dog, missing. She starts out to look for him, loses her way and is soon at the edge of the great desert. Jake now discovers the Indian eating the bread, and when he refuses to tell where he got it, discharges and drives him away. Bitterly resenting this treatment, the Indian wanders on and suddenly discovers little Flo lying in the sage-brush exhausted and consumed with thirst. With the one thought of taking the lost child back to her parents, because of the little one's kindness to him, the Indian picks her up and starts back. Meanwhile Flo has been found missing. Jake instantly suspects the Indian has stolen her for revenge at his discharge, forms a posse and starts out on the search. They come upon the Indian with Flo in his arms and feel sure of his guilt. Flo is carried to the cabin and the Indian is convicted and sentenced to be shot by Jake. Meanwhile, Flo has recovered and tells her mother the truth and that she was looking for Spot. Mrs. Willis instantly sends her running to stop the execution. Flo arrives just as Jake is about to fire, the Indian is released and Willis warmly wrings his brown hand while he hugs little Flo to his heart.

EDISON.

THE LITTLE WOOLEN SHOE (April 23).—The first scene shows us a little family brought to the verge of despair by the drunkenness of the father. When he has gone the wife resolves that their child shall not suffer from his habit, and wrapping the baby up, takes it out. One of its little worsted socks drops unnoticed to the floor. Passing along a street she picks out a house that looks attractive and lays the baby upon the steps. An automobile turns the corner and she runs away. The youth in the automobile sees her, picks up the baby and takes it to his home, where it is received by his mother as a new member of their little family.

Years pass and the child's father has become a prosperous business man. One day his automobile breaks down near a pretty suburban residence and the young man of the previous scene, passing in his pony cart, invites the man and his wife to drive up to the house while the automobile is being repaired. A children's party is in progress

Essanay
THE FILM WITH THE INDIAN HEAD
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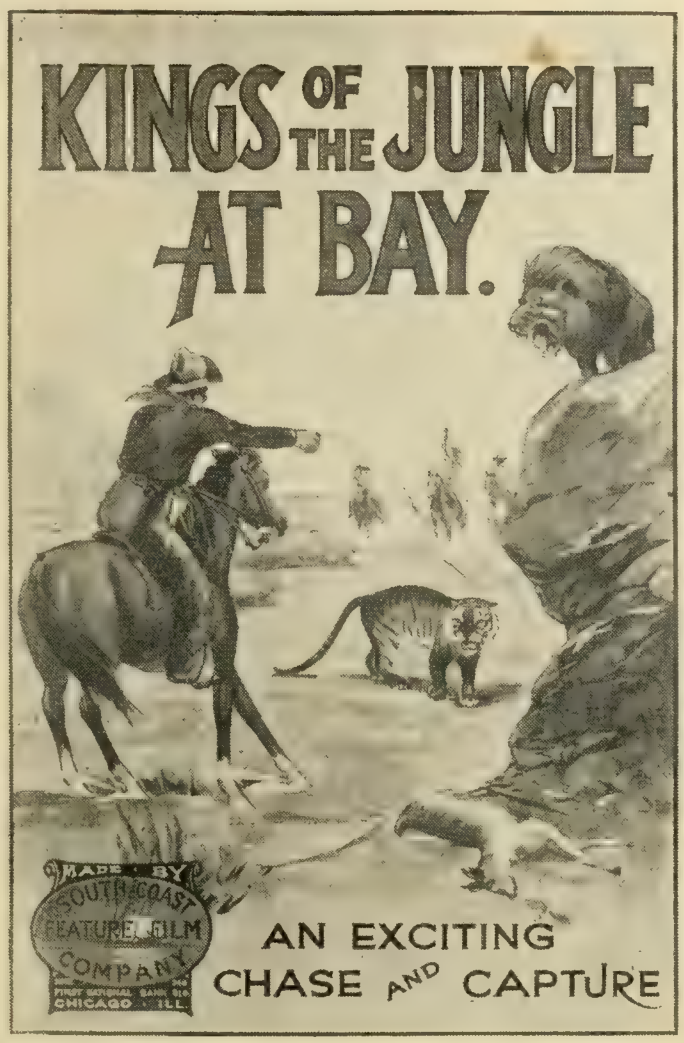
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and "Hunt the Slipper" is the game. And the baby, now grown, brings her own little worsted sock for use in the game. At this instant the parents enter. They do not know the child, but the little worsted sock is unmistakable. Explanations follow and the reunited family closes the little drama.

A TENACIOUS SOLICITOR (April 24).—"A good position to the man who can make good" was the luring want ad that prompted Michael Flannigan, a needy individual, to make an application. He is informed by the President of the Royal Insurance Company that the job is his provided he can land Weiser Bud, the Pink Ribbon brewer, for a ten thousand dollar policy.

With the utmost confidence he presents himself at the brewer's private office and is promptly kicked out for intruding. This, however, does not discourage Michael, for he waits outside until the brewer appears and follows him about like a faithful dog, imploring him to sign the policy. While Mr. Weiser Bud is crossing the street a passing automobile almost runs him down, and, quick as a flash, Michael is at his side with an earnest solicitation to sign the policy now. Weiser Bud scorns his offer and hurries away with Michael hot on his trail. Passing a building in the course of erection, the brewer walks under a ladder and is greeted by a shower of falling mortar and bricks. Again Michael is on the spot with the accident policy. The brewer in his anxiety to evade the pursuing Michael, carelessly steps into an open cellar door. "Good-bye" for a moment. Passersby have him taken home in a cab, whence the tenacious Michael follows him and with the patience of Job sits on the brewer's front stoop awaiting his reappearance. A few hours later the brewer takes a drive in his automobile with the persistent Michael clinging to the rear of the machine. On the road the auto becomes unmanageable and the clinging Michael is precipitated to the ground. Then the car tries to climb a tree but fails and poor Weiser Bud takes an aerial flight and lands in a heap in a mud puddle. The ambulance soon arrives to remove him, but the undaunted Michael is soon on his track. At the hospital Michael again presents the policy and finally gets the signature of a sadder "Bud Weiser" man and thus covers himself with the glory necessary to become a full-fledged solicitor.

AN UNUSUAL SACRIFICE (April 26).—Two young composers love the same girl, one of them is injured in a football game and so considers himself out of the race. Between the boys there is a sympathetic feeling which amounts to a mental telegraph system—what one thinks the other knows; when an accident happens to one the other is conscious of it. After the wedding the crippled youth tries to forget his love in his work. He achieves success. His one time pal and the girl they both love find times very hard; things go from bad to worse with them until the girl is ill and the young husband, away from his partner's influence, seems utterly unable to write any more successful songs. Meanwhile the cripple has composed a song which means fame and fortune and greater influence than he has ever had. Just as he is about to have it published he learns definitely that his telepathic impression is correct; that his partner and the girl are at the verge of starvation. Going to his room he fights the battle with himself and decides to make the telepathic sacrifice of his great song. By means of their mental bond he transmits the idea and rhythm of the great song to his pal in Chicago and the latter believing it is an inspiration straight from Heaven writes down the song and puts it out as his own. Its success is instantaneous; his fortune is made. The story closes with the cripple's receipt of this news.

THE BUTLER AND THE MAID (April 27).—Jennie, a coquettish housemaid, flirts with the grocer's delivery boy and thereby incites the jealousy of her sweetheart, Frank, the butler. Frank goes to his station in the hall and, in his anger, tells the marble statue that is a part of the furnishings of the handsome home, that his sweetheart is as cold as the stone of which it is made. He quiets down, and as he is not very busy, soon becomes drowsy, and dreams that the statue comes to life and goes with him to a ball.

While they are walking along the street, a policeman meets them and questions Frank. He gets frightened, they run and as they rush back into the hall, the statue falls and breaks into a thousand pieces. His sweetheart comes down the steps and wakes him up and tells him to answer the bell.

Frank's surprise at seeing the statue whole is plainly shown and his delight that is has all been a dream causes him to make up with his sweetheart.

A WINTER VISIT TO CENTRAL PARK, N. Y. CITY (April 27).—Central Park is considered by travelers that have been the world over to be one of the most beautiful city parks in all the world, only one or two being larger. A rural gentleman and his pretty nieces add a human interest to its scenic attractiveness as we follow them through this beautiful park.

At the Fifth Avenue entrance, the first thing they see is the magnificent statue of General Sherman by the great sculptor Augustus Saint-Gaudens. Then they stroll up the East Drive to the menagerie. We follow them to the different paddocks where we find hoofed animals from all over the world. A star among them is "Toby," the largest buffalo in captivity. Next come the Metropolitan Museum of Art, the Museum of Natural History and the great obelisk popularly known as "Cleopatra's Needle," erected by order of Thotmes III, 1585 B. C., at Heliopolis, and brought to this country in 1879 from Alexandria, Egypt. The panorama of the frozen reservoir and boys playing hockey on the Mall prove attractive sights. Block House Number One is of especial historic interest, as it was erected in 1812 for the defense of the city and is one of a number that were built by its citizens. The picture closes with two really remarkable scenes of the frozen lake and the merry skaters.

LUBIN.

IN AFTER YEARS (April 15).—John Wilson is made unhappy by the whims of his wife. Their little girl, Marion, is John's consolation. Mrs. Wilson decides to leave John, and forthwith packs her trunk and departs. While Mrs. Wilson was preparing to leave, Marion sees an auto stop at the curb a few doors away. She decides to play a joke "on mamma," and crawls into the tonneau of the machine and falls asleep. The owner of the car enters and drives away, unconscious of the child in the back.

John reaches home for dinner and discovers his wife and child gone. In the meantime the auto with the child has reached another town. The owner stops at a house and enters. Marion, awakened, creeps out of auto, looks around at the unfamiliar surroundings. Frightened, she wanders away crying. Jim Connors, a newsboy, returning home finds the little tot asleep and carries her into the house to his mother. Jim and his good mother do all in their power to make Marion contented and as years pass she grows into a beautiful girl. Jim, an industrious fellow, works hard and finally succeeds in saving sufficient money to open a news stand. In the evening he attends school. Eventually he graduates as a pharmacist. Jim decides to start a drug store in a more thriving town than that in which they live and moves his mother and Marion to the same town where Wilson still conducts his drug store. Jim locates himself just across the street from Wilson's store. Wilson has allowed his store to run down. Naturally the opening of Jim's establishment puts Wilson's completely out of business. Marion, who acts as cashier in Jim's store, is devoted to Jim and their wedding day draws nearer. Old Wilson, sitting in his deserted store, looks at Connors' establishment. He decides to go to the store and upbraid Jim. As Wilson stands shaking his fist at Jim he notices Marion. He stares at her, then falls unconscious. He is carried into the house. Mrs. Connors and Marion finding that Wilson is alone, decide to nurse him back to health. Upon his recovery Wilson tells them the story of his misfortune. Mrs. Connors tells how Marion came to them and shows the garments worn by her. Wilson in the unexpected happiness of having Marion restored, regains his health, and after Jim and Marion are married, Jim generously makes Wilson a partner in the business.

THE LOVERS' SIGNAL (April 17).—Raymond Dawson and Frances Livingston are sweethearts. Old man Livingston hoes not approve of Frances having a sweetheart, because she is too young. But Raymond is persistent and will not give up the hope that love will find a way. He has been ordered away from the house several times, and the lovers found it necessary to arrange a signal, in the form of a whistle. Two girl chums of Frances, in order to have a joke, send an anonymous communication in the form of a letter, in which they state that her sweetheart is a married man. The joke results in Frances having a fainting spell, during which she loses her memory. The doctor advises, after he has tried all other remedies, that the father send for her sweetheart in the hope that he will be able to bring her memory back. This is done but the young man's presence does not have the desired effect. The young man hits upon an idea of trying the signal. He steals out to their meeting place and whistles the signal. The signal, falling upon the ears of Frances, she rushes out of the room to the trysting place and the worried father and his willing neighbors upon following, find Frances in the arms eof her sweetheart.

A GAY TIME IN JACKSONVILLE, FLA. (April 18).—Fritz and Hans decide that they will take a trip to Jacksonville, Fla. They arrive in the city and board a car, and after riding through many of the principal streets, reach the ostrich farm. They see the ostriches driven hooked up to a buggy and also ridden bareback. They then go to the alligator farm and are shown the alligators in all the various stages from their infancy to old age. They see the alligators hooked up to a wagon and driven; also see the alligators shoot the chutes. Then after taking a few rides on the roller-coaster, they make up their minds to again tour the city proper. They hire an automobile and ride through the beautiful residential section of the city. On their way they pass a couple of pretty girls, and now the auto has no attraction for them. They hop out and try to scrape up an acquaintance with the girls, but receive a severe beating at the hands of two of the young ladies' gentlemen friends. They cannot resist the temptation of picking a few oranges from an orange tree and for this receive another beating.

While passing the Morocco Temple, where the Shriners hold forth, they hear voices inside and decide to go in and see what is going on. Their presence not being desirable, and not being able to give the proper signs, Fritz and Hans are roughly thrown out. Poor Fritz and Hans meet their Waterloo while standing beside a fire alarm box. They do not know what it is and start an inspection. Upon opening the door they see a little handle and while one is lighting his pipe the other pulls the little handle down. They have unconsciously sent in a general fire alarm. We now see the doors of all the fire houses in the city thrown open and the engine and apparatus depart for the fire. The chief speeds out in his auto. The fire department arriving at the scene from where the alarm was turned in are unable to locate the fire. The chief seeing the two Germans standing by the open alarm box, asks them, "Where the fire is?" They, always ready for a joke, tell the chief that the fire is in Fritz's pipe. The chief fails to see the humor of it and orders the firemen to put the fire out. Fritz and Hans receive a good wetting after they are taken in hand by the police and placed in a patrol wagon. The next morning Fritz and Hans wishing to return home and in order they get in no more trouble, a squad of police escort them to the station and see them safely aboard the train.

CAPT. KING'S RESCUE (April 20).—In anticipation of probable trouble along the border, two troops of cavalry, in command of Captain King, are ordered to Douglas, Arizona, a little town along the Mexican border and a port of entry into Mexico. As they approach the town, the captain halts his column and goes to a near-by ranch house seeking directions as to his course. He finds standing at the gate watching his troop, the owner of the ranch, his wife and daughter, a girl of about eighteen, and a suave young Mexican, evidently in love with the ranchman's daughter. The captain gets the information he seeks and invites the family to visit the camp which the soldiers will make at Douglas. They accept the invitation. The officer quickly succumbs to the charms of the ranchman's daughter, Pearl, much to the distaste of the Mexican, Pedro. Later captain King rescues a poor Indian who is being ill-treated by Pedro. Pearl's father, who is a witness to the Mexican's cruelty, forbids him to again come to his house. The Mexican plots to get the captain out of his way and thus secure revenge. With some of his gang he waylays the soldier, knocks him senseless and throws him down a deserted well. He had previously witnessed the departure of the ranchman and his wife from their home and knew that Pearl was alone at her home. The Indian who had been befriended by Captain King witnessed the action of the Mexican, and mounting his pony, rushes to the camp for aid. He reports what he has seen to the commanding officer and a detail of troopers go back with him to the abandoned well. They rescue the captain and, with him at their head, the party proceeds to the ranch in time to rescue the girl from the clutches of the Mexican.

A NEW BEGINNING (April 22).—Calvert and Mildred Cole love each other, but have lived five years the wrong way. He leaves for his office with no word of good-by, leaving his wife ill and blue. The bookkeeper comes in late and seems much

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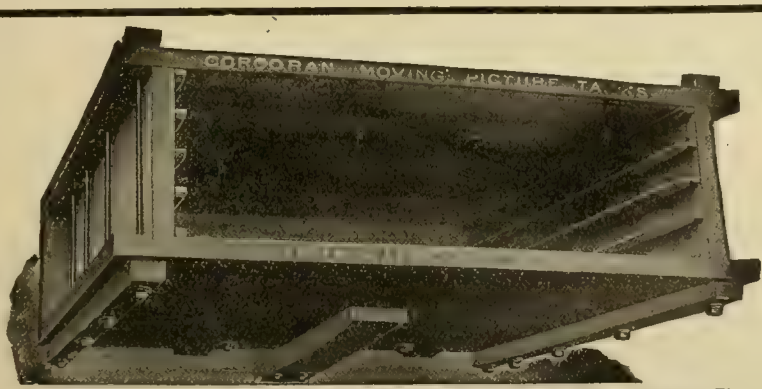

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worried. Mr. Cole tells him to take the books home in the evening and balance them. Mr. Cole goes home for dinner and dines alone, his wife being out. Just as he leaves she returns. A messenger brings her a note, which reads, "My dear Mrs. Cole: Will you go to No. —— Sth St. and take some fruit, etc., for a charity patient of mine. I am really too ill to go. Would thank you so much. Yours, etc." She goes, and finds a young couple, the husband sick and the wife out at work. The wife returns and is very tender to her husband. She shows Mrs. Cole some very tiny garments and it seems to awaken something long dead in her. She goes home and dresses for a ball and leaves. The bookkeeper goes home without the books, and Mr. Cole decides to take them to him. He finds the bookkeeper's little girl very sick, and he also finds patience, love and tenderness there. He leaves the books and goes home. His wife is out and he goes to the club. He becomes restless there, and returns home, and sits before the open fireplace and goes to sleep. Mrs. Cole does not enjoy herself as much as in the past. She also returns home, and finding him asleep, leans over, after much hesitation, and kisses him. In doing so, she drops her bouquet, and he waking later, finds it. She coming back into the room, sees him press it to his lips. She kneels by his side and he hugs her.

A COMPLICATED CAMPAIGN (April 24).—Bell City, Colorado, in the midst of a mayoralty campaign. Things look bad for the "Old Party," owing to the fact the women, who outnumber the men voters 2 to 1, are united in their choice of a candidate, Miss Pinker, an old maid. The leader of the Feminist Party is Mrs. Bright, a widow of about fifty. The "Old Party," composed of the men folks, realize their impending defeat and hold a council of war. They agree that something must be done to cause discussion in the ranks of the Feminists. The "Old Party's" candidate for mayor is Colonel Pease. A committee of the "Old Party" calls at his home and tells him that they have decided to adopt desperate measures in order to bring about his election. Their plan is to have Colonel Pease visit Miss Pinker (the lady candidate), and induce her to decline the office of mayor. After much persuasion the colonel calls on Miss Pinker. He at first tries to argue the question with her, but, this being impossible, he finally proposes marriage. At this offer Miss Pinker jumps, but makes the colonel put his offer in writing. Miss Pinker startles the Feministers by announcing her withdrawal from the fight and making a speech in favor of Colonel Pease. But it happens that Miss Pinker is not the key to the situation. Mrs. Bright is the real backbone of the Feminists' Party. She makes a speech denouncing Miss Pinker as a traitor and promptly nominates another candidate, a Mrs. Ent, and the party still stands united. When the "Old Party" members read of these developments, there is much consternation. The colonel is again called upon to break into the enemy's camp. He calls on Mrs. Bright and before he gets away he has also promised to marry her. The colonel is elected, through the efforts of Mrs. Bright. Complications then develop. Miss Pinker comes with the colonel's agreement. Mrs. Bright also claims him. The colonel sidesteps both of them. Two breach of promise suits are started. The colonel absconds. Another meeting at the "Old Party" headquarters, it is decided the mayor must be brought back. Peter Lang, district attorney, is called upon to sacrifice himself for the good of the party and marry Miss Pinker. They telegraph the colonel. He returns, marries Mrs. Bright and the "Old Party" is good for another administration.

VITAGRAPH.

HOW HE PAPERED THE ROOM (April 22).—The dining-room needs papering. Jolliwell says he will do it himself. He "gets on the job," scraping the walls, covering himself with plaster from head to foot. His efforts to do the papering are worse. He upsets the paste, ruins the carpet and gets all mixed up in the paper, much to the disgust of his wife, who gives him a piece of her mind and tells him a few things we won't print. Finally, after calling in a paper hanger, Jolliwell gives it up as a bad job, seeking a little Scotch consolation with soda on the side.

MARSHALL P. WILDER (April 22).—Marshall P. Wilder has a way of entertaining an audience all his own. He has appeared on the two continents and won fame and success both at home and abroad. This picture shows us just how he has done it and continues to do it. At the same time it shows how an audience receives him in his inimitable impersonations and laughable stories that have convulsed his admirers the world over.

COUNSEL FOR THE DEFENSE (April 23).—Lynn Charter and Laura Bray are very much in love with each other. Lynn goes to New York City to engage in business. During his absence Laura meets Hammond Gowan, a wealthy man, and marries him for his money. They move to New York. Not long after their marriage, Gowan becomes very cold and abusive. Hammond Gowan has discharged one of his workmen. The poor fellow appeals to Mrs. Gowan and she promises to intercede for his reinstatement. Her intercession leads to the usual quarrel and she unconsciously and nervously handles a paper cutter, laying on the table, which she raises as if to defend herself when he attempts to strike her. The maid enters the room and sees the paper cutter in her hand.

The workman returns to his home, encouraged by Mrs. Gowan's promise, only to be driven to desperation by the death of his wife from starvation, and his children crying for food. Rushing from the room in madness, he makes his way to Gowan's home and enters. Reaching the library, he discovers the paper cutter, goes to Gowan's bedroom and kills him. Laura is arrested on the testimony of the maid who saw her with the paper cutter. Laura is placed in jail, held for the murder of her husband.

Lynn Charter comes to her assistance and offers his legal services. He subpoenas the workman and at the psychological moment in his cross examination, Lynn leads him to confess his crime. Laura is acquitted. She and Lynn acknowledge their love, undimmed by separation, time and circumstances.

THE WOMAN HATERS (April 24).—Married, but not mated are Mr. and Mrs. Henson. She soon tires of him and leaves him unceremoniously. He becomes a confirmed woman hater and confines his asociations to men of like sentiments. They form a misogynist's club, with a combined membership of three. These three old fellows take a liking to a young fellow named Dick Morley and adopt him as their son. They send him to college with the strict injunction and advice, borne of their experiences, to beware of women.

The young fellow returns from college at the end of the term. He is supplied with plenty of money by his foster-fathers and starts in to see the town. He falls in love with a very attractive woman and boasts of it to his benefactors, very much to their surprise and displeasure. He becomes engaged to the woman, brings her to the Woman Haters' apartments, and introduces her to the three old gentlemen as his intended. When he introduces her to Mr. Henson, he and she simultaneously recognize each other as former husband and wife. He tells Dick who she is. She is loath to give Dick up, but he will not listen to her overtures and she sneeringly and haughtily leaves, throwing back her defi. Harry enrolls as a lifelong member of the club.

THE PINK PAJAMA GIRL (April 26).—Mrs. Wentworth and her daughter Cecile are living at one of the fashionable hotels in the city. James Davidson, who is engaged to Cecile, has agreed to join a theater party with them. At the last minute he sends word that business will detain him and he will be unable to go. Cecile is inconsolable and refuses to go to the theater with the rest of the party. She is so upset over the disappointment she gets a severe headache and decides to retire. In her pink pajamas she is about to go to bed when she decides to write "Jamsie," giving him to understand she is not at all pleased with his conduct. She sneaks out into the hall, puts her letter in the drop and hastens back to her rooms, to find the door has sprung locked. She doesn't know what to do. Rushing into another room she seizes a man's dress coat from the bed, puts it on and is proceeding down the hall when the man follows her. She makes her way through the halls and down to the hotel clerk's desk, where she is met by a party of guests and confronts "Jamsie," who has just called to deliver a box of roses to her.

Explanations follow. She gives the coat to the man from whose room she took it and "Jamsie" throws his overcoat over her shoulders. She lovingly throws herself into his arms. At this moment Mrs. Wentworth returns. Cecile tells her what has happened and all the guests join in a good, hearty laugh at the funny circumstances which brought Cecile to such an embarrassing position.

THE VICTORIA CROSS (April 27).—Just previous to the Charge of the Light Brigade, made famous by Tennyson, in the fall of 1854, young Lieutenant Cholmondeley, of the English Army, asks Colonel Carson for the hand of his daughter Ellen. The Colonel replies: "When you have won your spurs, I will give my consent." Russia declares war against England and France and the Light Brigade is ordered to the front.

After the departure of the Lieutenant and her father, Ellen decides to become a nurse under Florence Nightingale. She offers her services and though somewhat young, is accepted by Miss Nightingale. At her father's encampment he recognizes Ellen as the nurses pass before him in review. At first he is displeased, but upon second thought is justly proud of her. She is first upon the battlefield to aid and comfort the wounded and it is there that her sweetheart, the Lieutenant, learns of her presence at the seat of action.

During the charge of the Six Hundred, Lieutenant Cholmondeley saves the life of his Colonel, defending him against the combined attacks of three cossacks, lifting one bodily above his head and casting him maimed and helpless to the ground. Ellen watches through her father's field-glasses with palpitating heart the deeds of her sweetheart and the progress of the battle.

After the war what is left of the few survivors of the Light Brigade are mustered before Queen Victoria and the young Lieutenant receives the Victoria Cross as a special mark of distinction for services rendered. The Colonel gives him his daughter Ellen, saying, "He has fairly won her and his spurs."

SELIG.

THE HAND OF FATE (April 22).—Emil Kiznoff, of the German nobility, marries Stella, the pretty gypsy barmaid. On account of his social standing, Emil swears Stella to secrecy. He presents her with jewels and money and she, in a playful mood, reads his palm. She warns him of a mysterious blonde. He laughs at her superstitions, but that night he meets the blonde. She is a high society gambler, and in his new infatuation he neglects Stella. Gradually he becomes the tool of Madame Z, the mysterious blonde, and after losing all of his money to her, he pawns his wife's jewels. This money he also loses and is now fully in the power of the adventurous blonde. She forces him to steal a valuable diamond necklace and with the proceeds to accompany her to America. Stella later goes to America and becomes a Gypsy fortune teller. She is engaged for a reception at Mrs. Ardmore's. Emil and Madame Z attend the reception for the purpose of stealing and in a very dramatic scene Stella comes face to face with the couple and exposes them to the police.

THE LAW OF THE NORTH (April 23).—Dick Benton is secretly in love with Wanda, the pretty daughter of Sandy McCollough. Sandy is a member of the N. W. Mounted Police. Benton is a worthless character and soon begins to neglect Wanda. Later he kills a man in a barraam brawl, and makes his escape. McCollough is sent after Benton. Finally, after a desperate gun fight, in which Sandy's arm is shot, the officer places the handcuffs upon Benton and starts the homeward march. Sandy is forced to rest for the night, and while he is asleep Benton secures the key and unlocks the cuffs that hold him prisoner. He starts to make his second escape, when something inside him—his long dormant manhood—rebels, and he returns to his captor. Finding Sandy still weak from the loss of blood he carries him back to town, and then with her father as witness, he marries Wanda, before marching away to serve the penalty of a misspent and dare-devil life.

THE NEW WOMAN AND THE LION (April 25).—Mrs. Millie Jones, president of "The Ladies' Hatpin Club," of Rubeville, leaves her meek and henpecked better half at home, while she goes to a meeting of the "Hatpin Club." Jones grasps the opportunity to sneak out and visit Otto's animal show, which is playing the town that day. Otto's greatest drawing card is the ferocious, man-eating, lion Bloody, and Jones stands in awe in front of the beast's cage. Mrs. Jones meantime has shown her absolute fearlessness and superiority by winning a hatpin fencing match from Mr. Smith. Jones is about to pass inside the tent, when suddenly Bloody the lion breaks out of his cage and leaps toward the frightened crowd. A panic ensues and every one scrambles for a place of safety. Bloody leaps off down the street and takes refuge in the meat market. All attempts to remove or capture the man-eater are fruitless. A corps of hastily sworn in deputy sheriffs are routed when they attempt to near the butcher shop. A band of cowboys, the fire department, and finally the militia are sent

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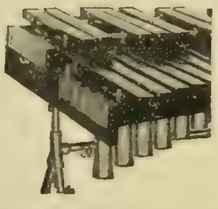

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to the scene of action, but each in turn are driven back by the terrible Bloody. Mrs. Jones leaves the club and proceeds homeward. She passes the butcher shop and hears about Bloody. With a sneer for the timid onlookers, she quietly takes from her hat one of the elongated hatpins, and with this as a weapon she marches right into Bloody's hiding-place and in a few moments comes out leading the ferocious Bloody by the ear. Then she spies Jones who has left the house without her permission, but that worthy gentleman doesn't wait to congratulate his daring spouse. They say he is running yet.

THE LOS ANGELES FIRE DEPARTMENT (April 26).—The Los Angeles Fire Department was long recognized as one of the most successful, modern, and best organized departments in this country. In this remarkable picture we are shown scenes in the daily life of a fireman. We see him at his work and his play. We follow him through his remarkable training in which he is called upon to perform dangerous and thrilling feats, such as climbing lofty ladders, jumping into life nets, descending into the fiery interior of burning buildings, carrying hose up perpendicular walls, using the dangerous scaling ladders, etc., etc. Scenes in and around the world famous Byrne Building fire complete this interesting and thrilling subject.

SCENES IN KOREA (April 26).—Another picturesque travel picture, giving glimpses of the life and habits of these Oriental people.

BIOGRAPH.

THE BRAVE HUNTER (April 22).—At the Hunting Lodge there arrives a great braggadocio who boasts that he, while in Africa, only went in quest of big game, showing a lot of skins as trophies of his expeditions. Out he starts, accoutred in the most approved fashion, to add to his already extensive collection by bringing back some more embryonic floor rugs, and he came near getting them—or rather, they came near getting him.

WON BY A FISH (April 22).—Papa becomes so grouched over his bad luck as a fisherman, it causes him to eject Harry, his daughter's sweetheart, who teases him about it. The next day he starts out with the hope of better luck, and the young couple sees a chance of getting back at him. Their scheme succeeds to such an extent that papa is forced to accept Harry as his future son-in-law.

ONE IS BUSINESS; THE OTHER CRIME (April 25).—Two young couples, upon their wedding, vow to follow the straight path. One is in ordinary circumstances, the other a little better off. Later on the poor young man is thrown out of work and he and his wife are in sore straits, but the other, being a power in politics, is in a decidedly improved condition. We see him offered a bribe of $1,000 to vote for the passage of a franchise in favor of the Street Railway, with a promise of more if it passes. This he hides from his wife, for although he considers it a business transaction, he is loath to let her know, for fear she will not understand. She makes the discovery, however, when the poor man, driven to despair by poverty, tries to steal this money. Her eyes are opened when she reads the letter accompanying the money, and instead of allowing her husband to call the police, she makes him let the man go free, and see his act as she sees it. The politician now realizes the straight path is the right path.

C. G. P. C.

JANE SHORE (April 23).—This is the story of the goldsmith's wife with whom a king of England became acquainted. He was so captivated by her beauty that he made her a lady of honor in the palace. Jane so enjoyed the duties in attendance upon the Queen that she refused to return to her husband. Later the King on his deathbed sends for her and dies in her arms. The Duke of Gloucester, the King's brother, accuses her immediately after the King's death of witchcraft and she is stoned to death by the enraged populace.

THE QUEEN'S MESSENGER (April 26).—The Queen of France was anxious to send a message to her very good friend, the Duke of Buckingham, and she selected for the task the man whose life she had saved. The Queen and Cardinal Richelieu were enemies and the Cardinal did his best to thwart the Queen's every wish. The Queen's messenger had a sweetheart who was an enemy of the Cardinal's also, and Richelieu finding out about the messenger, decided that by capturing him he would wound two enemies at the same time. The messenger is captured and tortured to make him reveal the secret of the Queen, but is true to his trust and dies.

PATHE.

THAT HOUN' DAWG (April 29).—This story is based on that now famous song which blew in from the Ozark region. Whom the author of this gem is nobody seems to know; but the film is a screamingly funny comedy from beginning to end.

THE CHARCOAL INDUSTRY IN CUBA (April 29).—This film shows in an interesting manner the gathering of wood, the building of the furnace, the burning and shipping of the charcoal.

FOR THE PAPOOSE (April 25).—A squaw man is tired of his Indian bride and falls in love with the daughter of a white settler. He persuades the Indians with whom he lives to attack the settlers' camp and kill all but the white girl, with whom he later escapes, taking his Indian child with him. He is pursued by the squaw's brother, who in a desperate fight kills him.

FOR HIS MOTHER'S SAKE (April 27).—A young man, the only son of his widowed mother, is infatuated with an adventuress. She endeavors to get him to purchase for her a $500 necklace. The jeweler who brings the necklace, however, is an accomplice of the adventuress and their scheme is merely to divide the $500 between them. The youth having no money, steals it from his mother's escritoire and seen in the act by the poor woman, who is heartbroken at her son's wickedness. The son, however, discovers that his mother has pawned all her jewelry to raise this money to pay the debt remaining at college for his tuition, and his better nature asserting itself he returns the money to its place and later discovers the plot which almost ruins him.

MELIES.

WIDOWERS THREE (May 2).—Tom, Dick and Harry, just graduated from college, "touch" their fathers for enough to enjoy a last vacation in the mountains. The advertisement of "The Misses Jones' Star Ranch" takes them to Bear Creek, California, where, however, the Misses Jones prove to be too elderly to be of interest. But three nieces of the Misses Jones turn out to be winners and the boys shine up to these.

When Tom's father receives a telegram reading, "Dick, Harry and I are going to marry the three cowgirls I wrote you about. Send me another hundred. Your son, Tom," he gets into communication with the other two fathers, and they decide to go and stop the affair. Their anger is great.

But the fathers are widowers—widowers three—and when they espy the three charming girls, their anger at the boys turns to jealousy. The idea that three such winsome girls should marry peniless boys! Huh! Why not marry them themselves?

But the Misses Jones rather admire the elderly gentlemen and contrive to snare them into their own matrimonial bonds. But these hard-headed business men are wise, and by a clever ruse gain the old maids' consent to marry their nieces when the boys do not show up "at the church." Why do the boys not appear at the church? The fathers can best answer.

Among the Exhibitors

Iron River, Minn.—A. Scantland will open a motion picture theater here.

Dixon, Ill.—J. C. Mathews and Samuel Bristow of Chicago, have leased the new theater building recently erected by Chas. Plein and will conduct same as first-class playhouse.

Cleveland, Ohio.—John Adams awarded contracts to A. T. Sebeck for a theater building to be erected at E. 105th Street and Superior Avenue, N. E.

Pueblo, Colo.—G. M. Morris & Co. of Pueblo, have purchased the Bergman Block at 317-21 Santa Fe Avenue, and will remodel same into a new theater to be called the Princess.

Philadelphia, Pa.—Jos. W. Gardiner will erect a new theater at Broad Street and Snyder Avenue, at a cost of $150,000. Will have a seating capacity of 3,000.

Anamosa, Ia.—Andrew Erickson has purchased a motion picture theater here.

Inwood Ia.—S. J. Max will open a motion picture theater.

Dixon, Ill.—The Family Theater has been leased to J. C. Matthews and Samuel Bristow, of Chicago.

Detroit, Mich.—The Gayety Theater, under construction at Cadillac Square and Bates St., will have a seating capacity of 1,500.

Solomon, Kan.—Albert Zuercher contemplated the erection of an airdome theater here.

Clinton, Ia.—John Johannsen sold the Casino Theater to Jens Peterson and Peter Ries.

Creston, Ia.—Roy James and C. C. Struble bought the Comet Theater.

New York, N. Y.—A new theater is proposed for 7th Avenue and 116th Street.

Salt Lake City, Utah.—G. Albert Lansburgh, architect, has a permit for the erection of the new $130,000 Orpheum Theater to be erected here.

Anderson, Ind.—Crystal Amusement Co., capital $5,000, M. M. Stephens, H. K. Schwindler and O. W. Crull.

Philadelphia, Pa.—Stuckert & Sloan have completed plans for remodeling the theater at 5206-8 Market Street for the Grand Amusement Co.

Manchester, Ia.—Cal W. Martin of the Lyric Theater, has sold out to G. W. Prescott.

Wapteton, N. D.—Math. Braun has just opened a moving picture theater here.

Lineville, Ia.—Carl Modeston and Jack Cress will open a theater here.

Brighton, Iowa.—T. Thompson contemplates erecting a moving picture theater here.

INCORPORATIONS.

Pittsburgh, Pa.—The Irwin Amusement Company. Capital, $6,000. Directors, C. A. Parker, W. C. Menges and F. M. Carson.

Toledo, Ohio—The Toledo Amusement Co. Capital, $10,000. Directors, B. I. Bailey and others.

St. Louis, Mo.—The Rex Amusement and Realty Company. Capital, $5,000. Directors, Edmond Koeln, William Sievers and Theodore Rassieur.

Birmingham, Ala.—The Alabama Amusement Company. Capital, $6,000. Directors, A. D. Moore, Julius Patterson and B. D. Ansley.

Cleveland, Ohio—The Metropolitan Theater Company. Capital, $10,000. Directors, Geo. W. Haushier and others.

St. Louis, Mo.—The Rex Amusement and Realty Co. Capital, $150,000. Directors, Edward Koeln, William Sievers and Theo. Rassieur.

Indianapolis, Ind.—The Exhibitors' Film Service. Capital, $10,000. Directors, W. H. Cleveland, Glen Thompson and Glen O. Dixon.

Mason City, Iowa—Cecil Theater Company. Capital, $60,000. Directors, A. G. Gale, A. L. Rule and Tom Armour.

St. Paul, Minn.—The Park Amusement Company. Capital, $20,000. Directors, L. A. Grogan and others.

Newark, N. J.—The Motion Picture Portrait Company. Capital, $50,000. Directors, Charles A. Grummon, Stuart A. Young and John O. Bigelow.

Dover, Del.—The Irwin Amusement Company. Capital, $60,000. Directors, C. A. Parker, W. C. Menges and F. M. Carson.

Los Angeles, Cal.—The Fox Motion Picture Company. Capital, $50,000. Directors, D. S. Markowitz, M. Buck, N. Krystall, L. L. Burns and G. Cooper.

Bloomfield, N. J.—The Len-Cliff Company. Capital, $10,000. Directors, Leonard N. Fentloff.

Charlestown, W. Va.—The Hill Top Amusement Company. Capital, $5,000. Directors, Al. M. Ralbl, Alex. V. Miller, Walter S. Meyer, Welby H. Hudson and Wm. A. Hudson.

Green Bay, Wis.—The Green Bay Theater Co. Capital, $40,000. Directors, J. B. Menahan, V. I. Menahan and M. K. Kobussen.

Indianapolis, Ind.—The Exhibitors' Service Company. Capital, $10,000. Directors, W. H. Cleveland, Glen Thompson and Glen O. Dixon.

Los Angeles, Cal.—The United States Motion Picture Company. Capital, $100,000. Directors, C. B. Kaufman, R. T. Charlton, H. H. Earl, J. B. Dudley and J. A. McGuire.

Colorado Springs, Colo.—The Robinson estate will erect a new theater at 124-26 E. Pikes Peak Avenue at a cost of $30,000.

Munice, Ind.—Consolidated Amusement Co., capital $2,0000, R. H. Cannan, L. H. Dunmyre and T. C. Lacy.

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Independent Film Stories

CHAMPION.

WINONA (April 22).—Bert Morris, Jr., a young man of excellent family, while sowing his wild oats, offends his father and is disinherited. Bert decides to go West. He first calls on his fiancee, Alice Norton, to ask her to wait for him till he can make his fortune. She, however, is not pleased with the prospect and refuses to wait until he acquires wealth. The girl returns the engagement ring to him and turns her back on him. Bert is broken-hearted and leaves for the West.

He joins hands with two other young men in prospecting. They strike pay ore and promote a mining company. During their prospecting work, Bert meets Winona, a beautiful Indian girl, who lives on a nearby Government reservation and who has attended the Government school. A deep attachment springs up between these two. While his partners are away Bert is taken ill and Winona nurses him. When he becomes convalescent Bert and Winona are married.

A new company is to be formed to take over the mining claims of the boys. Bert's father goes West in the interest of foreign capital, taking Alice with him, who has been married and left a widow. Learning of Bert's lucky strike she determines to win him again. Alice arrives and Winona witnesses the meeting between Bert and Alice. The Indian girl sadly concludes that they are enamored of each other, and, gathering her child in her arms, she silently steals away. It does not take Bert very long to discover Alice's deception and instead of returning with his father's party he makes his get-away and goes in search of Winona. He finds her not long after sorrowful and grief-stricken, but with his return, she is quickly made happy and the little family is joyfully reunited.

BROTHERS (April 24).—This subject deals first with a woman who has lost her husband. Her two boys are now her mainstay and support. These boys are aged respectively 6 and 8. They sell papers and give their earnings to their mother. The elder of the boys is inclined to be wild and one day he is arrested for crap playing and is sent to a reformatory. He escapes from the institution and returns to find his mother is dead and his brother gone, the younger brother having been taken in charge by a Catholic priest.

Thirty years now go by and we witness several stirring scenes of contrast in the lives of the brothers. The elder is dissolute and follows the career of a burglar; the younger has been raised by the good priest who closed his mother's eyes, and, following the trend of his bring up, has become himself a priest of God.

One day, the burglar is hotly chased and we see him dash into the church wherein his brother, the priest, officiates. The latter answers his appeal for protection and goes out, locking the door—shutting it against the minions of the law. Later, the wounded man discovers, through a large picture of the mother on the priest's wall, that his saviour is his own brother.

He is dying now, and, exhorted by the priest, asks forgiveness of God for his sins. The priest gives him absolution and the repentant sinner passes to the throne of God. The mother appears in a vision blessing her two sons. The one just departed for realms of bliss and the other, a holy minister, who still lives to fight for righteousness.

IMP.

A MILLIONAIRE FOR A DAY (April 22).—Fred Dudley, who is a mechanic, suddenly becomes heir to a fortune. He gives up his job and goes to the bank and demands all the money, in cash. From there he visits a clothing store, where he invests in an entire new outfit. On the way he decides he needs a shine and after getting same, engages the bootblack, Sneeze, to act as his valet. He rigs him out, and charters a special train on the Lehigh Valley Railroad, from Wilkes-Barre to New York. The entire crew are handed money lavishly.

On his arrival in New York he is met by two men, who claim previous acquaintance. They start him right by taking him to the Hotel Astor. From there he starts out to see the town; doing the theaters, the Bowery, the Tenderloin, where a Turky Trot dance is in progress. He ends the day of amusement by playing faro and loses every cent. Being unable to pay his taxicab bill he is arrested, and arraigned in the night court, where he tells his story to the judge, who discharges him with a reprimand on condition that he leaves town immediately. We next see Fred in the freight yards loking for a car which will bring him to Wilkes-Barre. After two days on the road, he arrives home, a sadder and a wiser man. The foundry looks good to him and he goes back to the foreman, asking for his old job again.

THE LOAN SHARK (April 25).—Jacob Elliott, who is in moderate circumstances, finds after the death of his wife and daughter that he must apply to a loan shark to obtain the money in order to settle his many bills. He falls into the clutches of a grasping usurer, who seeks to ruin him. Driven to desperation he steals, and when found out, attempts to kill his daughter, Helen, and himself rather than face the disgrace. The loan shark's daughter Gertrude, is thrown from a buggy when attempting to drive a spirited horse, and is seriously injured. A delicate operation must be performed, and Dr. Fenlon, who is the fiance of Helen Elliott, and the only physician who is able to perform this operation, is called in.

Learning of the old clerk's financial condition, the doctor demands as a fee from the loan shark, the power of attorney, the principal and the interest, on account of which he has been bleeding Jacob Elliott, and the usurer yields to save his daughter. The operation is successful and the doctor hastens to Elliott's home with the glad tidings. He arrives just in time to prevent the awful act of destruction, and the picture ends happily, with the sweethearts in each other's arms.

U. S. ARTILLERY MANEUVERS (April 27).—It is not commonly known that the United States possesses a National Guard of a quarter of a million men, always maintained in a high state of efficiency. In this pictlre there are shown the skillful maneuvres of the U. S. Artillery. The machine-like precision of the drill and movements have been perfectly caught by the lens of the camera, and the result is a series of striking tableaux of military interest.

A PIECE OF AMBERGRIS (April 27).—A common trait of the uncultivated mind is the mistaking of base metals for gold. So that Captain Binks when he read in the newspapers that a chunk of ambergris had been accidentally found by a workman could be excused for losing his head when in the course of his love making with a laundry woman, he fell into the mistake of supposing that a strange mass of manufactured soap, which he by chance discovered on the lady's premises must be ambergris.

So as his ship was under mortgage and he had not the money to ward off the disaster, he married the widow, who is delighted to become the wife of a sea captain. Of course, the ambergris is stolen. It is recovered by Binks after a series of amusing adventures on land and sea, but lo! and behold! when he attempts to realize upon the precious substance an expert quickly deceives him as to its real value.

So Binks goes from bad to worse: he is still in debt in regard to his ship; he is wedded to a very unattractive laundry woman and he has no money. All because of fundamental ignorance of the real value of a misleading mass of soap.

THANHOUSER.

REJUVENATION (April 23).—A rich man who finds that there is nothing in life worth living for, is worse off than is a poor man in similar circumstances, for the poor man may be stricken with ambition, and in a last effort to attain fame and fortune, redeems himself.

But what is a man to do if he has wealth, health, all the fame he desires, and yet looks at life through blue spectacles?

A man of this stamp is yawning out an utterly purposeless existence. He is comparatively young. There are no business cares to vex him; he has money enough to insure comfort, and yet he is thoroughly unhappy.

He visits a winter resort down South, not for the benefit of his health. He has no chums there, his friends simply endure him, and he is as thoroughly unhappy as he had been in Europe or in the North.

Perhaps some kind fairy took pity upon him, and induced him to go out rowing all alone, for he lost his oars and drifted about aimlessly all night, believing that his last hour had come.

The good fairy so directed the boat that in the morning, when the rich man was unconscious from thirst, hunger and exhaustion, the tiny craft drifted near a lighthouse. The keeper's daughter saw the boat, swam out and guided it ashore at considerable risk to herself, and with the aid of her father restored the rich man to consciousness.

His benefactors did not know that their unfortunate guest was a rich man. They regarded him as one of themselves, and the keeper, regarding him with favor, finally offered him a job as his assistant, which he whimsically accepted.

He finds his new life so different from the old one that he positively enjoys living. He forgets his old troubles, and within a short time, decides that there is nothing that could induce him to go back to his former aimless empty existence. The keeper's daughter wins his love and makes him happy by agreeing to marry him, and he finds that each day is happier than the one that preceded it.

Years later, his old friend, who has mourned him as dead, happens to visit the lighthouse, accompanied by his wife, and is surprised to recognize in the assistant keeper the former clubman long regarded as dead, and in fact so declared by the courts. The friend urges him to return, telling him that his heirs can be compelled to return his fortune, but he refuses.

"I have my fortune here," he says, "my wife and child. Let my heirs keep the money. It is valueless to me." The friend, being a true friend, kept the secret.

WHEN MANDY CAME TO TOWN (April 26).—In appearance he was a "Rube," but he was comfortably well off and steadily growing richer. He ran the "opery house." Then came the temptation of this rural St. Anthony, a one-night stand actress.

It must be admitted that there was some excuse for the girl. Her company had had the hardest kind of sledding. They had no money. So the girl told her troubles to the rural magnate. The rich man wept; then gave freely of his wealth, and the company moved on to the next stand.

The girl was ready to act the next season. She had an engagement and a lovely role, the only difficulty was, that it was a financial impossibility to take the troupe across the East River, unless an angel was found. So her thoughts naturally turned to the "Rube."

She invited him to the city to talk over a "wonderful opportunity." Gladly he accepted, telling his trusting wife that "important business" was to blame; but he lost the woman's note, his child picked it up, and although Mandy was very small, she was able to realize that something was wrong, and decided to do what she could to put matters right.

By the time that Mandy arrived at the New York hotel, the dinner given in honor of the "Rube" was at its height. The festivities were too much for the rural visitor, and he had dropped off asleep. He was awakened by hearing sarcastic laughter. Drowsily he opened his eyes, blinkingly he looked around. The mirth was caused by his little daughter, and these "show folks," who had seemed to him to be excellent comrades, were brutally jeering at her. It came to him with a shock of surprise, that neither he nor his daughter were properly placed, and he realized that the only reason he had been tolerated was because of his money. Grieved and indignant, he gathered his child in his arms, and left "Bohemian life" forever.

In the morning when the country wife came down stairs at dawn, she was glad to greet her husband, who, she believed, had arrived on the early morning train. She was puzzled, however, at the warmth of his embrace, and also because he had led her into the baby's room, and stood glancing at their sleeping child with new love in his eyes. For the wife did not know that Mandy went to town.

GAUMONT.

JIMMIE PULLS THE TRIGGER (April 25).—Jimmie is crazy to own a rifle and pesters his uncle to give him one for his birthday. Uncle indulges his little nephew and buys him a regular rifle of his heart's desire, and Jimmie proceeds to try his aim at shooting. His first practice

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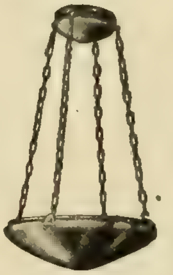

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proves quite erratic and both the large parlor mirror and chandelier suffer demolition. Father then takes an intervening hand, and after due reprimand, decides that Jimmie must only shoot outdoors. With this end in view he starts to make several targets to be placed on the garden wall. In the midst of placing glue on the rear of each target, papa is called away and Jimmie is left to complete the job. Julie comes in to surprise Jimmie, but he resents her disturbance and thoughtlessly pushes her on one of his targets. Later on Jimmie spies this target in the kitchen and little realizing its location on Julie's anatomy, takes aim and penetrates the bull's eye. This starts the comedy a rolling and up it keeps with ceaseless furore.

DINANT ON THE MEUSE (April 25).—This scenic offers some of the select views of the winding picturesque Meuse river as it passes the scenic Belgian citadel of Dinant.

HELIOGABALUS, TYRANT OF ROME (April 28).—A dissolute and bloodthirsty Emperor is on the throne, and a gorgeous representation of the Roman Court with its sumptuous surroundings and kaleidoscopic colorings is portrayed. In the year 218 of the Christian era, Heliogabalus was proclaimed Emperor by the soldiers, after defeating his rival, Macrinus. His reign of nearly four years was infamous for his gluttony and unparallelel debaucheries. At the age of 14 he was invested with the royal purple, and Rome soon displayed a scene of cruelty and licentiousness, among which the most infamous of the populace became favorites of the youthful Caesar. This film depicts a few instances of the tyrant's cruelty and also his well merited and cowardly end.

One day, while attending to the Emperor's toilette, a slave makes a slight mistake, and Heliogabalus, crying out in rage, immediately condemns the poor servant to death. Falling on his knees, the unfortunate creature begs in vain for his life, and is dragged away by the soldiers and thrown as food to the lions. Next, a banquet is seen in progress at the Royal Palace, amidst the theatrical pomp and rain of flowers, the revelers are observed in convivial mood. The splendid feast ordered by the Emperor is drawing to a close when frightful roarings are heard, and the doors opening, a troop of lions bound into the hall. A panic takes place, and the stricken guests fleeing from the threatening danger, rush along the passages, madly endeavoring to find the quickest means of exit.

At length, disgusted by this reign of folly and brutality, the Pretoriaus (who were instrumental in placing Heliogabalus on the throne) resolve to make an end of the tyrant. Surrounding the palace they inform the monster that he must die. Groveling on his knees, the cowardly Heliogabalus beseeches mercy from those who but a short time before had trembled before him. His end is speedy, for they plunge their spears into the tyrant's body, and thus ends the life of one whom history has surnamed the "Sardanapalus of Rome."

RELIANCE.

A QUESTION OF EVIDENCE (April 17).—A story dealing with the elemental man of the hunting camps up in the north woods. The story opens during the idle moments of rough play and two friends, Jackson and Thompson, quarrel and part in hatred. Later the two meet at Thompson's cabin, unknown to anyone, and become reconciled. Jackson gets his gun and fishing rod and starts off through the woods for game. Thompson finding his gun disabled also hits the trail, but leaves his gun behind, carrying only his traps. Coming upon Jackson fishing he borrows his gun. While passing through some rocky part of the trail he stumbles and the gun goes off, killing him. Late in the afternoon Jackson finds his friend's body and carries it, with his discharged gun, to the camp. There the men refuse to believe his story, and openly accuse him of murder. The sheriff is notified just in time to save him from being roughly handled and the father, positive that his son is innocent, offers a reward for the real murderer. Cushman, who is up in the woods with his consumptive wife, is dead broke and on the hour that Thompson was killed heard the shot and found the body, but ran away, a prey to his cowardly fears. He finds the reward notice and resolves to pass as the murderer to secure the money for his wife. He goes to the father and pleads guilty. They both repair to the Sheriff, when word comes to the latter that young Thompson has been taken from the jail and across the lakes to be lynched. The three follow at a mad pace over water and mountains just in time to avert a real murder. The men force the real story from Cushman of his attempted sacrifice and come to the belief that Thompson really died by accident. Going to his sick wife they tell her of her husband's heroism and give her more than the reward as a fitting recompense.

LOVE IS BLIND (April 20).—Foster is a young artist with great ambitions to be taken up by society. Mrs. Hardrocks, a wealthy society widow, makes a protégé of him, with the result that he falls madly in love with her—at least so he thinks. In the same house with Foster's studio is little Betty Wilson, the daughter of the landlady. She has formed her little existence so as to live in the light of Foster's comings and goings. He is her great ideal. One day in order to complete a picture for the wealthy widow he gets Betty to pose for him. She almost faints with delight and the opportunity to be near him and wear some of his lovely property wardrobe. When the ordeal is over she manages to slip out with the finery held behind her and goes to her bare, cheerless room to further pose as a grand lady, which ends in a burst of long pent up sobs. Foster gets word that he has inherited money and becomes obsessed of the idea that now he can propose to the widow. He calls in Betty and tells her all about it and she doesn't know whether to be glad or cry. She tells him he must make his studio presentable, and they set about fixing it up, with the result that he discovers a more than great liking for little Betty. However, that is no to be considered with the opportunity arising from his marriage to the widow. He gives Betty a great armful of fine clothes to put on and tells her that when they come back from being married she must receive them. Fate cheats him, for when the widow arrives to look at the picture she has her fiance with her. Betty hearing them leave thinks the coast is clear and bounds into the room arrayed like a young woman of fashion. There she finds Foster with his head in his hands, thinking his heart broken beyond repair. She goes to him and timidly offers her sympathy. When he raises his head and sees the vision before him he forgets that there ever was a widow, society or art and realizes that his heart was in Betty's keeping all the time. On his knees he begs her forgiveness and love, and she so happy gets down on her knees and snuggles into his arms.

NESTOR.

A PAIR OF BABY SHOES (April 15).—On returning home from their individual evening's entertainment, Mr. and Mrs. Richard Darrell, an estranged couple, arrive in time to be present at the death-bed of their only child. With no mortal tie on earth, the Darrells follow to the fullest extent the vent of their own desires: clubs and wines for Richard; society and companionsuip of other men for Flora.

The baby boots, long since thrown away as valueless, eventually find their way to a rubbish can. From the rubbish can the boots go into the bag of a rag-picker; thence into the possession of a junk man, who sells them to a second-hand shoe dealer. The tiny boots are placed in the window for display. They are bought by a couple of jolly inebriates.

Mr and Mrs. Darrell have their last quarrel and divorce proceedings are the inevitable outcome. Next door to where the child died there is a wedding in progress. Old shoes and rice are thrown after the bride and groom. The two inebriates coming upon the scene, join in the sport of shoe throwing by contributing the baby boots. Among the old shoes and boots that litter the street the old servant finds and recognizes the baby boots—the wife is off to Reno and the husband is going to Europe. They meet for the last time. By an ingenious arrangement of their dead child's shoes (the old butler puts one little shoe in each of their traveling bags) a reconciliation is brought about at the eleventh hour.

HER INDIAN HERO (April 17).—The Chief's son, Silver Water, returns from college and is met at the station by the tribe. The Indians make merry to celebrate his homecoming. Hal Benton, an Easterner, rides on to ask his way to the hotel, where he is stopping with some friends, among them his fiancée, Veda Mead, and her father. Knowing that the Indian ceremonies will interest his friends, Hal obtains permission to come the next day and bring his friends. The Chief calls Morning Star, an Indian maiden, telling his son that she is to be his squaw. Silver Water is pleased with her.

The next day Hal Benton and his friends arrive. While the others inspect the camp, Veda Mead amuses herself with Silver Water and ere long is thoroughly infatuated with him, while the Indian's vanity is touched by the attentions of the society coquette, and he promises to meet her the next day. Their little tete-a-tete is cut short by the entrance of Morning Star. The next day they meet and, after coquetting with Silver Water until he forgets his Indian sweetheart, the Eastern girl gives him her calling card, upon which she writes "To my Indian Hero" and asks him to call upon her in the East.

Several months pass, and Hal Benton and Veda Mead are preparing to wed, when a letter arrives addressed to Mr. Mead from Silver Water, telling him that as he is in the East, he will do himself the honor to call upon them that evening. To Veda, who had been reading of the Indians' lives and customs after her meeting with Silver Water, the news is very terrifying. Recalling how she played with him, she fears that he may now make trouble. She goes to the veranda and sits down to think over the situation. Suddenly she sees Silver Water in full war paint and feathers coming up the steps. He sees her and advances. Touching her upon the shoulder, he beckons her to follow. She obeys. As they reach the garden he tells her of his love, reminds her of her promises when they last met and insists upon her fulfilling them now. She cries out, and her cry brings Hal. Silver Water tells Hal why he has come for Veda, and Hal agrees that she must go with him; but Silver Water is not satisfied. He throws down his knife and insists upon Hal fighting with him for the girl. At a given signal, both men start for the knife. The Indian secures it and soon kills Hal; then, throwing his blanket over the terrified Veda, he drags her off to his camp and commands her to fetch and carry and cook his meals. Veda sinks to the ground as Silver Water stalks off, but no sooner has he gone than Morning Star slips out from her tepee and, creeping down upon Veda, raises her knife to strike the girl dead. Just as the knife descends, Veda forces herself to rise, only to find herself in Hal's arms on the veranda, for the young man has been trying to awaken her to tell his sweetheart that their Indian friend, Silver Water, has arrived, and at that moment stands beside them in the most correct evening dress. At the first glance she gives him, Silver Water realizes that it would be impossible to ever win the white girl, so leaving her with Hal, he tears up her card and returns to the blanket and Morning Star, his sweetheart, before he has learned the white man's ways.

THE LOVE TRAIL (April 20).—Mrs. Brooks, a widow, has spent all her money in sending her son, Paul, to college and keeping up their splendid home in the West. She feels that it is now imperative that either Paul or her daughter, Hazel, marry wealth. She writes her son the following letter:

"Dear Son—Col. Anderson is visiting in the neighborhood. He has a charming daughter whom I hope some day will be your wife. Spend your vacation at home and bring your chum with you. He will make an excellent 'catch' for your sister.

"Your loving Mother."

Col. Anderson's daughter, Helen, is an heiress. Paul's chum, Van Allen, is also very wealthy. Paul is annoyed at his mother's scheming, but Van Allen is only amused when by accident he sees the letter. He insists upon Paul replying to her letter and saying that they will start West at once. They arrive and are met by Paul's cowboy friends. In the meanwhile, the widow's daughter has flatly refused to marry Van Allen and the Colonel's daughter is just as determined to refuse to marry Paul. The two girls quarrel over the situation and Helen, refusing to ride with the Western girl, goes off driving by herself, only to have the horse run away. Paul, on his way home from the station, sees the runaway and dashes to the rescue and the two young people are not at all displeased with each other until they arrive at the Brooks' home and Helen becomes aware of the identity of her rescuer.

The next day the Colonel and the widow try to effect a reconciliation between the four young people, without avail. However, Van Allen has an idea which, after coaxing, the young people agree to follow. This is to try and marry the Colonel and the widow, which will leave the young people free to do as they wish. The boys tell the Colonel that the widow just adores him, while the girls confide to the widow that the Colonel worships her. The widow is flattered and greatly pleased. The Colonel decides she is the one woman in the world for him. He proposes and is accepted, greatly to the joy of the young people. Later, the Colonel and widow are to be married, but now that no one cares whether they marry or not, the four young people suddenly decide that they were made for each other, and the Colonel and the widow are delighted that their match-making has not been in vain and that wedding bells will ring for six instead of for two

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POWERS

BANGS' BURGLAR ALARM (April 23).—John Bangs is a great inventor, or thinks he is and is continually seeking for new and startling ideas. He finally discovers one in a marvelous burglar alarm, which he proceeds to place on the market. Without his being aware of it, one of his alarms is installed in his own house and he is the first one to be caught by it. It proves to be all that could be expected of a burglar alarm, but unfortunately, as it also possesses the principles of an infernal machine, it alarms the entire neighborhood and nearly wrecks his home.

THE SCHEMERS (April 27).—Mrs. Brown and Mrs. Jones meet for the first time since their schooldays and both are delighted to renew their former happy friendship. Mrs. Brown has a marriageable daughter, Mabel, and Mrs. Jones has an eligible son, Tom. Mabel and Tom have never met, nor have they any desire to form each other's acquaintance. The two mothers, however, have very different ideas and decide that a marriage between their children would make a highly desirable and altogether lovely adjustment of their affairs. Then the trouble begins. Mabel, through a clever ruse, convinces Tom that she is even more unsuitable for a wife than he at first suspected and his consequent actions lead to a dreadful row between all parties concerned. All too late, Mabel discovers that she really does love Tom and is heart-broken because she cannot call him back. In short, everything between the two houses goes to smash. Time, however, heals all wounds and two years later, Mabel is enabled, through another ruse, to bring Tom to her side again and this time his eagerness to propose to her is only equalled by her readiness to accept his proposal, and Mrs. Brown and Mrs. Jones are made happy at last.

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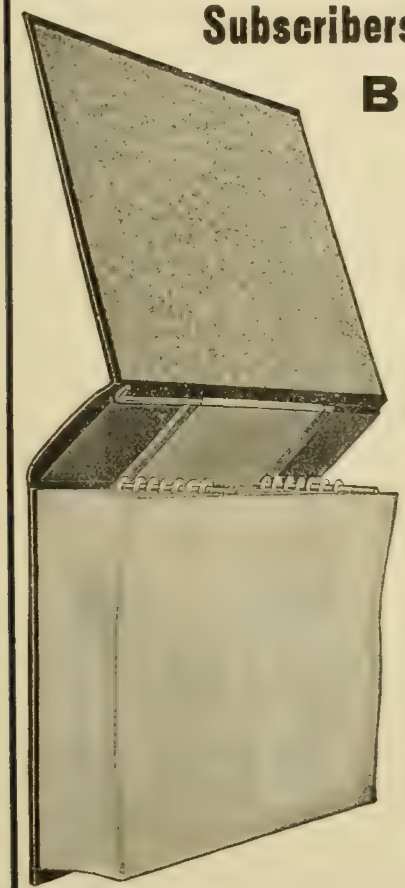

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LUX.

AN EMBARRASSING PURCHASE (April 19).—The startling adventures of Bill whilst endeavoring to reach home safely with a nice new bath tub he has purchased are even more arduous and varied than those of any story book hero. As a laughter maker, this film is entirely without a peer.

CHING-CHANG IN PARIS (April 19).—A very funny Lux Comic Film dealing with the amusing adventures of Ching-Chang, a Chinaman, who went to see the sights in Paris. He is caught by two scheming servants, who lets one of their employer's rooms to him. Planning to make money out of their employer's absence, the servants make things very comfortable for Ching-Chang. The unexpected return of the owner of the house puts a different light upon the matter and Ching-Chang has a lively time.

SOLAX.

THE SEWER (April 24).—Herbert Moore is the leader of a gang of crooks. He leads by sheer force of mentality, while his pal, Burley Butts, leads by brutal force. Between them they have a plan to rob Mr. Stanhope, a noted philanthropist, on whom Moore has been spying. For their ill purposes they use little Oliver, an unwilling pupil of Butts. On a dark night they embark on their venture.

Gripping events succeed each other in rapid succession. Oliver enters the house. He makes his way, with a bullseye lantern—here we have a remarkable light effect—a sudden flash, the lights go up, and little Oliver faces the muzzle of a revolver. Mr. Stanhope is surprised to see the youthful criminal. He quizzes him. But little Oliver cries and tells his story. Stanhope is moved by the boy's tale. In taking out his handkerchief to dry his eyes, Oliver drops a silver half-dollar. Mr. Stanhope attempts to return it to Oliver but the child brushes it away and tells him to keep it, informing Stanhope that the silver half-dollar is the insignia of the gang and that it can open in the middle and be used in an emergency as a saw with which the user may cut rope, wire or glass. Stanhope's interest is aroused, and he places the little souvenir in his pocket. Later this piece of metal is one of the means of saving his life. Oliver then pleads to be let free, and Stanhope allows him to go, after taking an oath that he will not attempt to steal again.

This attempt failing, the gang sets a trap for Stanhope, but little Oliver passes a note and key to his benefactor when the thugs lower him into a vault. When Stanhope finds himself in the narrow vault, he struggles hard to free himself from the bonds which almost cut to the bones. He frees himself sufficientlv to get the silver half-dallor, which he now puts to good use. After hours of effort he breaks his bonds. He tries to straighten himself and then finds the heavy key and the note in his coat pocket.

He is scarcely able to read the instructions. The greenish light gives him the appearance of a man risen from the dead. Gradually his dulled mind absorbs the portent of the note. He desperately feels for the secret keyhole. His search is not in vain. Presently, he swings back the granite door and he is confronted with a vista of the city's filth and slime. He crawls through the outlet and makes his way through the sewer channels. The stench from stagnant sewerage pools, cess-pool waste, mud and dirt, nearly suffocates him. But on and on he struggles, up to his knees through this liquid filth. Even an attack by a horde of sewer rats does not swerve him from his path. He fights the rodents off and they scamper. At last, weary and exhausted, he finds his way to the sewerage main, a ladder leading to a manhole giving entrance to the street.

Bespattered with mud and filth, dishevelled and bedraggled, he rushes through the streets and to the police station. The gang is soon surprised by big Colt six-shooters and little Oliver and his brother find a home in Mr. Stanhope's happy household.

BILLY'S INSOMNIA (April 26).—Billy has a sleepless spell and is told by his doctors that he is going to suffer from absolute inability to sleep for an indefinite period. This situation does not appall Billy. However, his friends all sympathize with him, and are magnaminous with advice and remedies. Billy turns night into day and sets a pace that brings him into great prominence, and is looked upon as a great disturber of peace and quiet. At last his case comes to the notice of a crabbed and eccentric millionaire, who surrounded himself with a heavy guard, and not trusting the banks with his money, kept watch on it himself. He sends for Billy and offers him a position of watchman. Although this is a good chance to materialize something from his affliction, Billy is about to brush this offer aside, but the millionaire, determined to have Billy's services at any cost, offers his charming daughter to Billy in marriage, and Billy is thus persuaded. This change soon cures Billy of his insomnia and the millionaire finds that he has made a bad bargain.

AMERICAN.

HER MOUNTAIN HOME (April 25).—Ralph Kennington, dying of thirst in the alkali dust of the desert, staggered forward until exhaustion stares him in his face. Instinctively his hand clutched at the pebbles when lo! to his astonished gaze a dull gellow glow announced the magic word, "Gold!" James Raleigh found him there.

Ralph Kennington, recovered, had gone to live with his new-found pal, Jim Raleigh. The two became fast friends and were the first to hurry back to the gold field. Among those who joined that first mad rush to the gold fields was old man Hadley and his daughter Marguerite. Years of unsuccessful mining had greatly impoverished his fortune and health, so when at last he found his claim rich beyond his dreams, the poor old miner's heart gave away, leaving pretty Marguerite without a protector. Ralph and James took her in and for some months everything moved smoothly. Both men fell deeply in love with their young housekeeper. James made love to her in his bold way, pleading that she run away with him. But Ralph pursued different methods. Without saying a word to anyone of his intentions, Ralph built on the mountain side, a magnificent home, biding his time until it should be finished when he would ask her to be its mistress.

Jim made better headway. The two planned an elopement and left suddenly one day with only a little note to explain their disappearance. Ralph found it. Heartbroken he strolled aimlessly to town. In the meantime the eloping couple stopped at a neighboring store before boarding the stage for their journey. Marguerite went inside while Jim waited. When she again emerged her horror-stricken eyes saw Jim tightly clasping the form of a strange young woman, who evidently had just reached town from the East. Jim had no thought of Marguerite. With his former love he sauntered carelessly down the street. Then Ralph appeared, and, taking in the situation at a glance, put his arm about the tearful Marguerite and led her to the new home on the mountain-side.

THE PENSIONERS (April 29).—Charles Bramwell, aged 65, was a retired army officer bearing the rank of captain. In his old age he had nothing on which to live, save his quarterly pension, and living was high in California. But the captain had two sons: Dick, quick, clear-thinking, a popular young fellow with both men and women, and Will, slower witted, careless, lazy and indifferent.

One day a message came while the captain sat under the trees in his yard. The message was short and addressed from a legal firm in the East. It read: "As per the last will and testament of your late friend, Col. W. A. Reiggs, we are sending to your care his two daughters in accordance with your understanding."

The daughters arrived. Clarice proved haughty indifferent to others and quarrelsome. Madge, on the contrary, soon showed herself a kind and thoughtful girl and in many ways the direct antithesis of her sister. Curiously enough, Dick found himself drawn strongly toward Clarice.

But a change was coming over Will. He no longer neglected to carry water, bring the fire-wood and do the chores about the house. There grew up a comradeship between him and Madge, brought about, no doubt, through the fact that all the household work was thrown upon their shoulders. Then a day came when neither Clarice or Dick could be found. Finally, the aged mother discovered a note which explained the mad infatuation and brought the sorrowful news that the family could expect nothing more from Dick or Clarice. But Will, with one arm about his mother's shoulder and the other carressingly thrown around Madge, assured her that the black sheep had turned white and that thenceforth he would assume his brother's place.

MAJESTIC.

DOWN AND OUT (April 21).—Thomas Walton, old-time tragedian, and Leonard Williams, modern light comedian, are room-mates in a theatrical boarding house. They are in arrears in their board and are forced to vacate and seek a cheap attic room. Leonard reads an advertisement for a valet, and goes forth to apply for the position. He is promptly engaged by a prosperous-looking gentleman named Thomas, and his first duty is to take out a suit of clothes to have it pressed. After this errand he rushes to the attic to tell Walton of his good fortune.

He finds the tragedian in a predicament. A letter has followed him from the boarding house, telling him to apply for an engagement, at a certain manager's office, and to come properly dressed for a society drama, in order to make a good impression. Walton's clothes hardly "look the part." A brilliant idea occurs to the newly engaged valet, and he rushes to the tailor, brings back his employer's clothes, and lends them to his friend. Thus arrayed the tragedian presents himself at the manager's office, and that person proves to be no other than Thomas, the employer of Leonard. Thomas finds his name in the lining of the coat, and detains the embarrassed actor, while he sends for his new valet.

When Leonard arrives nothing is possible but confession. The manager's heart is touched by the story, and he engages the tragedian. It is then suggested that the valet, too, is an actor, and, after some demur, Thomas gives Leonard a contract. The two friends gleefully desert their attic room, and return to the boarding house.

THE INSTALLMENT PLAN (April 23).—Edwin Jones has social aspirations, but little money. When he receives word that a wealthy French count is going to present a letter of introduction to him, he conceives the idea of fitting up his drawing-room, on the installment plan, in order to make an impression. Incidentally he thinks his daughter, Ethel, may make an impression on the nobleman. All this meets with the disapproval of Frank Wesley, a young man favored by Ethel, but not by her parents. Frank has no great wealth or social position, but is blessed with an active brain. A month passes, the drawing-room is beautifully furnished, the count has reached our shores, and announced that he will call.

Frank repairs to the installment house and meets Bill Mason, a rough and energetic furniture mover, who has been left in charge, and reminds him that the second installment on Jones' furniture has not been paid. Bill promptly goes and removes the fittings and furniture of the drawing-room, despite the protests of the family. When the count presents himself he is not admitted to the house. Edwin Jones and wife are having bitter thoughts in their empty drawing-room, but Ethel is pleased.

Jones now visits Bill, and, unable to pay the full installment, bribes him to return the furniture. [illegible] of this, goes to Bill and gives him a larger bribe to take the furniture away again. Meanwhile the count has been informed that the family was out, at the time of his first visit. He has come again, and is showing his devotion to Ethel, who has made the expected impression. Bill and his assistant enter, and jerk the furniture away, to the astonishment of the count, and the dismay of the family.

Despair sharpens Jones' wits, and he decides to furnish the room himself. With the aid of tools he converts some boxes and barrels into the form of chairs and tables, and these, covered with draperies, make very good substitutes. Frank views this with chagrin, but when the family goes, he takes Jones' saw, cuts the chairs and table nearly in two, and puts them back in their former positions.

Jones informs the count that a horrid mistake has been made, and, despite the strange customs of this country, the nobleman calls again. He is impressed by the beauty of the new furniture, and more so by that of the daughter of the house. Jones and wife discreetly withdraw. The count turns devotedly to Ethel. He leans gracefully against a table which collapses. He recovers himself with difficulty, and Ethel begs him to be seated. Down goes the chair, and when the flustered count throws himself into another, he makes a final crash to the floor amidst the ruined furniture.

Rising to his feet the count departs, angrily and finally. Frank enters at this embarrassing moment. He appeals to Jones, and says that if he gets Ethel, Jones will get the furniture, and the father decides that an American husband will, after all, be better for his daughter. The incident is closed by Bill and his assistants once more restoring the installment plan furniture to the drawing-room.

REX.

BEAUTY AND THE BEAST (April 18).—She was beautiful. Her eyes were the koi-i-noor, her hair a wealth of golden colors, a mass of soft, strong fetters that bound the hearts of men and made their minds dream and hunger and hope and despair. Her face was fate for men, her soul their destiny. He was homely.

They met. She may have been amused or amazed, surprised or startled or merely curious in a woman's way; she may have been attracted through the mystic law of contrast, or something else that we can only describe by "something else"—but she was drawn to him.

They married. The newspapers called them "Beauty and the Beast." Perhaps it hurt his masculinity a little; we are certain it pleased her.

Then things changed a little bit. She was a woman, a young woman, a beautiful young woman who knew it; and he had a handsome friend. He noticed that she was tired, and he left her free. His friend was handsome.

He ran for office, lived in the fight to forget, but the scandal cost him the election. So he forgot God. A long, long time afterwards, as time is measured by suffering, he received a note from his friend asking forgiveness. Those who cannot forget forgive, so he joined his friend and together they found riches but missed happiness. He read a personal in a newspaper one day, and this was the message: "Will beast forgive beauty and come back to her and the baby?"

Did he go back? Well—love's a mighty funny proposition!

WHILE WEDDING BELLS RING OUT (April 21).—She was just a little stenographer, and the son of her employer took a liking to her. At her home he met her sister. Let's call them Marion and Ethel. Marion was a better prize than the other, but the wealthy boy was a kid, and the life about him had been so superficial and artificial that he saw only what lay on the surface, and on the surface the other was more desirable. Both women loved him, you know, and one was due to make the sacrifice. That one—you've guessed it—was Marion.

Remember our telling you they were poor girls? Well, Marion wanted her sister to dress as became the sweetheart of a wealthy man. There is no doubt in our minds that she would have chosen an honest way of obtaining the money if it was pre-

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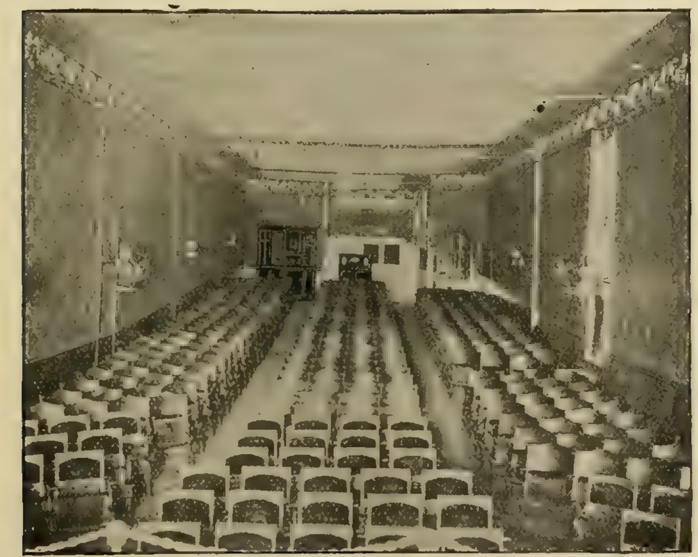

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sented to her, but it wasn't, so the devil won. She took the money from the safe.

The girl looked beautiful in the fine clothes, and in the other's joy Marion forgot how they were obtained. But she was reminded. Meantime, the marriage date was set.

Bad things sometimes happen the very worst time. The theft was disclosed on the very day of the wedding. She pleaded with the detective not to tell the sordid truth until after the ceremony. And for some strange reason he promised.

There's an end to everything. What do you think, but it was found that the boy's father, her employer, was in love with her. Yop, we agree with you God made a funny world!

ECLAIR.

A GENEROUS PARDON (April 21).—Notwithstanding the opposition of her brother Pepito, Eliane goes to the entertainment, where she hopes to find her bethrothed Pedro. The latter, true to Eliane, has repulsed the advances of the beautiful Paquita, who, in spite, goes to inform Eliane's brother of the meeting. In fact, while the dance is going on merrily, he notices the young couple seemingly very happy over their meeting. Filled with rage, Eliane's brother provokes Pedro and compels him to fight. A rapid fight takes place; Pepito falls by accident in an excavation and is hurt mortally. Eliane, although she understands her bethrothed's innocence, does not see fit to marry the involuntary author of her brother's death, and a painful separation takes place. In the meanwhile, Pepito sees that he is dying; at the last moment he realizes his mistake, and calling to his bed the young couple, whom he wanted to separate, he unites them and dies happy, having redeemed his past injustice.

LEGEND OF SLEEPY HOLLOW (April 23).—Here is the heart-rending narrative of Ichabod Crane, the schoolmaster of Sleepy Hollow, and his strenuous courtship—the quilting bee—the village dance—the bragging of Ichabod and the true love of Katrina and Brown Bones—and finally the merry prank by which Ichabod is pursued by the Headless Horseman—with a pumpkin lantern in his hand.

OH! YOU RAGTIME (April 18).—This is the story of a great musician who tries out a popular rag-time classic with such telling effect that he nearly puts the entire neighborhood out of commission. Business men, laborers, pretty girls, domestics, tradesmen fall victims to the magic power of the melody with a droll effect which will almost take your audiences off their feet!

THE EASTER BONNET (April 25).—Dora, a pretty milliner, longs to own an Easter bonnet for sale in the shop where she works. Agnes Brown, a haughty heiress, buys it, however, and the milliner makes a duplicate, to wear, while the other is sent to the wrong house. She is accused of theft—and it is in the extrication of the poor girl from her troubles by Jack Barlow, a wealthy young lawyer, engaged to Agnes that the romance develops. It is the story of a rich girl who loses her sweetheart by her disdainfulness and conceit.

REPUBLIC.

THE AVERTED STEP (April 23).—James Willis, a wealthy manufacturer, is in love with one of his employees. He proposes to Nell and she accepts her employer's offer.

Some years later Willis's business has caused him considerable worry and has compelled him to neglect his wife. She resents his neglect and decides to obtain enjoyment elsewhere. The husband 'phones from the office and informs her that a big business deal will detain him at the office. Regardless of the cause of his delay, the wife goes out and visits a girl friend. While there she notices a photograph of a handsome young man. She is immediately interested in him and questions her friend. She begs for the photo, which is given her. Before Nell leaves, the original of the photo arrives and she is introduced to him.

Nell goes home and thinks of the young man. As she falls asleep, the maid enters, announcing the young man. She tells the maid to admit him and as soon as the maid exits, the young man slowly comes up from behind the armchair, in which the wife is seated. He has the facial appearance of the devil, attired in evening clothes. The wife is astounded at his sudden appearance. The stranger overcomes her fears and finally persuades her to go out with him. They visit various places of amusement. They return to her home. The husband, returning home, overhears the stranger's avowal of love and seeing his wife in the man's arms, decides to avenge his honor. He gets possession of a revolver, interrupts the couple, a quarrel ensues, the husband fires at the stranger. Both husband and wife stand spellbound as the stranger disappears in a cloud of smoke and the "devil" stands in his place, grinning hideously at them.

The light fades out and when it comes up again the wife starts from the chair and realizes it was nothing but a horrible dream. The husband, in the meantime, returns home and tells his wife that he has been successful in putting the deal through, which will mean a trip abroad. The wife realizes how much her husband's love means and she is thankful that the step she was about to take was averted by a horrible dream.

THE CLAIM JUMPER (April 27).—Jack Wilson and Bill Carter are both in love with Mary, the daughter of the recorder of claims. The recorder informs them that he will not consider either of them as a suitor for his daughter until they have staked a paying claim.

Jack and Bill both start on a prospecting trip and Jack, realizing that Bill is the better miner, decides to follow and watch Bill. Bill stakes a claim and works same. He examines the nuggets and discovers that his claim shows four dollars to the pan. Jack, who has been covertly watching Bill, sees this and when Bill leaves the claim, Jack restakes it.

Bill starts for the recorder's office. Jack also gets his team ready and follows Bill. Bill is seen coming along the trail when his lead dog strikes a big snow drift and tries to get to the beaten trail. The sled, with Bill and the dogs, crash over the drift. Jack comes on the scene and assists Bill to his feet but Bill has an injured ankle and is unable to stand. Jack leaves Bill to secure his dogs. Jack gets Bill's dogs and harnesses them to Bill's sled, placing his own lighter sled inside of Bill's. He picks up the dog whip and threatens Bill, telling him that he is going to have the claim recorded and that Bill cannot follow as he has no sled. Bill gets on the blanket and catches hold of Jack's dogs, urging them on, being dragged over the snow. Jack, looking back, sees Bill following and urges on the dogs, but Bill catches up with and passes Jack, reaching the recorder's just in advance of Jack. Mary is there and meets Bill, assisting him into the cabin. The claim is recorded and Bill and Mary decide to work it together.

Among the Exhibitors.

Kalamazoo, Mich.—Ground has been broken for the new $60,000 vaudeville theater to be known as The Elite, which will be erected by the Waterman Palmer Co. on Burdick Street.

Toledo, Ia.—The contract for the new opera house has been let to C. W. Ennis for $16,250.

Dexter, Me.—Work has been started on the erection of the Park Theater to be built on S. Main Street by C. H. Wyman and Dr. C. H. Haines.

Denver, Colo.—Frank Taylor will erect a theater for the Orpheum Circuit at Pueblo, Colo.

Davenport, Ia.—The Crystal picture theater, at 328 Harrison Street, has been sold by R. C. Topp to Margaret Hassett.

Kalamazoo, Mich.—Geo. Rickman Cons Co., will erect the new Elite Theater here for the Elite Amusement Co.

DeWitt, Neb.—D. M. Pine has purchased the moving picture outfit of C. A. Wolfe and will continue the show in the same building.

Pueblo, Colo.—C. M. Morris and a company of local men will construct a new theater to be called The Empress, at Santa Fe Avenue and Fourth Street.

Pueblo, Colo.—Contractor Frank Taylor will erect a new theater at 112-114 N. Union Avenue for the Orpheum Circuit.

Manilla, Ia.—James Jordan, who conducted the variety store here for the past several years, has purchased the W. C. Hayward Wonderland Moving Picture Theater, and will move it into the building which he is now occupying, and will also run a confectionery and soda fountain in the front part.

Waco, Tex.—Crawford Feature Film Company of Waco. Capital stock $2,500. Incorporators, C. M. Crawford, Albert P. Birkhead, H. H. Page and G. H. Sanger.

Springfield, Mo.—Aladdin Theater Company of Springfield. Capital stock $4,000. Incorporators E. D. Levy, G. E. Paul, J. H. Doggerell.

Ellsworth, Wis.—N. N. Buck and Harold Doolittle have rented the Riley Building and have opened a moving picture show. The new firm will be known as the Buck & Doolittle Amusement Co.

San Francisco, Cal.—The Temple Theater & Realty Co. Capital $3,000,000. S. M. Keyte, J. A. Keyte and Marion Albrecht of Oakland, and others.

Madison, Wis.—The directors of the Wisconsin Dramatic Society have accepted plans for an open air theater. Will cost $4,500.

New York, N. Y.—Thomas W. Lamb has plans for a new theater to be erected at Avenue B and Fifth Street by the Matoma Theater Co., at a cost of $100,000.

Houghton, Minn.—E. Nelson, formerly leader of the orchestra at the Orpheum Theater, Hancock, has assumed the management of the Star Theater, purchasing the business from S. L. Phillips.

Vicksburg, La.—Pearce & Sons of New Orleans, opened their second motion picture house, the Bijou, here this afternoon. This makes three houses of this kind in operation in Vicksburg.

Clarkston, Wash.—The Lyceum Theater, Clarkston's new motion picture show, is now in operation.

Lima, Ohio.—The Empire Moving Picture Company, Lima, vaudeville and moving pictures, $12,000. H. B. Hoffman, E. L. Dysenger, J. E. Moran, Emma T. Hoffman and H. O. Bentley.

Chicago, Ill.—Boston Theater Co., to operate places of amusement. John G. Campbell, D. A. Kimbark and C. Heren.

La Salle, Ill.—The La Salle Enterprise Co. has been organized here with a capital of $25,000. Will erect new vaudeville theater on First Street.

Kankakee, Ill.—Henry Raceke has sold his picture theater to Herman H. Schmidt.

Marshalltown, Ia.—Mrs. Alta Enziere has sold the Elite to H. W. Savage, who will take possession.

Toledo, Ia.—The contract for the new Opera House was awarded to C. W. Ennis at $16,250.

Antigo, Wis.—The Palace Moving Picture Theater has just been opened.

Medford, Mass.—Ramsdell Brothers, owners of the Orpheum Theater in Malden, have leased the Medford Opera House and will conduct a motion picture entertainment.

Greensboro, N. C.—Harry Jenkins has opened his new Elm Motion Picture Theater.

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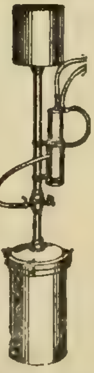

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Sunday—Eclair, Gaumont, Rex.

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Feb. 28—Tweedledum's New Year's Gift (Com.)
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Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus........
Feb. 20—The Deputy's Sweetheart (Dr.)........
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)........
Mar. 8—The Battle of the Redmen (Dr.)........
Mar. 15—The Deserter (Dr.)........
Mar. 22—Blazing the Trail (Dr.)........
Mar. 29—The Crisis (Dr.)........

CHAMPION.

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Jan. 15—The Braid (Dr.)........
Jan. 19—Thirty Days (Com.)........

ECLAIR.

Apr. 7—The Masher Outwitted (Com.)........
April 7—The Land of Darkness (Dr.)........
April 9—Little Hands (Dr.)........
April 11—A Lucky Holdup (Com.)........
April 14—Tunisian Fisheries (Edu.)........
April 14—A Gypsy's Heart (Com.-Dr.)........
April 16—A Son's Ingratitude (Dr.)........
April 18—Oh! You Ragtime (Com.)........
April 21—A Generous Pardon (Dr.)........
April 21—Portuguese Dancers (Dance)........
April 23—Legend of Sleepy Hollow (Com. Dr.).
April 25—The Easter Bonnet (Com.)........

GAUMONT.

March 31—The Village Idiot's Gratitude (Dr.).
April 4—Aunt Aurora and Calino as Mason (Com.)........
April 7—The Margrave's Daughter (Dr.)........
April 11—Jimmie Capitulates (Com.)........
April 11—A Victim of Circumstances (Com.)..
April 14—The Prairie on Fire (Dr.)........
April 18—A Bet and Its Results (Com.)........
April 21—Driven From the Ranch (Dr.)........
April 25—Jimmie Pulls the Trigger (Com.)...
April 28—Heliogabalus, Tyrant of Rome (Dr.)
April 28—Dinant of the Meuse (Sc.)........

GREAT NORTHERN.

Mar. 23—A Narrow Escape (Com.)........
Mar. 23—Unlucky Mike (Com.)........
Mar. 30—Young Womans' Protective Society (Com.)........
April 6—During the Carnivals (Com.)........
April 13—Joke on Henpeck (Com.)........
April 13—Glimpses of Southern France (Sc.)....
April 20—Those Eyes (Dr.)........
April 20—Revenge Is Blind (Dr.)........
April 20—Clever Boys (Acrobatic)........

IMP.

Apr. 1—Where Paths Meet (Dr.)........1000
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Mar. 22—Arabella Becomes an Heiress (Com.)..708
Mar. 22—In the Bay of Biscay (Scenic)........252
Mar. 29—Oh! Listen to the Band! (Com.)........380
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April 5—Bill Mentally Deranged (Com.)........478
April 5—An Enjoyable Ride (Com.)........426
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April 19—An Embarrassing Purchase (Com.)..514
April 19—Ching-Chang in Paris (Com.)........429
April 26—The Crimson Heart (Dr.)........937

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date........
Jan. 27—Toto Enamorato (Com.)........
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)........
Feb. 10—Toto, Door-Keeper (Com.)........
Feb. 10—Hunting Ducks (Sporting)........
Feb. 17—The Italian Army in Tripoli........
Feb. 17—Making a Cinematograph Scene........

NESTOR.

Mar. 30—The Bachelor and the Baby (Com.)..
Apr. 1—The Heart of a Tramp (Dr.)........
Apr. 3—Two Men and the Law (W. Dr.)........
Apr. 6—The Cub Reporter's Big Scoop (Com.)
April 8—The Torn Letter (Dr.)........
April 10—The Renegade (W. Dr.)........
April 13—In Dry Territory (Com.)........
April 15—A Pair of Baby Shoes (Dr.)........
April 17—Her Indian Hero (W. Dr.)........
April 20—The Love Trail (Com.)........
April 22—Lottery Ticket No. 13 (Dr.)........
April 24—The Little Nugget (W. Dr.)........
April 27—Three of a Kind (Com.)........

POWERS.

Mar. 23—Her First Assignment (Com.)........
Mar. 26—His Daughter's Loyalty (Dr.)........
Mar. 30—Who's Who? (Com.)........
Apr. 2—The Joy Ride (Com.)........
Apr. 6—The New Village Doctor (Com.)........
Apr. 6—Mexican Border Defenders (Military)
April 9—Meeting His Match (Com.)........
April 13—The Ways of Men (Dr.)........
April 16—Her Lord and Master (?) (Com.)........
April 16—What's the Use? (Com.)........
April 20—Ethel's Sacrifice (Dr.)........
April 23—Bangs' Burglar Alarm (Com.)........
April 27—The Schemers (Dr.)........

RELIANCE.

Mar. 9—The Better Man (Dr.)........
Mar. 13—The Ruling Passion (Dr.)........
Mar. 16—Bedelia's "At Home" (Com.-Dr.)........
Mar. 20—Hide and Seek (Dr.)........
Mar. 23—Jealousy (Dr.)........
Mar. 23—Up From the Primitive (Edu.)........
Mar. 27—A Tragic Experiment (Dr.)........
Mar. 30—Fur Smugglers (Dr.)........
April 3—Birthday Present (Dr.)........
April 3—Raising Alligators (Ind.)........
April 6—Mother (Dr.)........
April 10—When the Heart Calls (Dr.)........
April 13—An Opportune Burglar (Com.)........
April 17—A Question of Evidence (Dr.)........
April 20—Love Is Blind (Dr.)........
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedelia As a Mother-in-law (Com.)

REPUBLIC.

Mar. 30—Life or Gold (Dr.)........
Apr. 2—Two Women (Dr.)........
Apr. 6—A Dual Personality (Dr.)........
April 9—Cure for Stage Fever (Dr.)........
April 13—A Tragic Moment (Dr.)........
April 16—Los Anarquistas (Dr.)........
April 20—A Severe Lesson (Dr.)........

REX.

Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.)........
Mar. 17—In Payment Full (Dr.)........
Mar. 21—The Price of Money (Dr.)........
Mar. 24—The Strength of the Weak (Dr.)........
Mar. 28—Love's Four Stone Walls (Dr.)........
Mar. 31—The Light on the Way (Dr.)........
April 4—Modern Slaves (Dr.)........
April 7—The Unending Love (Dr.)........
April 11—A Tangled Web (Dr.)........
April 14—The Seal of Time (Dr.)........
April 18—Beauty and the Beast (Dr.)........
April 21—While Wedding Bells Ring Out (Dr.)

SALES CO.

March 13—Animated Weekly No. 1 (Topical)..
March 20—Animated Weekly No. 2 (Topical)..
March 27—Animated Weekly No. 3 (Topical)..
April 3—Animated Weekly No. 4 (Topical)...
April 10—Animated Weekly No. 5 (Topical)...
April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...

SOLAX.

Mar. 15—Falling Leaves (Dr.)........
Mar. 20—Count Henri, the Hunter (Com.)........
Mar. 22—The Child of the Tenements (Dr.)........
Mar. 27—Billy's Shoes (Com.)........
Mar. 29—Handle With Care (Com.)........
Apr. 3—The Witch's Necklace (Dr.)........
Apr. 5—Billy's Troublesome Grip (Com.)........
April 10—The Detective's Dog (Com. Dr.)........
April 12—Billy's Nurse (Com.)........
April 17—Saved by a Cat (Dr.)........
April 19—Billy the Detective (Com.)........
April 24—The Sewer—2 reels (Dr.)........
April 26—Billy's Insomnia (Com.)........

THANHOUSER.

Mar. 15—The Poacher (Dr.)........
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)........
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)........
Mar. 29—My Baby's Voice (Dr.)........
Apr. 2—The Star of the Side Show (Dr.)........
Apr. 5—The Girl of the Grove (Dr.)........
April 9—A Love of Long Ago (Dr.)........
April 12—An Easy Mark (Dr.)........
April 16—The Baby Bride (Dr.)........
April 19—Into the Desert (Dr.)........
April 23—Rejuvenation (Dr.)........
April 26—When Mandy Came to Town (Dr.)...

MISCELLANEOUS.

MAJESTIC.

Mar. 17—The Better Influence (Dr.)........
Mar. 13—Leap Year (Dr.)........
Mar. 24—The Eternal Masculine (Com.)........
Mar. 26—Opportunity (Dr.)........
Mar. 31—The Lighted Candle (Dr.)........
Mar. 31—The Lighted Candle (Dr.)........
Apr. 2—Keep Quiet (Com.)........
April 7—A Dangerous Model (Dr.)........
April 9—A Warrior Bold (Com.)........
April 14—The Return of Life (Dr.)........
April 16—Not on the Programme (Dr.)........
April 21—Down and Out (Com. Dr.)........
April 23—The Installment Plan (Com.)........

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Mar. 14—Iola's Promise (Dr.)..................
Mar. 18—The Root of Evil (Dr.)..............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.)....................
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)
Mar. 28—The Girl and Her Trust (Dr.).......
Apr. 1—Oh, Those Eyes (Com.)...........
Apr. 1—Those Hicksville Boys (Com.)......
Apr. 4—The Punishment (Dr.)..............
April 8—Fate's Interception (Dr.)...........
April 11—Their First Kidnapping Case (Com.).
April 11—Help! Help! (Com.) ....
April 15—The Female of the Species (Dr.)....
April 18—Just Like a Woman (Dr.)...........
April 22—The Brave Hunter (Com.)..........
April 22—Won By a Fish (Com.)..............
April 25—One is Business; the Other Crime (Dr.) ....

CINES.

(G. Kleine.)

Mar. 19—Father's Toothache (Com.)...........
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)..................
Mar. 26—Reunited (Dr.) ....
Mar. 26—Pisa, Italy (Scenic)................
Mar. 30—A Christian Slave (Dr.).............
Apr. 2—Naming the Baby (Com.)...........
Apr. 2—Assissi, Italy (Sc.)................
Apr. 6—Love and Hypnotism (Dr.)..........1000
April 9—The Brigand (Dr.) ....
April 13—Madame Roland (Hist. Dr.).........
April 16—How they Lost Out (Com.)..........
April 20—Queen Elizabeth's Ring (Dr.)........
April 23—The Treasure Cave (Dr.)............
April 27—Leah, the Suffragette (Com.)........
April 27—Confusion (Com.) ....

EDISON.

Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.).................1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400
Mar. 26—The Lighthouse Keeper's Daughter (Dr.) 1000
Mar. 27—Percival Chubbs and the Widow (Com.) 1000
Mar. 29—How Washington Crossed the Delaware (Hist.-Dr.)....................1000
Mar. 30—A Funeral that Flashed in the Pan (Com.) 1000
Apr. 2—The Mine on the Yukon (Dr.)......1000
Apr. 3—Two Knights in a Barroom (Com.)..1000
Apr. 5—Charlie's Reform (Dr.)..............1000
Apr. 6—Rowdy and His New Pal (Com.-Dr... 675
Apr. 6—Dr. Brompton Watt's Age Adjuster (Com.) 325
April 9—The Spanish Cavalier (Dr.)..........1000
April 10—Is He Eligible (Com.)..............1000
April 12—Church and Country (Dr.)........... 990
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April 17—The Dumb Wooing (Com.)...........1000
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April 20—Dream Dances (Dance) 400 ft........
April 20—How Patrick's Eyes Were Opened (Com.) 600
April 23—The Little Woolen Shoe (Dr.)...... 990
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April 26—An Unusual Sacrifice (Dr.)..........1000
April 27—A Winter Visit to Central Park, New York City (Sc.)............... 640
April 27—The Butler and the Maid (Com.).... 360

ESSANAY.

Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)...................1000
Mar. 16—The Bandit's Child (Dr.).............1000
Mar. 19—Out of the Depths (Dr.)..............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)..........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Mar. 30—An Arizona Escapade (Dr.)..........1000
Apr. 2—Cured (Com.)..........................1000
Apr. 4—A Lucky Mix (Com.)..................1000
Apr. 5—Teaching a Liar a Lesson (Com.)..1000
Apr. 6—A Road Agent's Love (Dr.)..........1000
April 9—Broncho Billy and the Girl (Dr.)....1000
April 11—All in the Famly (Com. Dr.)........1000
April 12—Lonesome Robert (Dr.) 1000
April 13—Under Mexican Skies (Dr.)..........1000
April 16—The Clue (Dr.).......................1000
April 18—Sam Simpkins, Sleuth (Com.)........1000
April 19—The Rivals (Dr.)......................1000
April 20—The Cattle King's Daughter (Dr.)....1000
April 23—"Alkali" Ike's Boarding House (Com.) 1000
April 25—The Doctor (Com.) 1000
April 26—Our Neighbor's Wife (Com.)........1000
April 27—The Indian and the Child (Dr.)......1000

KALEM.

Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)..............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000
Mar. 18—Reconciled by Burglars (Com.)......
Mar. 18—The Kalemites Visit Gibraltar (Sc.)..
Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000
Mar. 25—The Trail Through the Hills (Dr.)...1000
Mar. 27—Outwitting Father (Com.)..........
Mar. 27—The Kidnapped Conductor (Com.)....
Mar. 29—The Banker's Daughter (Dr.).......1000
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April 22—A Mardi Gras Mix-Up (Com.).......1000
April 24—The Mexican Revolutionist (Dr.)....1000
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LUBIN.

Mar. 6—My Princess (Dr.)..................1000
Mar. 7—The Handicap (Dr.)..................1000
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Mar. 27—Rice and Old Shoes (Dr.)...........1000
Mar. 28—Nutty's Game (Com.)................ 400
Mar. 28—Tim and Jim (Com.)................ 600
Mar. 30—The Social Secretary (Dr.)...........1000
Apr. 1—Hello, Central! (Dr.).................1000
Apr. 3—The Sacrifice (Dr.)..................
Apr. 4—Shall Never Hunger (Dr.)............
Apr. 6—Fooling Father (Com.)...............
April 8—The Reformation of Kid Hogan (Dr.).1000
April 10—A Pie Worth While (Com. Dr.)......1000
April 11—That Chicken Dinner (Com.).........
April 11—His Little Sister (Com.).............
April 13—California Ostrich and Pigeon Farms (Ind.) ....
April 13—The Alligator Farm (Ind.)..........
April 13—Becky Gets a Husband (Com.)......
April 15—In After Years (Dr.)................1000
April 17—The Lover's Signal (Com.)..........1000
April 18—A Gay Time in Jacksonville, Florida (Com.) 1000
April 20—Captain King's Rescue (Dr.)........1000
April 22—A New Beginning (Dr.).............1000
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April 25—Paying the Price (Dr.)............ 1000
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MELIES.

Feb. 15—Smiling Bob (Dr.)......................1000
Jan. 22—Melita's Ruse (Dr.)....................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.).........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)................1000

ECLIPSE.

(G. Kleine.)

Mar. 20—The Song of the Gypsy (Dr.).........
Mar. 27—True Love (Dr.).......................1000
Apr. 3—Taken By Surprise (Com.)...........
Apr. 3—Scenes in Amsterdam (Sc.)..........
Apr. 3—Transformation of Scrap Iron (Ind.).
April 10—The Signal That Failed (Dr.)........1000
April 17—The Unknown Traveler (Dr.).......1000
April 24—John Milton (Dr.) ....
April 24—Exhibition Drill of the H. M. S. "Excellent" (Naval) ....

PATHE.

Mar. 25—Pathe's Weekly. No. 13, 1912 (Top.)
Mar. 27—A Victim of Fire Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Mar. 14—When Duty Calls (Am.-Dr.)..........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.).........
Mar. 21—The Wrong Bride (Dr.)...............
Mar. 23—The Rival Constables (Com.).........
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fore Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.).....
Apr. 1—Pathe's Weekly No. 14, 1912 (Topical)
Apr. 3—Tiger's Claws (Dr.)..................
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 6—The Sins of the Father (Dr.)........
April 8—Pathe's Weekly No. 15—1912 (Top.)
April 10—The Torn Note (Am. Dr.)...........
April 11—The Girl Sheriff (Dr.).............
April 13—Unwelcome Love (Dr.) ....
April 15—Pathe's Weekly No. 16, 1912 (Top.)
April. 17—Easy Marks (Com.)...............
April 17—Training Fighting Cocks in Cuba (Sporting) ....
April 18—The Fishermaid's Love Story (Dr.)..
April 22—Pathe's Weekly No. 17—1912 (Top.)
April 24—That Houn' Dawg (Com.)..........
April 24—The Charcoal Industry in Cuba (Ind.)
April 25—For the Papoose (Dr.).............
April 27—For His Mother's Sake (Dr.)........

C. G. P. C.

Mar. 13—Daix and His Dog (Acrobatic)........
Mar. 15—The Coin of Fate (Dr.)..............
Mar. 19—The Dog Detective (Dr.)............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)...........
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....
Mar. 26—Radgrune (Dr.)......................
Mar. 29—That Terrible African Hunter (Com.)
Mar. 29—Winter on the Baltic Sea (Scenic)..
Apr. 2—The Clemency of Isabeau (Dr.)......
Apr. 5—The Cardinal's Gift (Dr.)...........
April 9—Laughing Gas (Com.) ....
April 9—Wrasses, Dog Fish, Sole and Gurnet (Edu.) ....
April 12—Abraham's Sacrifice (Biblical) ......
April 12—The Cataracts of Elkfarleo (Sc.)....
April 16—The Anonymous Letter (Dr.).........
April 16—The Albertos (Acrobatic).............
April 19—A Hasty Honeymoon (Com.).........
April 19—An Excursion in New Zealand (Travel)
April 20—The Art of Printing (Ind.)..........
April 20—Bathing Cavalry Horses (Military)...
April 23—Jane Shore (Dr.) ....
April 26—The Queen's Messenger (Hist. Dr.).

SELIG.

Mar. 26—The Hobo (Dr.) 1000
Mar. 28—A Waif of the Sea (Dr.)............1000
Mar. 29—All on Account of Checkers (Com.)..1000
Apr. 1—His Chance to Make Good (Dr.)....1000
Apr. 2—Tenderfoot Bob's Regeneration (Dr.)..1000
Apr. 3—Last Rites of the Maine and Burial of Its Dead (Top.)......................1000
Apr. 4—Me and Bill (Dr.)....................1000
Apr. 5—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.)........ 500
Apr. 5—With the Boys of the Figure Two (Sporting) 500
April 8—Darkfeather's Stategy (Dr.).........1000
April 9—Driftwood (Dr.) 1000
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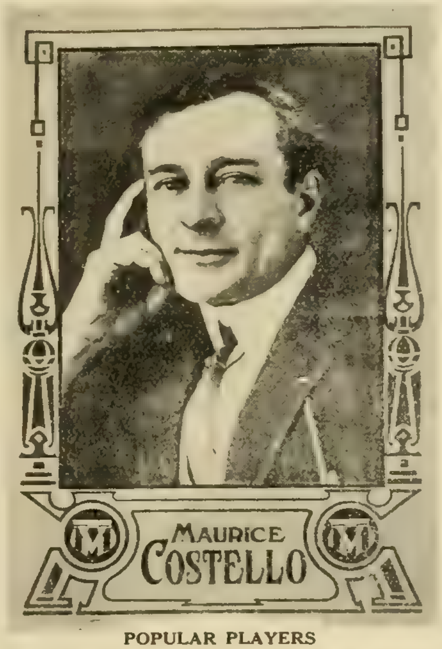

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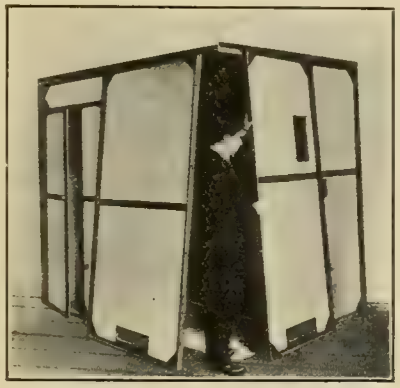

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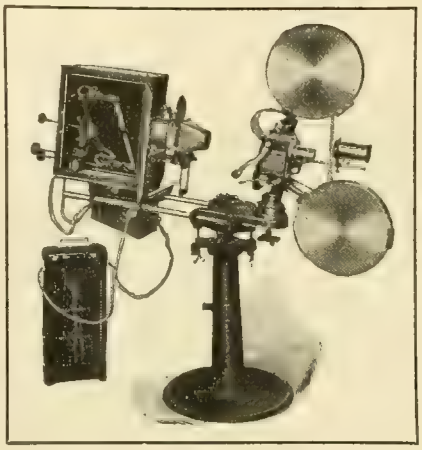

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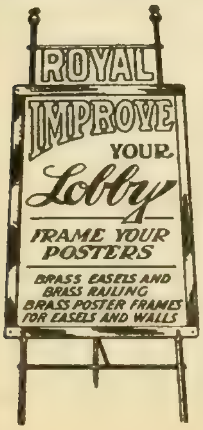
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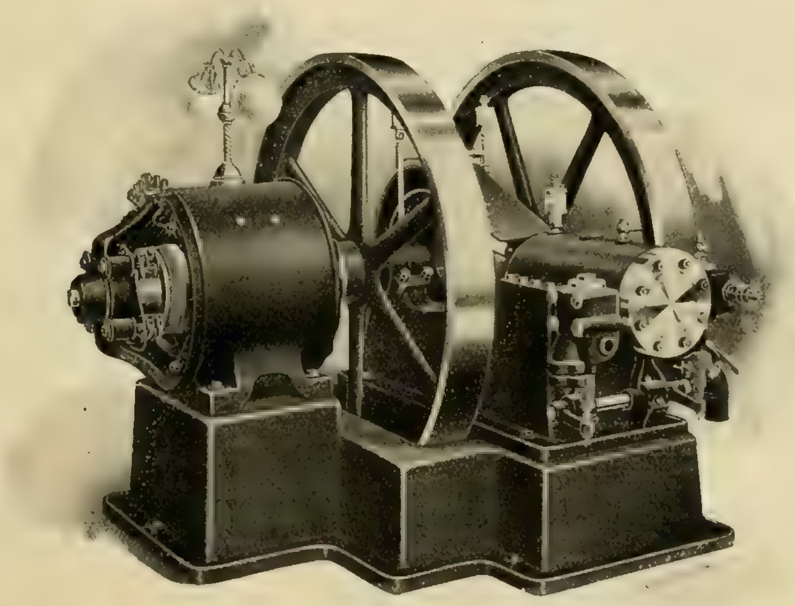

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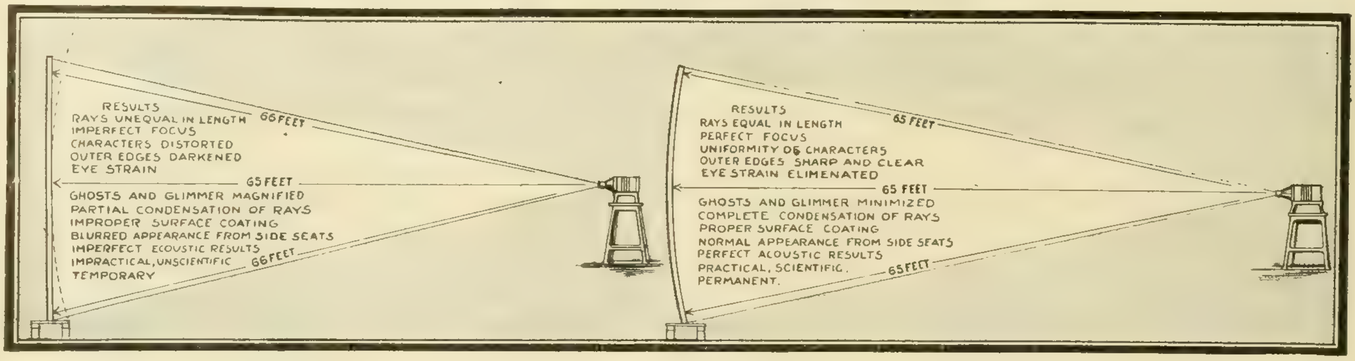
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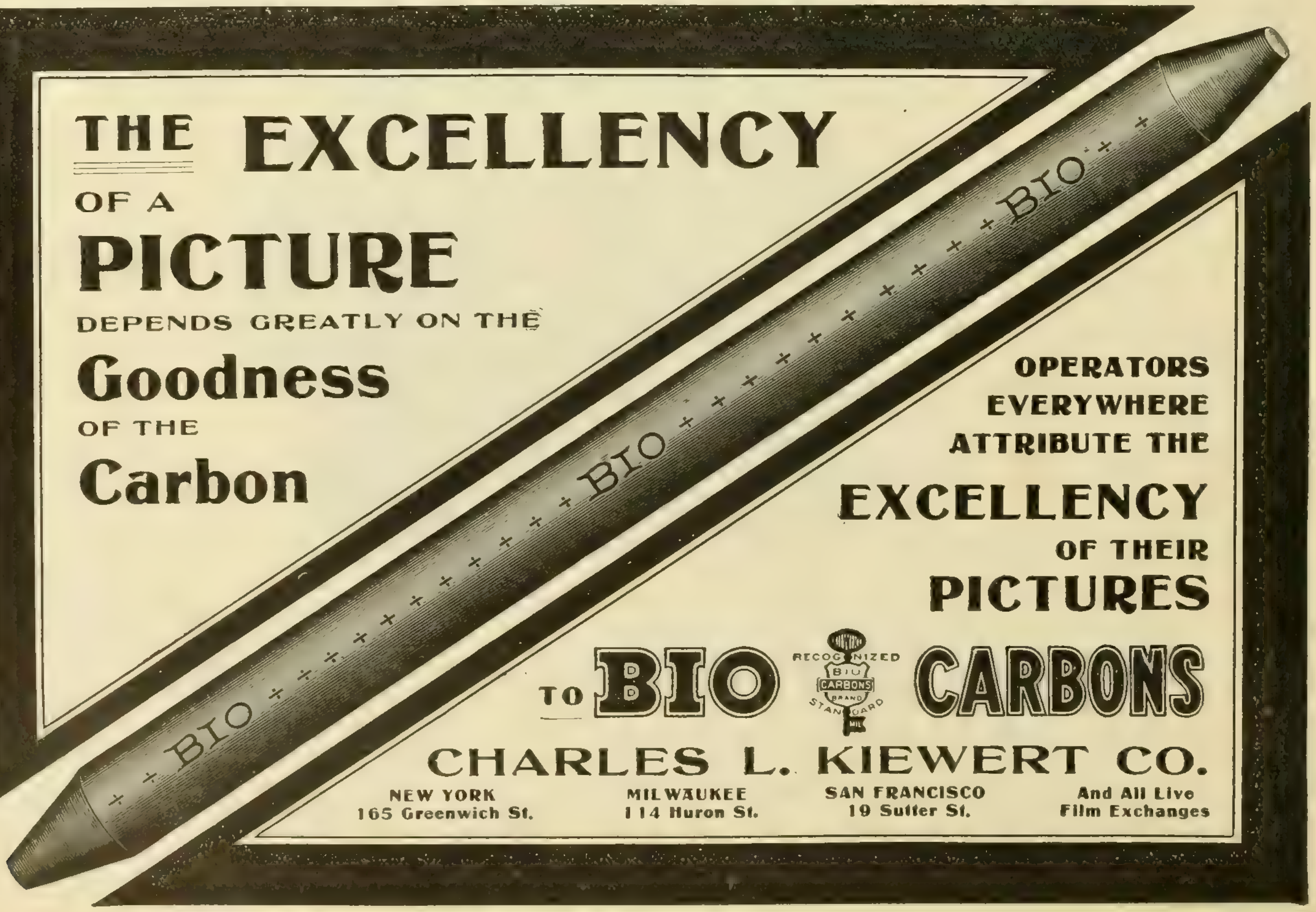
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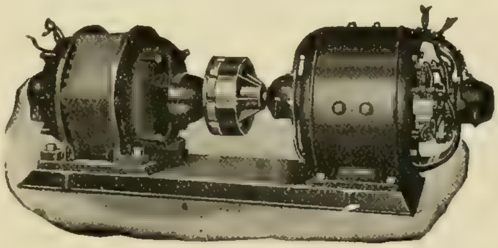

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PHILLIP AGAIN PROPOSES TO ELIZABETH

TRUE 'TILL DEATH

Between Phillip and Paul, Elizabeth chooses Paul for her husband and is blessed with a happiness she had never known. The Civil War calls Paul from his wife and child never to be returned. He expires on the battle-field in the arms of his friend Phillip. Twenty-five years later Phillip again proposes, but is refused because the sacred memory of her dear husband is never lost to Elizabeth. A mask ball to which her grandchildren wear the costumes she and Paul had once worn revive sweet memories. She has a vision of Paul once more leading her through a graceful dance, and in that vision comes—death.

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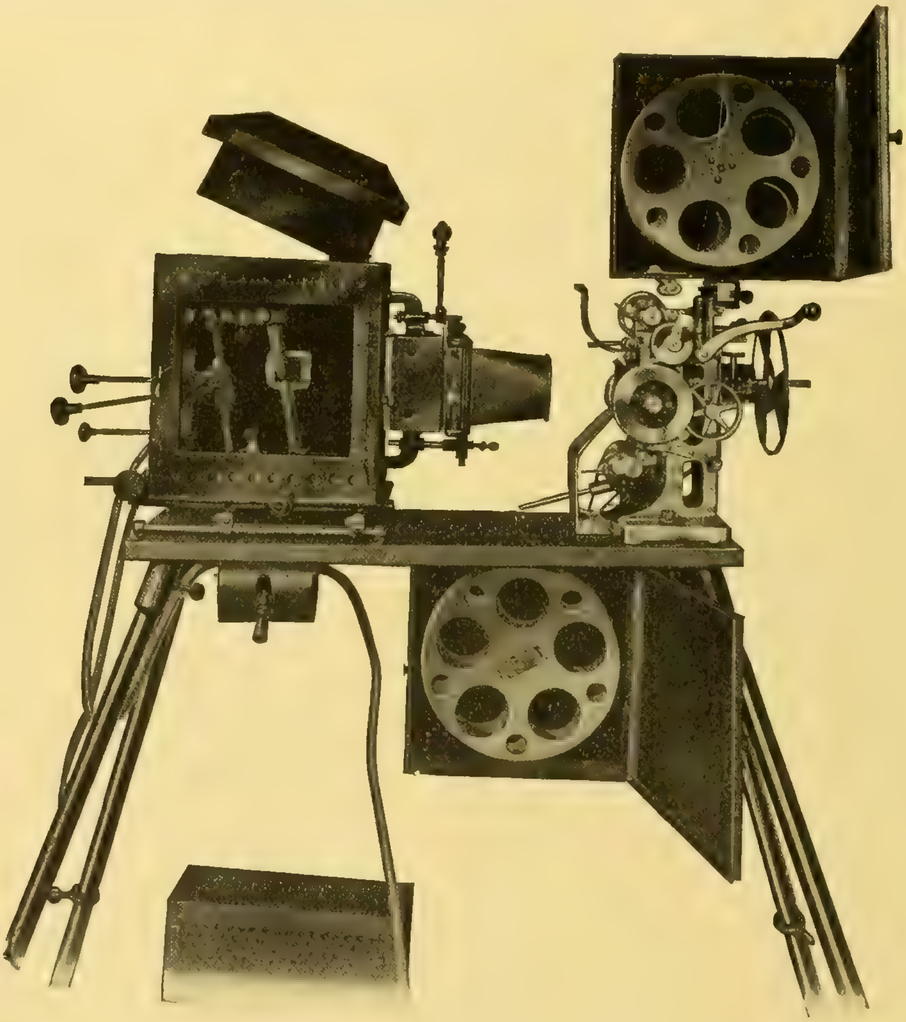

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Vol. 12. No. 4 April 27. 1912 Price, 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Once upon a midnight dreary —

Scene from "The Raven" (Eclair).

125 East 23rd Street New York — Chicago 160 W. Washington St.

THE THANHOUSER TWO-A-WEEK

Tues., April 30 "CRY OF THE CHILDREN" IN TWO REELS

Tues., April 30 "CRY OF THE CHILDREN" IN TWO REELS

ASK YOUR EXCHANGE FOR 3-SHEETS FOR

The Cry of the Children

Also 2 Kinds of 1-Sheets. Ask Hennegan & Co., Cincinnati, O., for Heralds

IN 2 REELS, TUESDAY, APRIL 30th
Suggested by the Poem of
Elizabeth Barrett Browning

Roosevelt said at Louisville: "When I plead the cause of the child toiling at inhuman labor, I am not only fighting for the weak; I am fighting also for the strong." Are YOU fighting for the strong? Then get your date TO-DAY.

MISS ARABELLA SNAITH

Florida Funnyfilm

RELEASED FRIDAY, MAY 3d

This is a comedy that makes you roar and isn't slapstick. There CAN be such comedy—we've proved it before. This story of the adventures of the man who wrote a "best seller" is refined, first and last. And said adventures ARE ludicrous—they bring him a wife and they lose him one! Desirable funny film for discriminating audiences.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your features "In April." I am / am not getting "The Thanhouser News."

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Thanhouser Company

New Rochelle, New York

Sales Company Agents or U. S. and Canada

TUESDAY, MAY 29---"JESS"
BY THE AUTHOR OF "SHE"

GETTING 2 TC 2 A WEEK?

FOUR-A-WEEK

Essanay

HURRAY! HURRAH! HURROO!

YOUR OLD FRIEND

"ALKALI" IKE In the Greatest Western Comedy-Riot Ever Made! THIS WEEK!

Released Tuesday, April 23rd

"'ALKALI' IKE'S BOARDING HOUSE"

Who, among film-fans, doesn't know "Alkali" Ike of Snakeville? Remember "Alkali" Ike's Auto, the famous Western comedy that swept the photoplay world with tidal waves of laughter? Well, here's one still funnier—and that's saying a lot when the comic-reputation of "Alkali" is considered! A great big scream for 1,000 joy-feet. Beg for it, Mr. Show-man!

Released Thursday, April 25th

"THE DOCTOR"

Have you felt that insidious grip of Spring ennui yet? Are you fast in its clutches with a dull head, heavy eyes and a general feeling of "What's the use of anything?" Well, you just breeze into the nearest theatre, see "THE DOCTOR," and "she'll" give you some joy-pills that will put you back in the two-year-old class. Some picture, this!

Released Friday, April 26th

"OUR NEIGHBOR'S WIFE"

After you have seen "THE DOCTOR" you'll feel so good you'll go right back and take in this third big comedy feature for the week and laugh yourself sick again. Real, live, complex, comic situations entwined about a plot that will make even the married men roar. That's going some, you know!

Released Saturday, April 27th

"THE INDIAN AND THE CHILD"

One of the greatest Western dramatic subjects of the month. A plot abounding in grim, gripping, tense thrills, yet beautiful in its undercurrent of pathos that appeals to us all. Mr. G. M. Anderson's portrayal of the "Indian" is one of the finest character-studies this wonderful pantomimist has yet given you. Remember the date, April 27th!

NEXT WEEK!
"NAPATIA, THE GREEK SINGER"
(A wonderful drama)

NEXT WEEK!
"BRONCHO BILLY and the BANDITS"
(A big feature Western drama)

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POWERS PICTURE PLAYS

Release for Tuesday, April 30th
Our Usual *Split Reel—A Child Drama* and a
Child Comedy on One Reel

"WHEN THE LILY DIED"

and

"THE FIVE SENSES"

Book our Tuesday Split Reel

Release for Saturday,
May 4th

"In Friendship's Name"

SEE SYNOPSES

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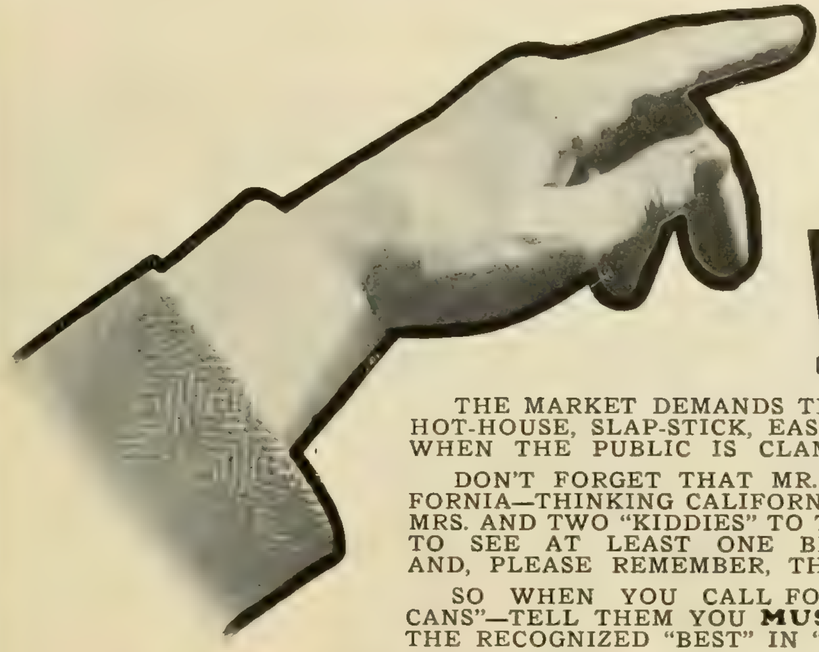

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DON'T FORGET THAT MR. AVERAGE MAN IS TALKING CALIFORNIA—THINKING CALIFORNIA—AND WHEN HE BUNDLES THE MRS. AND TWO "KIDDIES" TO THE PICTURE THEATER HE WANTS TO SEE AT LEAST ONE BREEZY, OUT-OF-DOORS "AMERICAN" AND, PLEASE REMEMBER, THIS IS THE OUT-OF-DOORS SEASON.

SO WHEN YOU CALL FOR "WESTERNS" STIPULATE "AMERICANS"—TELL THEM YOU **MUST** HAVE TWO "AMERICANS." BUY THE RECOGNIZED "BEST" IN "WESTERNS."

"COMING AMERICANS"

"HER MOUNTAIN HOME"

(Release Thurs., Apr. 25. Len. 1000 ft.)

Gold! You know the meaning of that magic word out West. A young man, dying of thirst in the desert, is found by another traveler just when he is about to die and just after he has discovered a bonanza. The two become friends, join the rush of settlers and, through an odd turn of fate, become protectors of a dainty Western girl. Both loved her, and while one built a home the other eloped with her. And then the denouement—a strong "Western" rich in melodramatic values.

"THE PENSIONERS"

(Release Mon., Apr. 29. Len. 1,000 ft.)

Old man Hathaway and his wife were pensioners. Two sons they had—one lazy and indifferent, the other active and successful. The pensioner is given care of two daughters who differ in temperament quite as much as the brothers. There follows interesting complications—rapid-fire change of plot—making a thoroughly delightful 1,000 feet of picture.

COMING!

THURSDAY, MAY 9th. **WATCH FOR IT!**

The MYTH of JAMASHA PASS

A Mystical Subject! A Sensation-Maker! See Future Announcements. Beautifully Tinted.

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"The Post Telegrapher"

Stupendous Military Production

"101" BISON HEAD LINER

TWO REELS

Ready for Shipment on May 1.

Cyclonic Presentation of War—Tremendous Sensational Scenes

A detachment of cavalry is caught in the Indians' "circle of death," and, fighting to the last gasp, all are exterminated. The post telegrapher, left for dead in the running fight, revives and drags himself to the telegraph wire, which he taps and sends a plea for help to the fort. The troops gallop madly to the scene, their coming being heralded by Indian scouts with smoke signals on hilltops. The Indians decoy the troops to the village by the use of dummies with headdresses, while they make a detour and attack the small garrison at the fort. Thrilling scenes are shown as the hordes of Indians batter down the stockade and endeavor to destroy the whites before the return of the troops, who are rushing back at breakneck speed. The final battle is ended by a sensational hand to hand conflict and a whirlwind cavalry charge. Through the picture runs a beautiful love story, showing the bravery of a girl who rescues the post telegrapher from the very jaws of death and carries him to safety on her horse.

"Blazing The Trail" Shipped on April 15th

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DIST. COLUMBIA—Washington F. Ex., Washington, D. C.
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GEORGIA—Consolidated F. Ex., Atlanta, Ga.
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ILLINOIS—Laemmle F. Ser., Chicago.
INDIANA—Central F. Ser., Indianapolis; Toledo F. Ex., Toledo, and Victor F. Ser., Cleveland, O.
IOWA—Laemmle F. Ser., Des Moines, Ia.
KANSAS—J. W. Morgan, Kansas City, Mo.
KENTUCKY—(Same as Indiana).
LOUISIANA—Consolidated F. Ex., Atlanta, Ga.
MAINE—W. E. Greene, Boston, Mass.
MARYLAND—Washington F. Ex., Washington, D. C.
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MICHIGAN—Toledo F. Ex., Toledo, O.
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MISSISSIPPI—Consolidated F. Ex., Atlanta, Ga.
MISSOURI—J. W. Morgan, Kansas City.
MONTANA—Pacific F. Ex., Seattle, Wash.
NEBRASKA—Laemmle F. Ser., Omaha, Neb.
NEVADA—W. H. Swanson, Denver, Colo.
NEW HAMPSHIRE—W. E. Greene, Boston, Mass.
NEW JERSEY—Empire F. Ex. and Great Eastern F. Ex., N. Y. C.
NEW MEXICO—California F. Ex., Los Angeles, Cal.
NEW YORK (Excluding Greater New York City)—Rex F. Ex., Albany; Victor F. Ser., Buffalo; Feature Film Co., Rochester.
NEW YORK CITY (Greater New York)—Empire F. Ex. and Great Eastern F. Ex., N. Y. City.
N. CAROLINA—Washington F. Ex., Washington, D. C.
N. DAKOTA—Laemmle F. Ser., Minneapolis, Minn.
OHIO—Toledo F. Ex., Toledo; Victor F. Ser., Cleveland; Central F. Ser., Indianapolis, Ind.
OKLAHOMA—J. W. Morgan, Kansas City, Mo.
OREGON—Ind. Western F. Ex., Portland.
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PENNSYLVANIA (Western)—Independent F. Ex., Pittsburgh. Territory West of Altoona.
RHODE ISLAND—W. E. Greene, Boston, Mass.
S. CAROLINA—Consolidated F. Ex., Atlanta, Ga.
S. DAKOTA—Laemmle F. Ser., Omaha, Neb.
TENNESSEE—Consolidated F. Ex., Atlanta, Ga.
TEXAS—Consolidated F. Ex., Atlanta, Ga.
UTAH—W. H. Swanson, Denver, Colo.
VERMONT—W. E. Greene, Boston, Mass.
VIRGINIA—Washington F. Ex., Washington, D. C.
WASHINGTON—Pacific Film Exchange, Seattle, Wash.
W. VIRGINIA—Ind. Film Ex., Pittsburgh, Pa.
WISCONSIN—Laemmle F. Ser., Chicago and Minneapolis.
WYOMING—W. H. Swanson, Denver, Colo.

NEW YORK MOTION PICTURE CO., 251 W. 19th St., N. Y. City

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Release for Saturday, April 20th

REVENGE IS BLIND

A Splendid Dramatic Production.

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An interesting subject which emphasizes the capabilities of Swedish drill in regard to muscular development.

Release for Saturday, April 27th

THE DREAM OF DEATH

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First Release TUESDAY, MAY 7th

"A GYPSY'S LOVE"

A story that touches the heart, portraying real Gypsy life.

SATURDAY, MAY 11th

"ALGERNON'S BUSY DAY"

The greatest comedy ever produced.

Mr. Exchangeman: Our prices will interest you. At your request we will have Shamrock film exhibited to you by our representative. Write or wire us at once.

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are being exerted by Champion to put before the exhibitors a class of film that will make of them REGULAR CHAMP PATRONS. Those exhibitors who have booked the recent Champ Films know for certain that they got real good stuff, for we have the word of both exhibitors and exchanges. Get the following latest Champs and you'll be convinced:

"An Italian Romance" :: **Wednesday Release for May 1st**

A remarkable production with a climax capped by a startling, realistic duel. The best part of it is in booking it.

"Realization of a Child's Dream" **Monday Release of May 6th**

Portrays a beautiful story wherein a little girl dreams of her pet toy doggie come to life. But all dreams have an end, and it is the end of this dream which makes us sympathetic spectators of this interesting filmlet.

"LUCKY JIM"

This is a bright, dashing Western story, showing the luck which attended the doings of Lucky Jim, who attained the name by the streak of good fortune which always seemed to follow him. The luckiest event in Jim's life is the coming of his bride.

Again we present for your selection—Monday, April 22d "WINONA"—Wednesday, April 24th, "BROTHERS"—Mon., April 29th, "The Horse Thieves of Bar X Ranch"

THE CHAMPION FILM CO.
MARK M. DINTENFASS, Mgr.
145 West 45th Street New York

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"The Fashion Review"

is a unique, interesting, and instructive story of the Proud Pageant of Clothes, a story illustrated with cuts, the latest cuts of the greatest designers of clothes in the world. It is a fashion-film showing every item of apparel society will wear in 1912, from what they call hats to shoesies—a regiment of regal raiment.

"The Fashion Review"

Released Thursday, April 25th

will interest Biddy, the cook and the haughty debutante.

Be in Style—Get it!

"The Serpent's Eyes"

Released Sunday, April 28th

THE EYES' VICTIM

The Devil's eyes peer into a good woman's soul, and we tell what he sees. SEIZE it!

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573 Eleventh Avenue, New York

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Your exchange knows you want Sunday and Thursday REX, but REMIND IT

TUESDAY

REP

SATURDAY

Pray listen——
And you shall hear,
Not of the ride of Paul Revere,
For the "tale" that I'd recite
Is simply the "tail" of a flying kite.

Released Tuesday, April 30th

"The Tale of a Kite"

The combination of a boy's kite and a carelessly handled love message come very near to spoiling a carefully planned elopement, and the resulting chase by an irate father as well as the clever move of the runaway couple by which the old gentleman is outwitted, will prove that clean, wholesome humor is most popular after all.

Released Saturday, May 4th

"In the Tide"

The flow of the tide of human emotions with its dangerous reefs and currents, its mercenary love and relentless paymaster, is dramatically portrayed in this masterful production.

April 16	Los Anarquistas
April 20	A Severe Lesson
April 23	The Averted Step
April 27	The Claim Jumper

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Oldest and Best

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Always a Feature

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3 A WEEK

"The Worth-While Film"

LOTTERY TICKET NUMBER 13

Released Monday, April 22nd, 1912

A Victorious Drama in 997 Winning Feet.
Ticket No. 13 Wins. Be a Winner! GET IT!

Wednesday, April 24th

THE LITTLE NUGGET

A Western Drama in 992 Exciting Feet.
Little Nugget a Real Gold Nugget. GET IT!

Saturday, April 27th

THREE OF A KIND

A Rustic Comedy Delight in 653 Jolly Feet

AMERICAN LUMBER MILL

ALBUQUERQUE, N. M.

Largest in the World. 346 Feet of Industrial Film.
A Very Desirable Split Reel. GET IT!

COMING NESTORS

April 29th, The Impostor (Drama)
May 1st, The Everlasting Judy (W. Com. Drama)
May 4th, Her Corner On Hearts (Comedy)
May 4th, Isleta, N. M., Indian City (Scenic)

DAVID HORSLEY : : BAYONNE, N. J.

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IMP FILMS COMPANY
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DEMAND

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"You can't do it. It's impossible. Others have tried to make moving pictures of the wonders of Yellowstone Park and have failed."—That's what they all said when the Imp sent two camera men to the National Park. But the results we got are simply marvelous in beauty and perfection. You must have the Split Saturday Imps in which this Yellowstone-Imp series will be released. The first 400-foot section is on the Saturday Split Imp of April 20th. It's just what the people everywhere are clamoring for. **See that you get it and all future Yellowstone Imps!**

Also get that King Baggot "Loan Shark" Imp!

Also get that Asta Nielsen Imp!

4 MORE IMPS 4

"THE LURE OF THE PICTURE"

(Copyright 1912, Imp Films Company)

Released Monday, April 29th.—This is an Imp de Luxe, a corking good story, mighty well "put on." BE SURE TO DEMAND IT!

"ALL FOR HER"

(Copyright 1912, Imp Films Company)

A beautiful story, beautifully staged and beautifully enacted. Released Thursday, May 2d.

"MELODRAMA *of* YESTERDAY"

(Copyright 1912, Imp Films Company)

Released Saturday, May 4th. Lovers of farce will go crazy of this. It burlesques the old "mortgage-the-old-farm" mellerdrammers.

"BREACH OF PROMISE"

(Copyright 1912, Imp Films Company)

The other half of the Saturday Split Imp of May 4th. A dandy comedy teaching you how to settle breach of promise suits!

IMP FILMS COMPANY, 102 WEST 101st STREET
NEW YORK
CARL LAEMMLE, President

GET THAT "IMPLET" EVERY WEEK. JUST SEND YOUR NAME AND ADDRESS

KLEINE FILM RELEASES

Our three releases for next week are just what every progressive exhibitor wants; a fine war drama, and two excellent comedies. They will please your patrons in every way.

Cin-es, Tuesday, April 30, 1912

'Twixt Love and War

On same reel

Genoa, Italy

A split reel containing an exciting war drama, and a picturesque scenic.

Eclipse, Wednesday, May 1, 1912

Percy's Visit

On same reel

Chums

Two side-splitting farce comedies, which will entertain young and old.

Cin-es, Saturday, May 4, 1912

The Love Germ

A high class comedy which tells how the love germ will spread when it once gets started.

Advance Synopsis Free.
Write to

GEORGE KLEINE

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Sunday **Tuesday**

The MAJESTIC

Announces Four of the Very Best Pictures Ever Produced by This Company—Two High-Class Comedies and Two Strong Dramas.

DEMAND THESE PICTURES

SUNDAY, APRIL 28th—"BOYS," another splendid comedy; a widower with a son marries a widow with a son, and these two boys do not approve of the marriage, and proceed to make things lively for the parents—a laugh from start to finish.

TUESDAY, APRIL 30th—"THE SILENT CALL," a powerful dramatic picture, showing the trials of the telephone operator in a large hotel and the important part the switchboard plays in the picture; most wonderful lighting effects.

SUNDAY, MAY 5th—"HIS WEDDING DAY," another comedy. A prospective bridegroom is entertained by his bachelor friends the night before the wedding; he over-sleeps and reaches the prospective bride three hours late, after some of the funniest experiences ever seen in pictures.

TUESDAY, MAY 7th—"REDEEMED," a strong drama. Jeanne, the wife of a Frenchman, loses her baby and husband on the same day, goes to Paris and at once is the idol of the studios. Hardened by her surroundings, she forgets her gentle feelings, but is finally redeemed by the tender touch of a friend's baby.

APRIL 9th—"A WARRIOR BOLD" — Farce Comedy.
14th—"THE RETURN OF LIFE"—Comedy Drama.
16th—"NOT ON THE PROGRAMME"—Comedy Drama.
21st—"DOWN AND OUT"—Feature Comedy.
23rd—"THE INSTALLMENT PLAN"—Farce Comedy.

EXHIBITORS

Keep after your Exchange until you get Two Majestics each week—they are exactly the class of pictures most suitable to your audiences.

Majestic Motion Picture Co.

145 West 45th St. New York City

COMING

Released Friday, May 10th

AUTO SUGGESTION

"Guess what they are doing."

Released, Wednesday, May 1st

THE REFORMATION OF MARY

Mary, after she is released from prison, falls in with her old pals. She is persuaded by them to disguise as a boy and help rob a bank. She succeeds, but by a revulsion of feeling her womanhood asserts itself and comes to the aid of a man who is falsely accused.

Released Friday, May 3rd

A QUESTION OF HAIR

This is an exhilarating comedy in which Billy Quirk is tangled in the meshes of two girls' hair. However, the one with "her own" hair gets him for her own.

Wednesday, May 8th—THE WOOING OF ALICE—
Powerful Drama

Friday, May 10th—AUTO SUGGESTION—
Pleasing Comedy Drama

Solax Company

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SALES COMPANY Agents in U. S. A. and Canada

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PATHE'S WEEKLY

The Motion Picture Exhibitor's Mascot

ISSUED EVERY MONDAY

Book It Every Week

"Make your own films"

of local interest—it will make your theater prominent by showing a local feature film from time to time. Buy the "Junior Professional Outfit," with which you can make films better than some of the manufacturers are turning out. The complete outfit can be bought outright, with full instructions how to take, develop and print, my own patents, scores of highly satisfied customers.

N. Y. greatest Jobbing laboratory and mechanical workshop, special Films, Titles, cameras rented, special lenses, projecting machines and single arc dissolvers. All motion picture supplies, film stock, condensers, wire lugs, expert picture machine repairing. Write me at once on what you are interested—for catalogues.

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Headquarters for

ASBESTOS

CURTAINS and PICTURE BOOTHS

SEND FOR BOOKLET

C. W. Trainer Mfg. Co.
39 Pearl St., Boston, Mas

LUBIN FILMS

Released Wednesday, April 24th, 1912
Length 1038 feet

"A COMPLICATED CAMPAIGN"

In the Mayoralty Campaign at Bell City, Colonel Pease of the old party, and Miss Pinker, of the Feminist Party, are rival candidates, to get rid of the opposition the Colonel proposes to the old maid, and is accepted. But Mrs. Bright, the leader, succeeds in nominating another lady. The Colonel then proposes to Mrs. Bright and is again accepted. Thus he has two breach of promise suits on his hands. He, however, marries Mrs. Bright, the district attorney marries Miss Pinker and the old party win out.

Released Saturday, April 27th, 1912
Length 444 feet

"THE LOST DOG"

Kitty Tryon out walking loses her dog, Pinkie. The dog is picked up by Jule Murry. Bob Nugent, a good fellow, sees Kitty crying and hearing the cause starts to recover the dog. He meets Murry and demanding Miss Tryon's pet gets a push in the face. There is a pretty lively fight and a chase over hills and down dales, but finally Pinkie is captured and restored to his mistress.

Length 600 feet

"The FORGOTTEN POCKETBOOK"

Jean May and Noah Wilson work in the same store and are sweethearts. A fresh young fellow named Will Pickup tries to butt into the little girl's good graces. He is very persistent and hard to sit upon, but the lover proves to be his match. On two or three occasions Willie is pretty roughly handled. It is hard to get rid of the masher, but in the end Noah gets the best of it, and sees his sweetheart home.

Released Thursday, April 25th, 1912
Length 1035 feet

PAYING THE PRICE

Ned Davis, a ranchman, goes to town to buy a horse. Bert Adams, a former suitor of Mrs. Davis' enters the ranch house and insults her. She drives him from the cottage at the point of a Winchester. Fearing results, Adams with the assistance of a "peon" accuses Davis of horse-stealing. The evidence is worked out perfectly and a posse are about to lynch Davis. In the excitement the Mexican is shot and confesses his share in the crime, and the rope is transferred to the neck of the ruffian Adams.

Released Monday, April 29th, 1912
Length about 1000 feet

A LEAP YEAR LOTTERY PRIZE

Ralph Dinsmore, the young minister, is looked upon by the young ladies of his flock as desirable. He likes Grace Walker, but has not the courage to tell her so. A friend, to help the game, proposes a lottery, the prize to be the minister and Grace the winner. Old Sarah Squibbs, the housekeeper, wants the minister and juggles the tickets in her own favor. To get out of the scrape the conspirators dress up the ice man, who frightens the old hen away by representing to be a former wife. Sarah absconds via the kitchen window and little Grace gets the prize.

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"COUNSEL for the DEFENSE" **TUESDAY, APRIL 23rd**

Makes a strong plea for the woman who once rejected him for another. She is accused of murder; he proves her innocence. Free from an unhappy marriage, she gives her defender the love which was always his.

"THE WOMAN HATERS" **WEDNESDAY, APRIL 24th**

Very rare. Not many of this kind. They have sad matrimonial experiences. They try to get a young fellow to adopt their views—but he doesn't. The woman haters are funny chaps, worth seeing.

"PINK PAJAMA GIRL" **FRIDAY, APRIL 26th**

Very catchy and pretty comedy. She is locked out of her rooms at a hotel where she is stopping with her mother. In her pink pajamas she runs to the hotel office for assistance and falls into the arms of her sweetheart, surrounded by a party of friends.

"THE VICTORIA CROSS" **SATURDAY, APRIL 27th**

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"FRANK COFFYN'S HYDROAEROPLANE FLIGHTS."—Way up. MONDAY, APRIL 29th.
"THE OLD KENT ROAD."—Rich Coster Story. TUESDAY, APRIL 30th.
"SHERIFF JIM'S LAST SHOT."—Hits the mark. WEDNESDAY, MAY 1st.
"RED INK TRAGEDY" }
"OLD LOVE LETTERS" } Split Reel. FRIDAY, MAY 3rd.
"THE HIEROGLYPHIC."—Strong in character. SATURDAY, MAY 4th.

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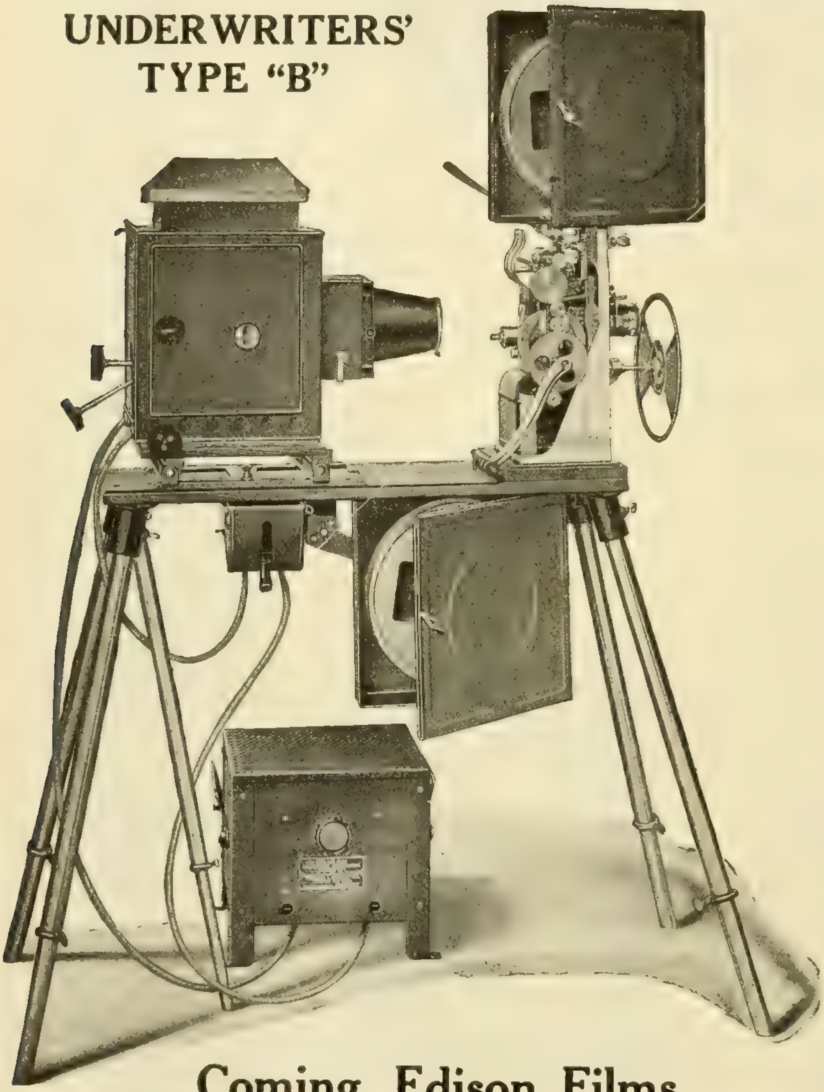

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April 27—"The Butler and the Maid." 360 feet. Comedy.

April 30—"Winter Logging in Maine." 1,000 feet. Descriptive-Industrial.

May 1—"Blinks and Jinks, Attorneys at Law." 1,000 feet. Comedy.

May 3—"Out of the Deep." 1,000 feet. Drama.

May 4—"The Guilty Party." 1,000 feet. Drama.

May 7—"Billie," by James Oppenheim. 1,000 feet. Drama.

May 8—"Aunt Miranda's Cat," by S. Walter Bunting. 1,000 feet. Comedy.

May 10—"Treasure Island," by Robert Louis Stevenson. 1,050 feet. Drama.

May 11—"Every Rose Has Its Stem," by Ethel Browning. 1,000 feet. Comedy-Drama.

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Facts and Comments

THE MOVING PICTURE WORLD wishes to express its sincerest appreciation of the many tributes, paid to the late founder of this paper in the columns of all our esteemed contemporaries interested in motion pictures. Their praise of the founder's work and character was in every sense of the word a personal tribute to his memory. It was he who had helped to create that "era of good feeling," which at present pervades the world of moving pictures. Let us hope it will endure for many years to come.

* * *

AN enterprising gentleman, writing from Vicksburg, Miss., has made us a handsome offer, which we must decline with thanks. He wants us to portray in moving pictures the adventures of a "young man" whose adventurous career has filled our correspondent with considerable enthusiasm. We learn from him, that this proposed hero "at the age of sixteen turned out to be a bandate in North Mississippi Valley," that he was in due course arrested, broke jail and "aluded the possy by getting in a tree top, turning out thirty negroes." It seems that this young man has since reformed, is married and has a good reputation. The best thing for this young man is to keep on earning a good reputation and keep his former exploits out of the moving pictures. The best thing for our correspondent is to read THE MOVING PICTURE WORLD every week and learn that the day of that sort of picture has passed, never to return.

* * *

WE print in another part of THE MOVING PICTURE WORLD a letter from a Protestant clergyman, who complains that many so-called religious pictures are unfair and untrue and place his religion in a false light. The position of this paper in regard to religious pictures is well known. On more than one occasion we have protested with all the vigor at our command against the "sectarian film." We know of scores of so-called religious pictures evolved by directors who are absolutely ignorant of the subjects which they attempt to treat. At some future day we are going to try as far as lies in our power to stop this offensive practice by analyzing some of the horrible renditions in detail. The pictures must command the respect of the educated as well as of the ignorant. In the meantime we would advise the complaining clergyman to avoid the mistake of making indefinite and indiscriminate charges. He must name the offensive picture and point out its faults, otherwise he cannot expect criticism to bear fruit. A critic to be useful must be specific. Name the pictures or stop criticizing.

* * *

IT is well for every manager and exhibitor to have a "house policy" and stick to it, but there are exceptions. A man who knew and cared more about vaudeville than about pictures had to listen to many complaints from patrons who urged him to drop "vaudeville and improve the quantity and quality of his pictures." Of course the patrons did not use this language exactly, but that was what they meant and a wise manager would have understood them and acted accordingly. This particular manager said in speaking of these complaining patrons that he would really like to oblige them, but a compliance with their suggestions would mean a change in the "policy of the house" and changing the "policy of the house" was out of the question. You might as well have asked him to hurl his favorite child into the surging main. He continued his "policy." A short while after his patronage showed increasing losses, but, noble captain that he was, he stuck to his "policy" like the commander to the sinking ship. Presently another house opened in the neighborhood, showing pictures two to twelve days old and no vaudeville. The new house had a smaller seating capacity, was not as well equipped and not quite so well located. Nevertheless it grew in popularity, while the house with the fixed and immovable policy was going down, down, down. The owner of the theater then removed the manager and his "policy." In putting in a new manager the owner carefully examined him as to any "fixed policies" concealed about his person and being satisfied that he was not suffering from an excess of solid ivory between the temples told him to follow just this one policy: "Please the patrons and get the money." The moment a man prefers his policy above the plain demands of his audience he ought to bid adieu to the amusement business and try to lose his money in some other way.

* * *

WE greatly admire the aims and ambitions of those producers who turn their attention to historical pictures. If these pictures are to-day in the main crude and incorrect we need not give up hope of better things in the future. We know that many men and women high in the educational councils of the nation are profoundly interested in the subject of historical pictures. They are convinced of the superior appeal of the picture to the child's perceptive and retentive powers and are watching our so-called historical pictures with a keenly critical eye. It seems to us a duty to voice their criticism of one or two recent historical pictures. Historical pictures must be fairly accurate and true in all essentials. There is in history much debatable ground and the same freedom ,which is allowed to the writer of an historical novel, must be permitted to the maker of an historical picture. There are, however, distinct limits to this liberty and an overstepping of them is fatal to the educational value of the picture. The picture must not only render a good portrayal of costumes, but must show the characters and the facts at least in the light of the greatest probability.

*

With many excellent points in their favor, both the pictures, "Cardinal Wolsey" and "Washington Crossing the Delaware," suffer from the defect of historical inaccuracies, the former being in that respect of good deal worse than the latter. After looking at "Cardinal Wolsey" twice and with every desire to appreciate the praiseworthy parts, such as the historically correct appearance of Henry VIII, we are forced to say, that the picture is historically out of focus. Cardinal Wolsey never excommunicated Henry VIII, he never was the friend of Queen Catherine, but on the contrary, according to all accounts, was her enemy. So he never accepted any comfort from him, but resented the offer of it more or less fiercely. It seemed very odd that, after painting a Wolsey totally at variance with the Shakespearian character, the picture concludes with the well-known Shapespearian quotation: "If I had served," etc. Anne Boleyn was lively, even frivolous and full of coquetry in history, while in the picture she is altogether a sad looking young person, more calculated by her appearance to cool rather than inflame the royal concupiscence. We say nothing of minor faults, for these are perhaps atoned for by the many meritorious points of the film. In the reel "Washington Crossing the Delaware" a serious departure from historical accuracy lies in the capture of the Hessians and the surrender of their general (called Rall in the memorial tablets in Trenton, but sometimes also mentioned as Rahl), all of which takes place in a banqueting hall. As a matter of fact, it all took place upon the streets of Trenton. We make this criticism, which we hope will be taken in the spirit in which we offer it, because historical moving pictures are of importance and worthy of and indeed calling for a detailed and extended review. It hurts the friend of the industry to have men of education and a working knowledge of history dismiss cinematographic reproductions of historic subjects with the sneering remark: "Oh, what can you expect. They are just moving pictures."

* * *

THE Dickens centenary has been so finely celebrated in motion pictures by the reproduction of many of the noveltists best works it is not unreasonable to hope that the coming centenary of Robert Browning may find similar cinematographic tribute. We all remember the splendid film "Pippa Passes" and more recently "The Blot on the 'Scutcheon." The works of Browning afford magnificent material for a competent film maker. Mediocrity in any respect, whether of brains or equipment would be fatal to an attempt to reproduce the pictures, that first moved in the brains of Browning. Browning not only preaches a convincing gospel of optimism but abounds in the striking and the unusual, at times not only defying but overwhelming conventionalities. The latter feature alone ought to recommend his works to the competent director, who believes in the value of originality. The gravest danger to the motion picture and one which is always present is the danger of monotony.

IN MEMORY OF JAMES P. CHALMERS.

Pathe's Weekly Nos. 16 and 17 will be of special interest to all who are interested in motion pictures. No. 16 shows the chief events of the exhibitors' convention at Dayton, O. In the group of exhibitors and moving picture men arrayed in front of the building of the National Cash Register Company is a living likeness of the late editor and founder of the Moving Picture World, Mr. James P. Chalmers. He is seen in about the center of a large group busy with his camera, his face lighted up with his characteristic smile.

The Weekly No. 17 shows the funeral of Mr. Chalmers at Kensico. To have the knowledge of his lifework thus brought before all the millions who are "readers" of Pathe's cinematographic journal is a singularly fitting tribute to the memory of the man, whose life was devoted to the great invention. The Pathes have not only rendered a service to their millions of "readers" but have in a most tactful and effective way shown their recognition of Mr. Chalmers' tireless zeal for the honor and prosperity of the motion picture.

FRANK POWELL JOINS POWERS.

Mr. Frank Powell, the well-known director, who for the past two and a half years has been identified with the American Biograph Company, began work with the Powers Motion Picture Company on April 16th. There were a number of firms bidding for his services, but the Powers Company secured him quickly while the others were thinking.

The Social Uses of the Moving Picture

By W. Stephen Bush

THE value of the moving picture as a means of agitating for the betterment of social conditions is self-evident. Nothing affects us more powerfully than the truth when it is preached in pictures. Less than a hundred years ago our social system was full of grave wrongs and abuses, which were eventually remedied and destroyed by pictures, cartoons and descriptions. The pen-picture, even when drawn by a masterhand, can never be as quickly and as universally convincing as the picture which derives its realism from the fact that it moves.

Abuses and wrongs cannot live except in darkness. The moment we throw a strong enough light on a real social wrong half the battle is won. A striking illustration of this fact was afforded recently during the last session of the New York Legislature. It appears that several efforts had been made to obtain an appropriation for shelter for poor blind children. The legislators who, no doubt, possessed the same sympathy for suffering that every human being feels, neglected to act in the matter; not out of callous indifference but because the rush of business and their own individual affairs claimed their attention. One day a little blind child suffering from the want of such a shelter was placed beside the presiding officer of the Senate. The sight so affected the legislators that the appropriation was voted at once without a dissenting voice.

Any motion picture portraying deplorable social conditions is therefore an agent for good. Some of the best known film makers of our country have given us pictures dealing with social evils and making a strong appeal for redress and reform. The Biograph, Selig, Vitagraph and notably the Edison studios deserve credit for their efforts along these lines.

The boldest, most timely and most effective appeal for the stamping out of the cruelest of all social abuses has been made in a two-reel production by the Thanhouser Company. The pictures are based on the touching poem of Elizabeth Barrett Browning entitled, "The Cry of the Children." More than two generations have passed away since the noble poetess told of the "children weeping ere the sorrow comes with years."

Since that time great efforts have been made by many good men and women to stop this evil. We are ashamed to say that the agitation against child labor has been far more successful in other civilized countries than in our own. For more than half a century all attempts to remedy the evil in the cotton mills of the South, where it appears in its most hideous shape, have been unavailing.

After an agitation lasting from the period of reconstruction to the present day, the best that has been accomplished was done by the present Congress. A law has now been passed, establishing a Federal Bureau, which, however, can do nothing but investigate conditions. It has no authority to change hours of labor or order any other restrictions. It cannot even recommend legislation, because Congress, under the constitution, lacks authority to pass such laws. The best that can be hoped for is the creating of public sentiment through the publication of the results of its inquiries. There was evidence before Congress that boys and girls as young as six and seven years were put into the mills and compelled to work ten and eleven hours a day. The result of such a state of affairs in degrading and debasing humanity, need not be described in detail here.

We are glad to say that the Thanhouser picture will accomplish the same results that are expected from the work of the Federal Bureau, to wit: the arousing of public indignation. The pictures are admirably conceived, do not at any time go beyond the line of probability and bring home their lesson in a forceful, but perfectly natural and convincing way. No dramatic derrick has been used to drag in a counterfeit love story. The makers of the film have kept before their eyes the one idea: the enlightening of the public as to the conditions and effects of child labor. While the picture skilfully paints the extremes of our modern social life, it has steered clear of the fatal error of the old time melodrama in which, instead of human beings, the spectator was compelled to see a set of angels and a set of devils. "The Cry of the Children" as rendered by the Thanhouser Company, makes it plain that the mill-owner is as much a creature of circumstances and surroundings and economic conditions as the laborer. The picture shows the common bond of humanity between them and how the touch that makes all the world akin does not lose its magic in the wretched tenement of the laborer or in the mansion of the mill-owner or in the whirr of the factory.

A laborer and his family consisting of a wife and some half-grown children try to live in peace with the world and with themselves in spite of the awful conditions which surround them. They cannot, however, fight off the inevitable. The awful strain begins to tell on the mother who bears the heaviest burden. When she breaks down the youngest child in the family who had been kept at home and treated as the favorite was compelled to go to work. She could not stand up to her cruel task and live. Nature had not made her little limbs for bearing the burdens of hard toil and the little girl dies a victim of overwork. The mill-owner's wife had offered to adopt the little child, but her offer had been rejected by the child herself. Later when the child began to realize the odds against the laborer in the struggle of life she went to the mill-owner's wife and asked to be adopted, thinking in that way to lighten the burdens of her parents and sisters. But the grime of toil had replaced the child-like grace and sacrifice of former days. The bitter hours in the factory had changed the happy laughing child into a haggard looking waif. In her altered appearance she found no longer favor in the eyes of her employer's wife and necessity drove her back into the house of torture. The end of the picture shows the grief of the parents and sisters of the dead child and the bitter and cutting remorse of the mill-owner and his wife. As we look at the latter we feel the awful weight of the poem's words:

> *"But the child's sob in the silence curses deeper*
> *Than the strong man in his wrath."*

Wherever these pictures are shown, converts to the necessity of thorough child labor reforms will be made by thousands. Owing to the determined opposition of Southern members of Congress the Federal Bureau entrusted with the investigation of child labor has had its powers narrowed and limited in many ways. In order to hamper the work of the bureau as much as possible an amendment was tacked on to the law, which prohibits an investigator from entering the laborer's home, if the householder objects. This amendment was not dictated by any tender regard for the privacy of the home, but is to be a weapon in the hands of the mill-owner, who by threats and intimidation will seek to influence his employee against the investigators. Right here the power of the motion picture asserts itself. They may be able to bar the investigator, but they cannot bar the man with the camera. The camera must create the demand for remedial legislation and second the labors of the Federal Bureau.

The remedy, of course, lies entirely with the legislatures of the individual states. The report of the Federal Bureau will be read by hundreds at best, while the pictures will be seen by millions. It seems to us that in the near future this fact will be recognized by the people most concerned in the matter, we mean organized labor. It was the labor element, which forced the establishment of the Bureau from an unwilling Congress. The labor element ought to realize the advantages of the motion picture as a means of agitation and be swift in making use of them. The protection of the minors working in store and factory is one of the live issues of the coming campaign for the election of a president. The pictures here mentioned are therefore very timely and ought to be welcome to every intelligent and progressive exhibitor. We will confess ourselves much mistaken if "The Cry of the Children" in motion pictures will not serve as a valuable campaign argument long before the votes will be counted in November.

PASTOR CRITICIZES "RELIGIOUS" FILMS.

Mr. Ernest Boehringer, a progressive exhibitor, conducting a theater at Baton Rouge, La., sends the following letter from a local pastor to the Moving Picture World:

Mr. E. Boehringer, March 28, 1912.
Columbia Theater, Baton Rouge, La.

Dear Mr. Boehringer: As you are aware I am a great believer in the educational value of motion pictures, and I and the people of my congregation are among your most regular patrons. I know that you have always tried to give the public a clean place and good pictures. But there is one abuse which I call to your attention and ask that you use your influence to correct. I have seen hundreds of films and many of them have dealt with religion and the church. While some have been fair, the majority of those which have dealt with the Protestant side of religion have been manifestly unfair and often abusive. When they have exhibited any phase of evangelical Christianity, they have made both ministers and churches and their religious life to appear ridiculous. The tendency is to excite contempt for such churches and awaken in impressionable youth a disgust for what we believe to be true Christianity. This country is composed largely of Prostesants and they have shaped our history. All that is considered best in our heritage has come to us through Protestantism. What will be the effect upon our youth and our institutions if the people gain their ideas of Protestantism from these false pictures? And I unhesitatingly pronounce them false and untrue to facts. This letter has been occasioned by expressed indignation on the part of many of your patrons. If you can remedy this we would appreciate your efforts. In the meantime I shall, with others, undertake to create sentiment against the exhibition of them and shall overture our General Assembly and through them overture other Prostestant bodies to advise their people to refuse to patronize any motion picture show in which are exhibited films that are unfair to us and injurious to our youth. Thanking you for your many favors to me and your own fairness, I am, Sincerely yours, T. M. HUNTER.

WHAT CLASS OF PICTURES ARE CHIEFLY REVIEWED IN THE MAGAZINES?

It is interesting to note the numerous articles now appearing in all the magazines and monthlies of every description concerning the moving picture. A universal note of appreciation is everywhere sounded, and predictions of the great and probable future of the powers of the pictures are repeated. Much that is written has already appeared on these pages, and that at a time when the magazines were taking a very different course to that which now seems to delight them.

In reviewing the picture, the common drama is almost ignored. The illustrated classics are occasionally referred to, while the educational ones are almost entirely studied in detail. Pictures of American history seem to take first place. This may be chiefly from patriotic interest and the pleasure these pictures give. Scientific subjects come next, evidently for the purpose of showing the powers of the moving picture as a teacher and revealer of the more hidden and consequently unknown details. The one theme dominating them all is along the new lines of moving picture educational work. Under the head of "Science and Invention," the Literary Digest in a recent issue devotes several pages to "Moving Pictures in the Classroom," traversing the outlook for teaching of common subjects in schools, it proceeds to describe (with illustrations) the teaching of Natural History, in the Versailles Lyceum, closing the article with an analysis of the cost of classroom cinematography, showing that because the larger initial expense is spread over a long period of usefulness the ultimate cost would not exceed five cents per lesson.

An elaborate article is also written on "Moving Pictures in Color." The details given show the writer is no novice. All these articles show the grip which the educational moving picture has secured upon the intelligent world, and they are increasing in every monthly issue. When one remembers the large number of people reached by all these magazines and papers, it can readily be realized what a great interest must shortly develop in that latest and best of all the benefits which have come from the moving pictures, i. e., their educational value.

Studio Saunterings.

By Louis Reeves Harrison

I FIRST met Carl Laemmle of the Imp Films Company when he was opening the office at 111 East 14th Street, which has since become the distributing bureau of The Sales Company, but at that time I had never seen this paper and knew nothing about the complications of various producers—all moving picture companies looked alike to me. I had sold a string of a dozen or fifteen plays in succession and had run up against the inevitable, a rejected scenario. It was hard enough to fail after entering the field with success so promising, and harder still to have the best photodrama I had written turned down again and again. I could not understand the situation and was very sore about it, when I happened to notice the sign at 111 and concluded to make one more trial before shelving a scenario that I believed would make a hit on presentation if it was given opportunity.

I was not much impressed by the emtpy store and few desks and chairs that I saw on entering the new office, but I found before I was through that there were plenty of live wires in the place, to whom I may make reference in other saunterings as they are all prominent in their respective fields to-day. Carl Laemmle had gathered about him some of the brightest people in the business and he proved to be personally alert to the advantages of a good starting point. He wanted the best plays procurable and was willing to take a chance with those appealing to men and women whose minds were not primitive.

MR. CARL LAEMMLE.
President of the Imp Motion Picture Co.

I saw at a glance that I had to deal with a man keenly alive to the money-making side of a proposition and hold enough to engage in financial transactions dependent for success upon unknown contingencies, yet entirely open to suggestion. I therefore depended on salesmanship to market my product. The result was satisfactory to all concerned. I sold my play; it fell into the hands of a director in whom I still repose the highest faith; the leading character was marvelously portrayed by Miss Lawrence; the settings were of rare beauty, and I had the pleasure of hearing a great audience give such approval as had never been accorded an Independent presentation. Shortly after, the critics applauded without exception, and my wounds were healed.

I have never forgotten little courtesies extended by Mr. Laemmle on that occasion. There is a very kind streak on the domestic side of his character as may be illustrated by a little incident which occurred while this particular photodrama was in process of production. There was a baby in it, and the infant had an important part to play. Mr. Laemmle had come on from Chicago, where he then lived, to witness the final picturing of the scenes, but baby was asleep at the switch when wanted. The owner of the company would not allow its slumbers to be rudely disturbed, so all hands waited two long hours while the tiny cherub finished its nap. The little creature then performed its essential role without a break. Good nature was good business, as it often is.

Since that early day I have often argued with directors against changes made in photoplays accepted, but no doubt exists that they are justified in altering a large proportion of the scenarios which fall into their hands. This is partially due to the small pains taken by aspiring playwrights with their scripts. The compensation may be very low in proportion to the effort required and not adjusted by producers to the relation of other costs, but the great mass of stuff sent in is so amateurish that it becomes evident that the writers are moved by vanity rather than serious ambition to succeed as playwrights on a large scale.

One of the most prominent agents engaged in searching for new plays for the stage, who is close to Belasco and Frohman and generally regarded as an expert in finding those who have the gift of writing hits, told me recently that the dramatists of the future will come largely from the ranks of those who succeeded in gripping and holding interest by screen representations. It will pay the photoplaywright to take pains as a matter of schooling before entering the larger field and not fret about the low price paid for one or two meritorious scenarios. One swallow does not make a summer, and any young dramatist possessing wealth of imagination can draw from that unfailing fount when the hour is ripe for the man.

A separation of the wheat from the chaff in photodramas will probably come when thousand-foot releases are supplanted by the big feature plays. The twenty-minute presentation on the screen will sooner or later be classed with the twenty-minute sketch on the boards. There is only room in it for swift character drawing and a miniature plot, whereas the full-grown photodrama will call out the finest efforts of those now being steadily trained in this form of composition. Photoplaywrights who are doing good work for small pay now need not worry about the future. Their time is coming.

On the other hand, however, a serious weakness in present production is the lack of men who know how to direct a play as a first conductor does an orchestra. Mr. Griffith, Mr. Blackton and others can take a script fresh from the composer's hands and see that their performers render it as it was written, only adding such harmonizing embellishments as are consistent and appropriate. Composition, direction and performance are three different arts which become merged in one presentation of an idea. It may or may not benefit a dramatist to have been a poet, an actor or a stage manager, but this is an era of specialization. Whether a man is a playwright, a director, an actor, an electrician, a scene painter, salesman or manager of the business engaged in financing and using general good judgment, he is at his best when limited to fine work in his particular department.

I have seen well-written plays so badly mangled by directors, trying to give an inside impression that they were the whole thing, by unnecessary alterations, that the original idea was entirely lost, if indeed it had ever been grasped. A director who imagines that an ingenious situation, an opporthnity for an actress, or an original mechanical contrivance is enough to make a play succeed had better go back to where he started and begin over again. All things that contribute to the expression of any drama above farce-comedy are but accessories to the interpretation of an idea. What is most needed at this moment, when a change in the character of moving pictures is taking place, is a corps of directors who know how to direct.

Such, in brief, were the subjects of conversation during my recent visit to the Imp Film Company's offices. I had gone by especial appointment to talk it all over with Mr. Laemmle, but he was called away at the last moment. When I came in touch with Mr. Stern, however—he is in full charge of the studio—I obtained a much clearer idea of his character than I had before enjoyed and could see that his company was quietly making preparations to keep abreast of the times. Mr. Sterns is a man of great endurance, persistence, and efficiency. He is positive in his opinions, but a logical reasoner, and open to conviction whenever a man opposed to him in views can command his interest and respect. In our conversation about photoplay directors he put it to me, as many others have, that he was facing a condition not a theory. A great many studio directors claim that they cannot do justice to a play nor to themselves unless it appeals to them.

I have written plays, staged them and even painted the scenery, but I will leave that all out of the question for it does not mean anything at all. The fact that a man *can* write a magazine story does not mean that it is going to interest those who read it, and the fact that a man *can* direct the action of a photoplay does not mean that it will be entertaining to the audience or of value to the producer. If. Mr. Brewster, editor of the Motion Picture Story Magazine, gives me an assignment and the scenario is poorly constructed, or if there are only a half dozen lines of it, I attend to my business, convert the script into story form to the best of my ability and in accordance with his ideas instead of putting up a childish whine that it does not "appeal to me." Oh Piffle!

Tell that to any newspaper man! Reporters are sent out on all kinds of assignments, dangerous and disagree-

An Interesting Scene from "All for Her," an Imp Comedy Drama.

able, and prove their manliness, ability and courage by doing splendidly with the poorest sort of material.. You can count upon it, Mr. Stern, that directors of that grade will never make a success whether the play appeals to them or not. It is not in them. They may have learned the logic and principles of the art, but Nature neglected to give them the power of original thought and its adequate expression. A *real* man will quickly show ability instead of complaining, will regard the interests of those paying him as of paramount importance and will do his level best with the materials in hand. The one of exaggerated sensibilities is either a faker or a weakling.

What is to be done? Your problem is that of nearly every producer in the country. To remedy matters—the desire for better plays is universal—I should begin at the top. Most of the men engaged in this business are commercial by instinct and training. They are taking the brunt of a lot of hard work and are engaged in overcoming all sorts of difficulties for the purpose of making money. They give too little attention to the artistic side of photoplay production, very few of them read a line on a subject requiring constant study, they are not in close sympathy with those actively engaged in constructing these dramas of the eye, and they fail to kindle enthusiasm among their artisans by the right sort of environment. Studios should not have the oppressive gloom and general hideousness of factories, but a large majority of them are given over to excesses of commercialism.

KING BAGGOT,
Popular Leading Imp Player.

Independent producers are a game lot. They will stand a loss of a few thousands without a murmur, but how many of them have spent a few hundreds on an art library? Suitable reference books are not comprised in two or three on ancient costumes. It would make a great difference in the quality of background and performance if means were at hand for more complete study of this new art from the standpoint of older ones, especially in design and handicraft. It would mean a great deal to directors, actors, and to producers themselves if a few shelves of books throwing light on the pictural art were at hand.

House decoration is indicative of civilization. Domestic interiors afford the visible evidence of standard of living, yet how many shown on the screen are representative of American culture and refinement? A professor of the *Ecole des Beaux Arts*, Paris, told me that our modern houses were the most beautifully furnished of any in the world, many of them excelling the palaces of Europe, but no one would guess it from our moving picture settings. The ideas of home and comfort are as little reflected in photodramas as amid the constraints of city flats. The decorative designer must necessarily depend upon the litter of a "prop" room or that of the junk shop if no inspiration or suggestion is afforded such as could be found in a few volumes of *Country Life* or other periodicals devoted to the "home beautiful."

There are illustrated works on colonial houses and interiors which would help in the perpetuation of local history, and many others would be of assistance in setting forth our legends, poetry and romance. All this would help to grind the money-making mill, for people all over the country are deeply interested in the beauty and charm of home life—all of us detest the hideousness of stage artificiality and enjoy what is quaint, picturesque and pleasing, when it is *real*. Lady Beauty should be the honored guest of every studio instead of begging for admission only to be driven from the door.

I have no complaint to make of the actors—The Imp Film Company has a treasure in King Baggot—for they operate under great disadvantages and usually do the best they can with limited opportunity. It seems to me that the principal difficulties in the way of artistic production are created by those most largely rewarded. As to the question of good plays I believe Mr. Stern was very much in earnest when he said, "We want the very best and are willing to pay for them promptly and well." "How can we get them?"

The problem is not an easy one to solve, but I will make a few suggestions in a purely helpful spirit. Ask play wrights to state whether their compositions are original or adapted. If adapted, whether from classic or copyright sources. Request a preamble explaining the purpose of the photodrama, the idea to be conveyed, and what particular merit it possesses that makes it worth purchase and production. This will serve in the process of sifting out what is desirable from the unfit. Those rejected should be returned within a week and in good order. Prompt action and courtesy in the scenario department inspires confidence and leads to renewed effort. Those accepted should be paid for with equal promptness. This initial expenditure is trifling when compared to the general cost of production, and no reason exists why an author should wait for his wages more than an actor or a director. In sending back a script of *high* quality, which does not suit your requirements, add an explanatory line to the author and a request for other examples of his work.

All this will become imperative with the advent of the big feature play, and that is the trend of the business. Producers are venturing cautiously with from two-reel to five-reel adaptations from what is classic or merely stale, but subjects of live interest, both educational and entertaining, will make the hits of the season. The Paul Rainey pictures of animal life in the jungle are both interesting and instructive. They represent a step in the right direction, one taken by Mr. Laemmle with characteristic courage, and I cannot believe, from the glimpse I had of them, that they will not meet with decided success. I was profoundly impressed by the excerpts shown me in the exhibiting room.

Not only intelligent exhibitors but wideawake rental agencies throughout the country are after moving pictures which appeal to the thoughtful element in our mixed audiences, which draw patronage from the best classes; and this will result in commercial returns larger, steadier and more widely distributed than ever before in the history of the New Art.

BIG PRODUCTION FROM THE HOLY LAND.

Although all the facts are not at hand at this writing, the Moving Picture World is informed that the Kalem Company contemplates something unusual in the way of pictures from the Holy Land. Its company of players is at present in Jerusalem, but its director, Mr. Sidney Olcott, is on the way to London, where he will meet Mr. Frank J. Marion, president of the company, within the present week, to confer upon the extensive plans not hitherto arranged.

Mr. Marion left New York, Monday morning, April 15th, on the Cunard liner, Carmania, taking with him some extra players. Other players will be engaged in London. Just what is the nature of the work has not been explained by the Kalem Company, but it has been intimated that a number of large productions, requiring a great many people in the cast, will be made.

The Edison U. S. Historical Series No. 7 is entitled "Washington Crossing the Delaware." The famous painting now in the Metropolitan Museum of Art by Leutz is used as an authority for the production of this picture. It is a welcome and valuable addition to the educational list, produced with care and under circumstances intended to instruct.

Good Bye
Vancouver

MR. J. D. WILLIAMS AND PARTY.

Just before leaving Vancouver, B. C., for their return trip to Australia, the J. D. Williams party had their pictures taken, from which the above reproduction was made. Reading from right to left the members of the party shown here are: Louis Corbeille, general manager for the Baltimore System, Vancouver; L. W. Marshall, president of the same company; H. W. Cooper, American automobile promoter; J. D. Williams, Australian picture magnate; Charles Kilpatrick, "dare devil" bicycle rider; Alderman E. Lindsey Thompson, of Sydney; Leon Phillips and W. H. Bell, of the Williams Company. The ladies in the center are Mrs. Cooper and Mrs. Bell.

MEMBERS OF THE LUBIN COMEDY COMPANY—DIRECTION OF ARTHUR D. HOTALING.

Standing, from Left to Right: Mrs. George Rehm, Jack O'Neil, May Owens, Will Hopkins, Mae Hotely, Jerold T. Hevener, Helen Marten, Robert Burns, Betty Cameron. Sitting: Walter Kendig, Bill Louis, Arthur D. Hotaling Leolo Hotaling, Walter Stull, George Rehm.

The Moving Picture Educator

"WILD BIRDS AT HOME" (C. G. P. C.).

NATURAL HISTORY films are enriched by this addition. When it is known that very short range views of such nervous birds as the wild duck, coot, swan, mallard duck, chaffinch and wren have been obtained, it will readily be acknowledged that a most patient and expert photographic artist has been at work. The results are most priseworthy, not only for excellence of portraiture but for thorough detail.

School children have never had such opportunities as these now presented to them, while experienced naturalists will rejoice when they see this film. It is worthy of note that not only is the student in school helped and interested but the student of natural history and the expert naturalist will find great value in the knowledge and information which these film studies impart.

While beautiful as simple pictures, a thoroughly explanatory set of subtitles is given and a previous knowledge of them will give interest to everyone to whom educational cinematography is important.

The beginning of the film shows that:

1.—The wild ducks live in peaceful communities among the reeds far from the haunts of men. In this retired place they seem as peaceful and homelike as the most domesticated, and are undisturbed by either animal or human intruders.

2.—The family has no care except to swim and eat. Truly nature is beautiful and, with silvery water and golden reeds, care is banished, with nothing to do but eat, live, and multiply. Their only change is when a trespasser ruthlessly enters their domain and they become—

3.—A startled party. The sudden and spontaneous rush of the whole flock in one direction at the same moment is quite a thriller. A pretty flight is well pictured, and the concerted habits of the flock is a lesson in duck wisdom.

4.—The coot returns to her duties after luncheon. This shows the nervous coot returning to her nest of eggs upon which she is sitting. So real is the picture that everyone feels they must be quiet lest she be disturbed. Someone moves, however, and away she flies, but—

5. The instinct of motherhood is stronger than fear. The coot, though frightened, returns to her nest and proceeds to give a practical lesson to everyone who has ever tried to run an incubator and experimented upon nature's secret of egg-turning, for the mother coot shows the science of nature as—

6.—She turns her eggs with her feet before settling down. A veritable picture of domestic comfort.

The Mallard Duck.

7.—In a peaceful spot, hidden by reeds, the mallard duck builds her nest. Under similar conditions to those of the wild duck this bird finds a sequestered nook wherein to raise her brood. An alarm drives her away, but she soon returns and, turning and regulating the eggs with her bill, settles down to the safe and sure process of nature's incubation. Soon she has—

8.—A family to be proud of. The downy ducklings make an awkward attempt to navigate on their feet. Awkward in their first attempts at walking, the youngsters will be called "cute" by everyone who sees this pretty domestic picture of wild little birds, little different from the domesticated ones. They show that—

9.—In the water, however, they are instantly at home as they begin to disport themselves in their native element, where—

10.—The ducklings are expert divers the first time they take to the water. True to their reputation, which gives origin to the expression, "as easy as a duck takes to water." Fear they have none. It is not all work either, for while there may be no rules to guide them, they appear to be—

11.—Playing hide-and-seek as they one after the other disappear underneath the water only to reappear several feet away and, when pursued by their playmates, disappear again and again. Thus we are favored with views of their lives and habits which could only otherwise be obtained under exceptionally favored circumstances. A domestic contrast is—

12.—The stately **Wild Swan,** which searches the bottom of the stream for food. At once dignified and majestic, the swan is admired by all.

The Wren.

13.—Cunningly hidden in the ivy on the old walls, the modest wren builds her domed nest. Again the photographer has come to close range with one of the most timid birds and with excellent results. The nature of the home in a well-protected place and the habits of the bird are now under our closest possible inspection.

14.—The male sedge warbler finds the food while the mother tends her young. The industrious provider and the attentive nurse-mother are almost human in their actions. There is certainly a remarkable degree of intelligence displayed by these mere mites of birds. Deep interest will always follow this picture.

The Chaffinch.

15.—The chaffinch feeds its hungry young in their nest in the hedgerows all day long. More of a wayside than a hiding bird, the always feeding parents are engaged in feeding their always hungry progeny. Even after leaving home—

16.—A fledgling which has left the nest is still tenderly cared for and fed by its parents. Any educational institution having cinematograph opportunities must have this series. It is a standard work in which beauty, pleasure and profit are combined.

EGYPT AS IT WAS IN THE TIME OF MOSES.

A NOTABLE addition to the list of educational pictures has been made by the Kalem Company, under the title, "Egypt as It Was in the Time of Moses." This subject consists of motion pictures of the methods of tilling the soil, making straw brick, and making cloth as pursued by the Arabs of the Upper Nile Valley. It may seem a misnomer to say in connection with this picture "as it was in the time of Moses." Yet it is true that the processes pictured are identical with those mentioned in the Bible. In fact, it may be said that the beginning of these quaint methods dates back thousands of years before the time of Moses.

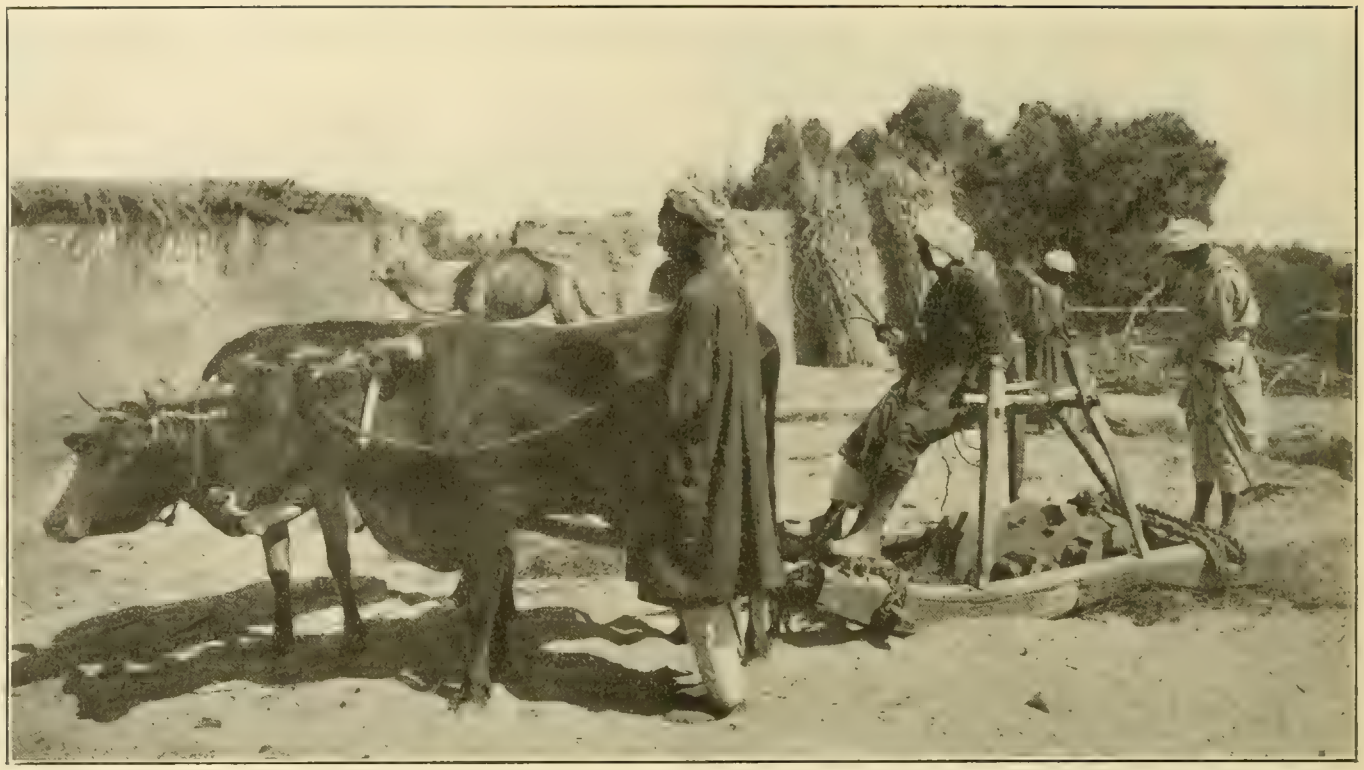
The pictures were made by the Kalem Company in Egypt and are most excellent from a photographic point of view, as well as for the light they shed upon the habits of the peculiar people of the region. The Kalem Company has, after careful research, prepared a lecture to go with this subject. With its permission the Moving Picture World is able to present the same to its readers herewith. This picture is of absorbing interest and will be found useful to students of Egyptology and Biblical history.

Suggestion for Lecture to be Given with "Egypt As It Was in the Time of Moses."

TILLING THE SOIL—PLOUGHING.—This interesting series of pictures made by the Kalem Company in Egypt gives you a clear idea of the manner in which the natives have labored for thousands of years. As the years roll on we find that the customs of the Egyptians have not changed since the time of Moses. Through a peculiar phenomenon the River Nile overflows its banks once each year, making agriculture possible in this dry and desert country, but in many places artificial means are employed to water the land. Hence you see in the background an old well, where the water is raised to the earth's level by camel power. In the foreground we see the laborers ploughing and it is apparent that irrigation will be required to make the hard dry soil fertile.

FORMING THE IRRIGATION SQUARES.—The Egyptians are engaged in the first process of irrigation. See the rude tools with which they work. The dry earth is worked into little patches and when the water is turned into the channels which you see being constructed, the workmen will be able to control the flow by manipulating the small dams.

THE "SHADOOF" WHICH RAISES WATER FOR IRRIGATION PURPOSES.—In the southern parts of Upper Egypt, when the River Nile is at its lowest, four or five of these "shadoofs" are required to bring the water to the level of the fields. At one end of the long sweep is a heavy weight, composed chiefly of mud, which lifts the bucket about eight feet into the air, where it is emptied into a trough. The buckets are made of basket-work and sometimes of leather or woolen stuff placed through a hoop. This method of raising water is of unknown antiquity, as the picture writings of the process have been found in the inscriptions on ancient tombs and in the sculpturings from Nineveh.



Threshing With a "Norag"—Scene from "Egypt As It Was in the Time of Moses" (Kalem).

SOFTENING THE GROUND PRIOR TO SOWING.—The water is now turned into the little patches, which we saw being made in an earlier scenc. The laborers divert the flow of the water by tearing out one small dam and building another. Agriculture in Egypt is classified in two divisions: that which is done in the land naturally watered from the Nile and that of the districts which are irrigated. The total area of cultivated land in Egypt is six million acres.

SOWING AND HARROWING.—Here we see the primitive custom of sowing seed by hand. Oftentimes sheep and goats are turned into the newly planted field to tramp down the seed. We can readily understand the significance of the parable which refers to the seed that falls on fertile soil, while some falls among stones or is blown away by the wind.

FERTILIZING A HALF-GROWN WHEAT FIELD WITH "GUANO." The wheat crop is now half grown and the industrious, Egyptian farmer is encouraging its development by scattering fertilizer, made from "guano." In the lands which are naturally watered the usual custom is to plant but one crop which consists of wheat, barley, lentils, beans, lupins, chick-peas, etc. The irrigated lands usually yield three crops annually, the first being given to wheat and barley, the second to millet, indigo and cotton and the third another crop of millet or maize. Sugar is cultivated throughout a large portion of Upper Egypt and rice in the lowlands near the Mediterranean.

REAPING.—The old sickle is the implement with which the grain is reaped in Egypt. What a contrast this ancient process presents when compared to our modern harvesters which reap and bind. Oftentimes the grain is cut off close to the tassel. Again we see how the camel is utilized and the loads which they are capable of carrying.

PRIMITIVE METHOD OF THRESHING WITH A "NORAG."—Now that the wheat has been harvested we see the Egyptian in the midst of his threshing. The wheat is placed on the ground and a rude cart known as a "norag" is driven over it. There are usually eleven small iron wheels or thin circular plates fixed to the axles. These discs in their revolutions not only force out the grain, but chop up the straw, which is used as fodder or worked into bricks, as we shall see in a later picture.

WINNOWING. THE STRAW CHAFF IS USED IN MAKING BRICKS.—The wind carries off the chaff as it is thrown into the air by means of wooden forks and the grain, falling to the ground, is gathered up and sifted. The Egyptians are not as wasteful as might appear in this picture, as very little of the grain escapes their attention and the chaff is carefully raked up.

GRINDING THE WHEAT INTO FLOUR.—Here we see an Egyptian flour mill. The grain is placed in the cylinder and a revolving stone crushes it into flour. While we do not envy the Egyptian's labors, we have no doubt that the result of these crude methods is a genuine whole wheat flour, with no adulteration.

KNEADING THE DOUGH.—This is baking day and the women are preparing the bread for the ovens. Apparently this process of kneading has changed but little in the past four thousand years, except that the modern housewives of our country much prefer to use a bread board. As usual, the natives do their work seated upon the ground.

A NATIVE OVEN.—The Egyptian scorns the use of cooking utensils, and we see the small loaves placed directly into the oven. "Itfaddalow!" ("have one!") The girl is quite proud of her handiwork and holds out a loaf for the tourist, offering the assurance that it is all right and worth trying.

MAKING STRAW BRICK.—As we pass along the shores of the River Nile we find natives engaged in the making of brick. Here we see the first step of the process, as the Egyptian digs up the clay with his rude implement. There still exist in Egypt perfect preservations of the sun-baked bricks made by the Egyptians and Babylonians over four thousand years ago On some of these bricks are valuable inscriptions relating to the cause of their making and information regarding the history of many different families.

MIXING IN THE STRAW.—We now see how the straw and chaff is utilized as the workman mixes it in with the clay. Among the specimens of brick found to-day, which were made during the time of Moses, there are many which bear silent testimony to the dark days in Egypt referred to in the book of Exodus. The children of Israel were ordered to furnish their own straw without diminishing the supply of brick. As the poor people had no way of securing the coveted chaff, their labors were fraught with many trials and "bricks without straw" has become a common adage.

MOULDING THE BRICKS, WHICH ARE DRIED BY THE SUN.—When one visits a brickyard in this country he sees the moulded clay placed in a kiln and baked by intense heat. In Egypt, however, the bricks are sun-dried and artifiicial heat is unnecessary.

MAKING CLOTH.—The first step in the making of a woolen garment is to shear the sheep and here we find the animal complaining that the workman's shears are none too sharp. His protest seems to go unheeded. Several authorities claim that weaving had its origin in Egypt, and in fact the Egyptians declare that their goddess, Isis, was the inventress. Old carvings have been found which depict the figure of the goddess holding a spindle in her hand. The Egyptians are noted for their manufacture of linen and it is said that the product of bygone centuries has never been equaled in modern times.

SPINNING THE YARN.—Here we see a primitive arrangement for spinning yarn. In the days of our ancestors a decided improvement was made on this method and there is not one of us who has not seen an old spinning wheel. The Egyptians are not inclined to be progressive and that which was good enough for their fathers seems to be good enough for them. It is a matter of interest that these primitive processes are almost identical with those employed by the Moki and Navajo Indians of our own Southwest.

FINISHED AND PAID FOR.—The garment is now ready for delivery and the old weaver receives his pay. You will notice how careful he is to ascertain that he has been given the proper amount and his assistant, in turn, assures himself that he has not been cheated.

NOTE.

"Me and Bill" (Selig) is a good picture with a strong sentiment, and when seen by the writer in one of New York's largest theaters was loudly applauded at the end. "Me and Bill" are two country schoolboys in Colonial times. They marry two sisters and have happy homes, one with a daughter and the other a son. Later in life their wives die; the children become lovers. The son responds to Lincoln's call and goes to the front. When he is listed with the "missing," the daughter dies by drowning, from excessive grief. Thus after a happy life, saddened with such tragic endings, "Me and Bill" are again alone—two aged men trying to comfort each other. The story is well told and holds the sympathy of the audience, which shows warm appreciation at the constant exhibitions of pure human affection.

Poe in Pictures

Eclair Company Produces a Two-Reel Subject Based on "The Raven."

CHALK up another credit for Eclair. In producing a subject like "The Raven," any picture company is entitled to commendation for doing its share in bringing the business into higher repute. The mention of "The Raven" as a moving picture subject suggests difficulties from the very start. Its production requires that a producer evolve his results from thin air. The problem is—given the poem of Edgar Allen Poe, with some historical facts; let them be presented before the world at large in the form of two interesting reels of motion pictures. This has been done by the Eclair people in the most praiseworthy manner.

The part of Edgar Allen Poe is played by Mr. Guy Oliver, who seems to have a comprehensive idea of the character and personality of Poe. The first reel has to do principally with events that led up to the writing of the celebrated poem, "The Raven." It is shown how Poe was struggling in poverty as a scrivener in the endeavor to provide sustenance for himself and invalid wife, "Lenore," who required medical attention that further increased their burdens. The great love of Poe and his wife for each other is illustrated, to show the source of inspiration whence sprang the immortal "Raven."

Scene from "The Raven" (Eclair).

The despair of Edgar Allen Poe, as he began the work upon "The Raven," is well depicted. He began it apparently without inspiration and merely intended no doubt to produce a "pot boiler", something he could turn into ready cash for the immediate needs of his wife. Approaching his task in dejection the muse would not commune with him. At last he fell asleep at his table and dreamed of the children of his brain that had started on before through the ages, but would never return to help him. There is a succession of visions following here illustrative of the successful stories from the pen of Poe. This double exposure work is handled in a manner that will carry the thread of the story along well, and from a technical point of view it is about as perfect as is possible to turn out. These successive scenes from the various stories bring back fond remembrances of his works to those who are familiar with them, and they will quite surely awaken an interest in Poe among those who have never read him. These visions include scenes from the "Gold Bug," "The Black Cat," "The Murders in the Rue Morgue," "The Descent into the Maelstrom," "Buried Alive," "The Pit and the Pendulum," etc.

The second part of the picture deals with the actual writing of "The Raven." Poe, sitting at his desk, is suddenly transformed, by a mental process, to lovely surroundings. He imagines himself to be in a home of affluence, where all his worldly desires are fulfilled, except for the presence of Lenore. In those delightful surroundings he hears the tapping of "The Raven," and presently the bird appears standing on the bust of Pallas. The hand of the author is shown from time to time, large upon the screen, and as the pen writes, the words of the poem are quite visible the instant they are made. After each phrase of the poem there is a flash back to the Raven and Poe, and so on until the poem is completed.

Scene from "The Raven" (Eclair).

When the poem is completed we see Poe leaving his home to go to the publisher's to get money for the work that has occupied him all night. He is shown leaving his homestead in the Fordham section of New York City. The real Poe homestead was used as the setting for the picture, just as it stands at the present time near Bronx Park, New York City. The poet is shown beginning the long walk to New York proper, and then his arrival at the publisher's office. He is offered there a niggardly $10 for his masterpiece. Had he been more independent he would have refused, but being pinched by poverty he was obliged to pawn it like one pawns a beautiful jewel. His return with flowers and provisions to Lenore makes an artistic ending to a picture that is well done throughout, and can be called a feature by virtue of its literary value.

H. F. H.

"ENGLISH HUNTING SCENES."

On Saturday, May 18th, the Imp Films Company release a very beautiful subject which will be of unique interest to moving picture patrons. This film depicts some of the characteristic life of the hunting field in England. The old world villages, huntsmen, hounds; the pursuit and capture of the quarry which are shown in the film are full of incident and excitement. The peculiar English character of this sporting film should excite the interest of the enormous sporting section of the United States.

"JESS" FOLLOWS "CRY OF CHILDREN."

Bang! Bang! One after another! Thanhouser gives "Cry of Children" on Tuesday, April 30th, and now they push over an announcement of "Jess," by H. Rider Haggard, for Tuesday, May 28th. Three-sheets for "Cry of the Children" are going fast at the Independent exchanges, also the two varieties of one-sheets. Prices of booklets are supplied by Thanhouser Company on request.

CHICAGO LETTER.

By Jas. S. McQuade.

THEODORE E. CLEMMONS, son of the former president of the First National Bank of Longview, Tex., and president of the Imperial Theater Co., of Beaumont, Tex., in which enterprise his brothers Joseph, Thomas, Morris and Robert are also interested, has been the victim of a confidence man, who represented himself as manager of Essanay's Western Company, No. 2. The following letter, dated April 11, just received by V. R. Day, manager of Essanay's city office, explains how the bogus film manager gained his confidence, and "blew out" to parts unknown.

"Gentlemen:

"Several days ago I played Longview, Texas, with a tent show, having been away from Beaumont for about a month. There I met a man who represented himself as J. C. Raymond, manager of your Western company, No. 2, and that he expected to make a picture of the robbery of the First National Bank in 1894. As my father was president of the bank that was robbed, and as I look so much like my father and was familiar with the story, he offered me a contract to work for him in the production of the picture.

"I am enclosing you copies of the local newspapers and his contract with me and other papers, and a perfect description of this faker. From the looks of the enclosed drafts, he evidently has been passing bad drafts of the Rand McNally Company also.

"I went with him to Dallas, Texas, to meet the Essanay company and we got a room at the Waldorf Hotel. When I awoke the next morning my diamond stud and money were gone; likewise Mr. Raymond. I immediately notified the officers at Dallas and Fort Worth, and also offered a reward for his capture, and returned to Longview and paid the Guaranty State Bank $100 for a draft he cashed there. As I then knew, it was no good.

"Understand, I am not crying, but I must add that I was a real sucker. He also stung the Magnolia Hotel at Longview for his board and some money.

"I am writing you this thinking that it might be of some service to you and that you might assist in catching this man. Most of the papers I am enclosing you I obtained from his grip in his room in Longview, upon my return from Dallas. You are at liberty to keep a copy of the enclosures for your benefit, but please return me the originals, as I wish to turn them over to the local detectives and try to catch this man. I believe he went from Fort Worth to El Paso, as he seemed headed that way."

Following is a description of the swindler, with the aliases he has been passing under, as sent out by Chief of Detectives J. C. Alexander, of Dallas, Texas:

"Look out for and arrest the following described man: Charge, theft and swindling. Name, J. C. Raymond; white man; age about 30; height about 5 feet 6 inches; weight about 157 pounds; stout build; clean shaven; complexion medium; hair black. When last seen was wearing a dark blue striped three-piece suit, black derby hat, black button shoes, trade marked 'Selz,' size about 6½; one button off right shoe; shirt collar 15¼ or 15½. A black broken comb in coat pocket. He is a moving picture show man. Robbed Theo. E. Clemmons of one diamond and some money at Waldorf Hotel, Dallas, Texas, on April 3. Stud weighs about ⅝ karat, set in platinum. Cashed bogus draft, at Longview, for $100, drawn on Essanay Film Co., Chicago, Ill., at the Guaranty State Bank. Also goes under the name of Arthur Sherwood and Wayburn. Also represents himself as L. R. Rand of Rand, McNally Printing Co., Chicago. Main graft, confidence man. Cashes bad checks and drafts.

"Notify Chief of Detectives J. C. Alexander, at Dallas, Texas, or Cashier Finch, Guaranty State Bank, Longview, Texas, or Theo. E. Clemmons, at Beaumont, Texas. Reward for his arrest."

To show how thoroughly the swindler worked his game and "put it over" a keen business man of Mr. Clemmon's caliber can be gathered from the following extract from the Longview Press, of April 3:

"T. E. Clemmons, eldest son of the late T. E. Clemmons, who was president of the First National Bank during the famous Dalton robbery here in 1894, has been engaged by the Essanay Film Company through their representative, Mr. J. C. Raymond, to act the part of his father in their motion picture to be entitled the 'Longview Bank Robbery,' and he will receive $1,000 for the act. Mr. Clemmons is an exact duplicate of his father, and his appearance in the picture will make it more realistic. Mr. Clemmons is assisting Mr. Raymond in making this picture true as life. He left Longview a few years after the robbery and for several years has lived in Beaumont, where he has been very successful in the theatrical business, and is now president of the Imperial Theater Company, owning several picture theaters in and near Beaumont. Theo. E. Clemmons is a self-made man and deserves much credit for his success.

"It is estimated that it will cost something like $18,000 to reproduce this picture. The film company will spare no expense in making this picture. The special train of this company left Kansas City last night and will arrive here to-night."

This fellow Raymond carried a printed card made out as follows:

No. ...., 191....

Mr. ....

Yourself and lady are cordially invited to attend a M. P. show at Private Car of Essanay Work.

Please fill convenient date and return.

....

J. C. Raymond's signature was written in the last blank line.

It is hoped that this man of many aliases will be caught soon, and swift justice meted out to him. He is very liable to try the same trick over again and will, therefore, confine his operations to people engaged in the moving picture business—exhibition or otherwise. Readers of the World should look out for him and assist in getting him in the grasp of the law.

Selig's "Maine" Picture Great Success.

Selig's great picture showing the burial of the Maine has evoked praise from all quarters of the country. The city office of the company has been flooded with commendatory letters from exhibitors, telling of big successes on short notice. Newspapers also have taken up the subject and add praise for the enterprise shown in filming the stirring scenes attending the last rites of the old battleship.

"W. R. R.," in his special column in the Denver Post, writes of this film as follows:

"He was a youthful member of the household, and he remarked at dinner: 'You ought to go to the Isis on Curtis Street to-morrow and see the pictures of the burial of the Maine and the attending scenes around Havana. It's great!' Takes a young fellow, you know, to find out a good thing. But I observed somewhat cockily, as though it displayed personal importance: 'I never go to picture shows.' However, I did go, acting on the boy's suggestion, and am very glad I did. The picture was on only Thursday and Friday—just why I cannot say. Those who saw it I think were exceedingly fortunate. I have seldom been more impressed. In fact, it made the lump of emotion come up in one's throat as the final scene pictures the historic ship tumbling and trembling in the waters, and then with the flag flying make the closing dive into her watery grave, 600 fathoms deep. The orchestra played the national air as the old barnacle-studded war vessel disappeared forever, the intense realism making many in the audience patriotically rise, and show tear-stained cheeks over the tremendous picture. Personally the writer wouldn't have missed that particular film for many dollars. It vastly increased his respect for the moving picture entertainment."

Austrian Minister of Education Praises "Coming of Columbus."

E. H. Montagu, European agent for the Selig Polyscope Co., who recently sold the Austrian rights for the "Coming of Columbus," writes that the Austrian agents had just communicated with him as follows, concerning that great Selig subject:

"The show itself was a great success and the general opinion of all showmen who saw the picture was that they had never seen such a film before and that it would be some time before we see another as good.

"In the evening we gave a special show and, among other high persons present, the Minister of Education for Austria expressed his opinion that the picture is wonderfully scened, or staged, and that it was really a pleasure to see such things.

"This was a great hit for the film, seeing that this is the head man over the School Censor here and, besides, that will recommend all schools to attend the theaters where it is being shown."

The Proposed Chicago Hippodrome.

Some time ago several of the Chicago dailies printed articles which stated that the old panorama building, on Wabash near Peck Court, had been leased, or purchased, for the erection of the largest hippodrome in America. Several St. Louis men were named as the principal promoters of the enterprise. These names have been investigated with the result that, with the excption of a Mr. Forrester, engaged in the brokerage business there, none claim connection with the Chicago project.

It now appears that the site mentioned in the Chicago papers was not the real one, and that it is located on North State Street, between Randolph and Lake. In fact, it is said that the property, which has been leased for 198 years by the promoters of the hippodrome, is the one-half block running from the alley north to Lake, on the west side of State, which was recently purchased by Mrs. Marshall Field, Jr.

This is a fine location, and the site affords ample space for the proposed building, which, it has been announced, will seat 5,000 people when completed.

Mr. Forrester, of St. Louis, has stated that most of the stock for this new hippodrome has already been subscribed by Chicagoans and that there are no shares for sale at present, but that 6 per cent. bonds can be had.

There has been so much mystery about the whole matter that it would cause no surprise if the thing turned out to be a canard. It has been rumored that the new hippodrome will offer six or seven acts of vaudeville, a big circus act and several reels of pictures, all for 10 cents, or a 75-cent show for a dime.

Chicago Film Brevities.

On and after Monday, May 6, the Chicago Exhibitors' League will meet on the 12th floor of the Schiller Building instead of at Harmony Hall, on Adams Street, as in the past.

Mme. Pilar-Morin, who is well known in film circles as a motion picture actress, will give four performances in silent drama at the Pabst Theater, Milwaukee, during the week of Monday, April 22nd. The lady paid Chicago a visit on Thursday, April 11.

* * *

Miss Martha Russell, formerly leading lady of one of Essanay's Eastern companies, who has just concluded a most successful lecture tour on moving pictures, has been reengaged for a short season with one of the Essanay Eastern companies, beginning Monday, April 15.

* * *

The Lyric, on the Jones, Linick & Schaefer circuit of houses, located at Van Buren and South State streets, is now running a picture program day and night without cessation. So far as known, this is the first theater in America that has ever adopted the practice.

* * *

The United Amusement Co. of Chicago, opened their handsome new theater, the Clarendon, on Wednesday, March 6, and the house has been showing to fine business ever since. The Clarendon, which is located at 3819 Clarendon Ave., is built of concrete and brick at a cost of $15,000. It seats 300 people. A fine ventilating system has been installed and the interior decorations and appointments are tasteful and comfortable. The indirect lighting system is used, and every modern aid has been provided to insure a well-projected picture. Four reels of Independent film are used daily, and only high-class musical attractions are employed to supplement the pictures. The admission is 10 cents. The service is furnished by the H. & H. Exchange. W. H. Sherwood, president of the United Amusement Co., is manager of the theater, and Richard H. Goldman is treasurer.

Scene from "Revenge of the Silk Masks"—Kid, Kit and Kittles Series (Eclair), Released April 30th.

"The Serpents."

An Audacious Vitagraph Departure from the Beaten Path of Photodrama.

THE Vitagraph Company likes to play with fire. During the past few months they have done some things that have made folks sit up and rub their eyes. Sometimes their audacity in violating conventions has brought down censure upon their heads. At other times it has got by successfully and scored a big hit. There is an invisible dividing line somewhere between what people will stand for and that which they will not receive. The Vitagraph people like to hover near that line. Once in a while they get on the wrong side of it and then they get a good spanking from the public and the press.

There is one trait about the Vitagraph which anyone must admire—when they fall down they do not stay down; they get up and brush their clothes and go ahead again. It is easy to see, through the furore that some of the Vitagraph productions have caused, what they are driving at. They are aiming to get out of the rut. They are seeking a way out of the wilderness of commonplace moving picture drama. This, of course, is commendable, and, therefore, if occasionally they run foul of the public censor, they are to be forgiven for the effort they are making in trying to climb higher; out of the rut.

All this does not mean that "The Serpents" is going to raise any howl. But it might. It hovers around that imaginary line spoken of earlier in this discourse. In other words, it is daring, and if it accomplishes nothing else it will surely make the jaded theater-goer sit up, etc.; especially the bald-headed gentleman of the first row who used to figure largely in the pages of alleged comic weeklies.

Scene from "The Serpents" (Vitagraph).

Like many of the Vitagraph eye-openers it is done in a gloriously perfect way. The details have been so well attended to that nothing foreign appears to jar the artistic sense. "The Serpents" represents an episode in the life of primeval man and woman. Perhaps the idea of the story is to convey the truth of the fact that human nature has not changed one iota since the world began. In the dark ages laws were broad and simple. Self-preservation was the first law of mankind, then as now. In the matter of domestic connubiality, "to have and to hold" was also a law, and thereby hangs this tale.

There are six characters in the story and each one strong. The story opens with the return of Eric to his rocky abode, where he is greeted by his adoring mate, Chloe; Ralph Ince appearing as Eric and Miss Edith Storey as Chloe. They are cave dwellers dressed in skins and their livelihood depends upon the flocks that Eric herds during the day. Eric had a burly friend Haakon, the part being played by Mr. Tafft Johnson. Eric foolishly brought his friend home to supper one night, which is a thing that has often been done with disastrous results ever since; but those are other stories.

Haakon, being of a parasitical nature, began to make a mental appraisal of everything in sight, and particularly of Eric's wife—if she was his wife. Let us give her the benefit of the doubt. Haakon was wealthy, by the standards of the time; that is to say, he possessed many valuable skins which were an important article of commerce, and the chief token of trade. It appears that women in those days were equally as fond of adornment as they are to-day. A fine piece of fur appealed with equal force to Chloe then, as it would if she were living now. But she was not to be blinded by any such things as these, because her love centered on Eric, and in him alone she found happiness.

Nearby in a cave there dwelt a pagan priest. With him there was a fearful idiot. Mr. William V. Raynous played this idiot in a manner that will be long remembered by those who see it as a wonderfully realistic bit of character work. The priest, like most pagan priests of the time, was a sorcerer and a hypocrite. Aside from his holy duties he carried on a nefarious traffic in poisons and other accessories to violent death. There came to this cave one day a beautiful young woman clad in skins. Her name was Linda. This part was daringly played by Miss Helen Gardner, and goodness knows she "done fine," although some may not think so. The hideous mouthings of the idiot at her appearance did not seem to annoy her, for in general she was carefree and afraid of nothing. Linda was looking for her sister Chloe, and the idiot showed her the way to Eric's abode. Linda and Chloe had not seen each other for some time and were happy to meet again. Haakon was there at the time and all four sat down to eat.

Linda all her life had been a wild creature. Knowing no restraint of custom or feminine ethics, she immediately fell in love with Eric. The fact that Chloe was his acknowledged spouse made no difference with her. Her admiration was unconcealed, and apparently innocent, and when Eric did not receive her loving overtures, she was hurt like a wounded child. The next morning Eric started away to attend his flocks. Haakon, remaining behind, began his treacherous overtures to Chloe by dangling before her eyes the precious skins which he possessed. Meanwhile, Linda, with no other thought in mind than Eric, set forth at once to find him in the field, that she might beguile him to drop everything and dally with her. Nothing transpired that escaped the notice of Fangen, the idiot. He followed Linda to the field and then hurried back to observe Haakon making love to Chloe. Matters being propitious to his schemes, the idiot dragged Chloe to the field, where they arrived just in time to see Eric being embraced by Linda, entirely against his will. Eric explained to Chloe and the matter ended there with assurances of affection on both sides.

Haakon, finding that fair means were unavailable, resorted to the pagan priest, who dealt in foul means. He required a poison that would bring the sleep of death to Eric. This was obtained by trading one of his costly hides. Linda appeared soon after, requiring also a poison to make Chloe sleep. She had no expensive robe to pay with, but she paid for it just the same. Linda retired into the cave with the pagan priest, while the idiot watched with insanely jealous eyes. When they emerged he rolled a great big stone from above that fell and killed the priest. The idiot hastened then to the abode of Eric, where he found the deadly potions had been placed in the cups of Eric and Chloe. Just as they were about to drink the idiot interrupted by telling Haakon and Linda that the priest wanted to see them, as he had made a slight mistake. When they had withdrawn he exposed their treachery and exchanged the cups so that Haakon and Linda would drink their own poison. They returned in a moment and abused the idiot for his false alarm. Then Haakon drank from the poisoned cup and died. Linda would have drunk her poison, too, but the idiot dashed it to the ground, seized her and bore her away to the dead priest's cave, as his prize.

For audacity this picture has not been approached for some time. It remains to be seen how well it will take with the public. Our personal opinion is that it will get by and create a sensation on its merits. It is a big feature and can be billed strongly for several days at any house. It has been passed by the National Board of Censorship, which will help some. We sincerely hope that Miss Gardner did not contract a cold while the picture was being taken. H .F. H.

"THE CONQUEST OF MEXICO."

The Essanay Company announces that a magnificent production of "The Conquest of Mexico," in three reels, is now in preparation. Over two hundred people will be employed in the portrayal of the gigantic production. The entire history of the Mexican conquest will be covered in the three reels, from the first landing of Cortez and his followers on the coast, the trading and bartering with the awed and superstitious natives, the sinking of his ships by Cortez to prevent his men from deserting him, the march into the interior, first meeting with Montezuma, and the final conquest of the empire after years of struggle and strife. The Essanay Company intends making this great production one of the most gorgeous and stupenduous photoplay achievements ever attempted, and the subject assuredly warrants possibilities that will go down in film history.

Motion Picture Exhibitors' League OF AMERICA

NEW ENGLAND EXHIBITORS CONVENE.

Special Meeting of the Members of the Amusement Association of New England.

A special meeting of the amusement association of New England was duly called and held at Hotel Dreyfus, Boston, Mass., on Tuesday afternoon, April 9th, at 4.30 o'clock, for the purpose of electing a treasurer, a secretary and clerk, and for such other proper business as should come before the meeting. The meeting was duly called to order by the President, Frank J. Howard. More than a majority of the members were present. A ballot was taken and resulted in the choice of Jacob Lourie for treasurer and Ernest H. Horstmann for clerk and secretary.

The following nominations for the Board of Directors were made: Charles W. Hodgdon, Napoleon L. Demara, J. J. Cahill, Alden F. Washburn, E. J. Farrell, Glover Ware, Walter B. Sproule, Arthur E. Lord, Arthur G. Pearson, Felix Alland, Ernest H. Horstmann, Jacob Lourie, George D. Leonard.

The secretary was instructed to have a written ballot made and mailed to each of the members for their consideration and to vote with at the next meeting, to be called in the discretion of the president. The meeting then adjourned.

Immediately after the adjournment the forty odd people present filed into the private dining room and seated themselves before planked steaks and other things, good to eat and drink. Speechmaking was in order after the dinner and at the request of Mr. Frank J. Howard, president of the association, several speakers were heard.

Mr. Swett, of the Powers Company, was the first speaker, and gave those present an insight into the happenings and results of the recent Dayton, O., convention. Mr. Clark, of the Motiograph, and Bernard M. Corbett, of the Edison sales department, also spoke. These gentlemen dwelt strongly on the fact that the Middle Western exhibitors were strongly bound together for their mutual benefit and urged New England to get into line. The strongest speaker was Mr. Joseph Mack, of the Hub Theater, Boston. The gist of Mr. Mack's talk may be summed up in two points: (1) "We in New England talk too much and do little and (2) we must get together and be able to present fitting representation at the National Convention of Exhibitors to be held this summer."

Mr. Mack had the entire attention of his hearers, who responded with enthusiasm. As he stated, the whole movement has been furthered by a few men, chief of whom is Frank J. Howard, while the great majority of New England exhibitors seem to be only passively interested in their association. Mr. Mack's plea for more "get together," more co-operation, among New England exhibitors is entirely justified and judging from the expressions of various exhibitors will be productive of good results. Both the General Film Company and the W. E. Greene Film Exchange were ably represented, and, when called upon, merely reiterated Mr. Mack's sentiments. Mr. Ernest Horstmann also spoke with good effect. Another meeting is to be called soon, and things are being whipped into shape to give New England a real, well-knit body of exhibitors, banded together for their mutual advancement and betterment.

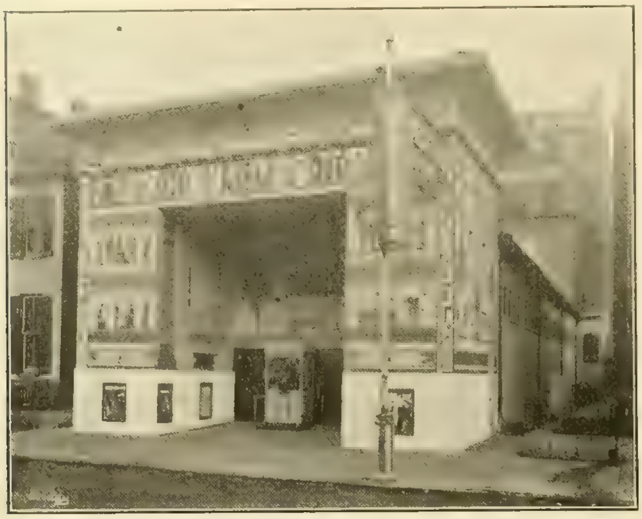
HENRY.

ORGANIZATION COMMITTEE OF THE MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA KENTUCKY DIVISION.

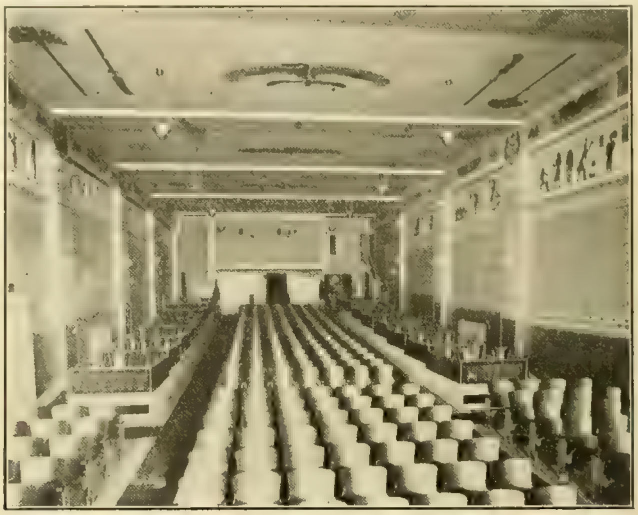
J. H. Stamper, Jr., Treasurer; R. A. Parsons, L. H. Ramsey, Chairman; B. J. Treacy, Secretary; C. S. Graves.

MONTGOMERY'S DAYTON HOUSE.

By the courtesy of Mr. F. T. Montgomery, the Moving Picture World presents two views of the new Montgomery Theater at Dayton, Ohio. The treatment inside and out is Egyptian. The beauty of the house is in the expensive decorations, rich plush, expensive carpets, white marble floors and ornate box seats. All the latest devices have been installed. The illumination is by the indirect lighting system. A Simpson Solar Screen has been installed. A continuous show is given from 1 P. M. until 11 P. M. A vacuum ventilating plant changes the atmosphere at different intervals, the system including two 60-inch exhaust fans. There is a fountain in the foyer with individual drinking cups and ice water, and ample reception and retiring rooms for the convenience of patrons. The music is furnished by an orchestra of six solo musicians, under the leadership of Mr. Buell B. Reisinger. Mr. Reisinger has been in Mr. Montgomery's employ for four years and is considered one of the best moving picture orchestra leaders in America. A glance at the engravings will give an idea of the decorative scheme. This house has been highly commented upon by Dayton newspapers.



Front View, Montgomery's Dayton Theater.



View of Interior, Montgomery's Dayton Theater.

LEXINGTON EXHIBITORS ORGANIZE.

At a meeting, held April 8, the local motion picture exhibitors of Lexington, Ky., perfected an organization and elected the following officers: L. H. Ramsey, president; J. H. Stamper, treasurer; B. J. Treacy, secretary. President Neff, of the National League, was present at the meeting.

The Kentucky state organization will hold its meeting in Lexington, on April 25.

Scene from "The Schemers"—A Powers Picture Play, Released April 27th.

"The Mystical Maid of Jamasha Pass."

(American).

Reviewed by Jas. S. McQuade.

THE American Western company has utilized the magnificent scenery of Southern California to fine advantage in selecting settings for the filming of the strange story of "The Mystical Maid of Jamasha Pass."

Doubtless founded on an Indian legend connected with the Jamasha Pass, this story in pictures has a decidedly uncanny effect on the beholder, as the atmosphere of mysticism has been well retained through all the incidents. The producer has availed himself of the light and shade effects of mountain scenery to depict day and evening and night scenes with excellent variation, and the camera man has been alive on his job all the time.

There are just four people in the cast—an old miner and two young ones and the maid who disappears through solid rock, or over yawning precipices. This maid, though of Caucasian blood, represents the Indian type of siren who lured men to ruin by her wiles, delighting in nothing so much as in the death throes of her victims. There is nothing, of course, in the film that is fearful to look upon; it is rather what the imagination is stimulated to conjure up that thrills and mystifies one.

It is about time for the evening meal when we catch sight of an old miner preparing for it in the gathering gloom of the Pass. Up on the mountain side, we see a young man cautiously descending. He joins the old miner and is welcomed to share the simple repast. Another scene shows us a second young miner, also seeking the pass over boulders and streams. He comes upon the others unexpectedly and is invited to join them.

During the meal the elder man tells the story of the beautiful girl whom he and others have seen high up on mountain ledges, just as evening passes into the night. While he talks, we see Jack, one of the young men, gaze steadily at something on the heights behind him. The scene changes for a moment and a young girl of bewitching face and charms is seen on the mountain, beckoning him to her side. Jack says not a word to his companions of the vision and continues eating. Soon Tom, the other young miner, turns his head and is thrown in spell by the same sight. Jack eyes him and both feel the pangs of jealousy.

When the meal is finished, the old miner packs up his effects and bids them good-night, for he has already told them that it means death to sleep in the Pass. When he departs the young men lie down for the night.

Again the scene changes to the gloom of the mountain slope, and the siren is seen hurling a stone in the direction of the sleepers. Jack is awakened by the sound, but Tom sleeps on. The former immediately starts in chase of the beautiful stranger, and we see him approaching her after a hard climb. Enamored, he tried to embrace this mountain elf, but falls back in astonishment and despair when he finds that she has vanished over the rocks. Then he rushes away to find her.

Tom is still sleeping when he is mysteriously awakened, just as the mystical maid is seen approaching through a rift in the rocks. He jumps to his feet and worships her with his eyes, as he goes to meet her. When completely under her mesmeric power, he tries to grasp her, but she mysteriously disappears.

Jack joins him at this time and both decide to leave the Pass. Wading streams and climbing over ledges, they move onward without a word. Then they come to a point where each decides to part from the other and go his own way.

Left alone, Tom immediately starts forth to find the mountain nymph, who has stolen his heart. Looking up, to a commanding height near him, he once more sees the object of his thought inviting him to her side. On the way to reach her, Jack is encountered, and both men part in anger, now knowing that each has tried to outwit the other.

Tom finally reaches the spot where he had seen her, and there finds her smiling at him entrancingly. Jack re-appears at this juncture, and a terrific hand-to-hand encounter takes place between the men, which results in Jack's being hurled into the chasm.

The maid glides away with an evil smile at the result, and is madly pursued by Tom. Spent and hurt to death in the chasm by falls and bruises, he finally spies her on the face of a great rock. Her smiles still allure him. With his last breath he seeks to embrace her, but finds nothing but the solid rock. Then he falls down and dies.

This film will be released Thursday, May 9.

Scene from "The Mystical Maid of Jamasha Pass" (American).

The "Bison-101" Headliners.

CRITICAL REVIEW OF THE NEW YORK MOTION PICTURE COMPANY'S SERIES OF TWO-REEL WESTERN SUBJECTS.

By Louis Reeves Harrison.

THE New York Motion Picture Company is certainly engaged in blazing the trail of artistic achievement so far as depicting battle scenes is concerned, as I have never seen action more vivid and realistic than was shown in advance releases privately exhibited a week ago. Many of the foreground struggles between the primitive red man and the all-conquering white race would furnish themes for intense figure compositions, and the larger ensembles are marvelously clear. Vastness in them does not involve vagueness, but comprehensiveness of exterior detail.

The elimination of the wandering tribes hunting over this continent and so continually fighting among themselves that evolution had become improbable and decadence set in has been the subject of many written stories and almost as many pictured ones, not so much from interest in the dissolving races themselves as from the tragic action characterizing the continuous warfare for supremacy between representatives of progress and those of degeneration or arrested development.

The pictures are introduced by the moving portrait of a buffalo admirably centered, who gives the impression, in a grave sort of way, that he is something of a wag, but the story of his kind has been that of the Indian by whom he was being annihilated long before the white man came. This food animal of the continent formerly existed as far east as the Atlantic and as far north as Newfoundland. These animals were nearly extinct east of the Mississippi, and they were in process of extermination in their native wilds when the white flood began to sweep over the country.

There were probably less than a million Indians scattered over that part of the continent now known as the United States, subject to the ravages of relentless killing and torture—cruel, crafty and predatory—with no universal language, no marks of gradual enlightenment and incapable of contributing anything of value to human evolution when European races began to fight their way from ocean to ocean under all sorts of difficulties, including methods of warfare disastrous to the invaders. The natives were so well protected by natural advantages and their methods of fighting that it was a difficult matter to kill a redskin, whereas the whites were constantly exposed by their peaceful occupations to indiscriminate slaughter.

There is no discovery of rights and wrongs involved in the Bison productions. Conditions alone are presented, especially those which existed after the government attempted to regulate and control the various tribes, according them privileges still unenjoyed by white citizens, and punishing with severity acts of outrageous cruelty by the natives, and less severely acts of oppression by responsible whites. Race hatred was unavoidable and it is only modified to-day. The average descendant of colonial families has little use for the red man, regards him with distrust and, with a few poetic exceptions, considers him hopelessly beyond the pale of social contact.

The Indian, however, remains one of the most interesting and picturesque elements in our national history. He is almost typical of the fighting male, a restless, dominating, ever-struggling human creature, principally engaged in works of destruction, but representative of the ancestral strain that conquered all the other creatures delivered from the fertile womb of Mother Earth. He was essentially a man of physical action, using only that part of his brain which enabled him to be crafty in the hunt for food, though he had vague poetic ideals and nebulous dreams of barbaric splendor. Men-

Escape of the Post Telegrapher After the Indian Attack.

tally he was far below the Egyptian of 6,000 years ago, but he was the physical superior of any man on earth except the strong-armed European who cultivated brain along with brawn.

The United States Government first tried to lead the tribes into civilized pursuits, but Mr. Redman was not strong of arm nor strong of purpose. He took to drink on small provocation and had a drunkard's lack of ambition, was satisfied with enough to keep him going and oppressed by an ingrowing distaste for work of any kind. Many Americans of high intelligence exhibited a genuine friendship for the Indians; the establishment of schools and colleges for them shows that. On the other hand, a lot of heartless scoundrels like those now preying on white people robbed the redmen by much the same methods, and constant "uprisings" ensued as a consequence.

These uprisings became a habit with the tribes, as they are also with the New York motion picture company directors. If the plain truth be told, we know in advance that the Indians are going to have a war dance and attack the settlers, that some hero or heroine will go through all sorts of perils to reach the military post, and that the troops will arrive in the nick of time. This pounding on the tom-tom of one idea indicates that the plays are made on the spot, and the sameness is only relieved by one strong outreach for sympathy. That occurs in "The Crisis"—it might better have been called "The Weakling."

In "The Crisis" there is a bid for interest in the central figure, a parson's son, that is effective. We are all mortal and most of us realize that there is an element of good in the victim of bad habits. We like to see him redeem himself. That is more manly than simply being good when there was no chance to be otherwise. In consequence, the weakling, the parson's son, reaches out beyond the screen and strums human sympathy. The types are good in this play so far as the men are concerned.

One woman sweeps on the screen like a whirlwind. She is Anna Little, a corking rider, full of vim in action, and one of the best actresses in her role I have ever seen. She is a find and only needs wider opportunity in plays of clearer character conceptions. It is a pleasure to see a heroine who can do something more than smile, roll her eyes, and embrace. The American girl is best typified by those of energy, never by the chalk-faces who stand at street corners on the Rialto.

If I may be accorded opportunity for a little suggestive criticism, and no man of ability resents this, I think there is the right material in this company for some spirited historical plays of high value. The average photodrama pretending to depict episodes in our development as a nation deals principally with the stale and insipid love affairs of a young lady we do not know with a young man we care nothing about. All that we are profoundly affected by—the sufferings and struggles of American pioneers—are often presented as side issues of minor importance.

Such plays are more than silly and they are far from entertaining. The Father of Our Country is the usual victim and is shown as anything but the noble, dignified and splendid leader that he was. I would like to see a portrayal of Washington during his earlier fights, those with Indians, and how about Tippecanoe? Our great leaders must be shown in their reverses, in their bitter disappointments, with hard earned victories instead of an unimportant young man hugging and mugging his girl. Such plays would tell our story abroad, be educational at home, and could be made as replete with thrilling incident as those of no purpose.

I noticed in the Ranch 101 headliners that the directors gave careful attention to nearly all minor details—they obtained superior ensemble effects by skilled handling of individual features, and I have reason to think that they could bring out historical plays of thrilling interest such as would go straight to the hearts of American people with accuracy of detail. These would be all the more interesting because of the larger bodies of men handled and would not belittle episodes we have all been taught to reverence.

I strongly approve their presentations of foreground action. In most hand-to-hand battles of the stage the supers fall dead like stiffs and never move. In real life, while the

Rescue of the Post Telegrapher.

fighting male is mad with fury, he rises and goes at it as long as he has a breath and a heart beat left. Man never gives up the ghost without a last determined struggle. If anything these small-scope actions could be intensified. The audience is the same in primitive instincts as that which watched the gladiatorial contests at Rome.

I would also suggest finer treatment of interiors. The novelist who thinks he is a realist when he describes the eccentricities of an uninteresting character, is like the director who is too limited in his interior fittings. The idealist is nearer truth. He typifies. He shows us in a fascinating way what was more or less universal in character and settings, enriching the picture to make a deeper impression. I suggest grand exteriors rather than those of meager fidelity, and unifying all that was characteristic of a certain group of settings. This raises the value of the photodrama at home and interest in it abroad. I used to know a dramatic critic who had only one point of view "Is it true to life?" He was narrowed down to approval only in case the play was true to life as he saw it when he was sober, which was next to never. One man will recognize one detail of a setting as true, another will recognize another detail, and universal recognition goes to redundancy rather than poverty of interior furnishings.

Dramatic Moment in "The Crisis."

There is another matter to be considered in the selection of exteriors and arrangements of interiors, the after effect of a picture as a refining and inspiring source of pleasure. If it is deeply enjoyed by the audience, inhaled like a breath of pure and refreshing air, the drawing power of the picture is enhanced. All the pioneers did not live like dogs; many of them had better furniture than is ordinarily seen on the stage in parlor sets, and the houses were not shacks or log cabins. If we must be true to nature let us be true to the best there is in it and be more typically American.

The New York Motion Picture Company has not gone to extremes one way or the other in revealing the characteristics of the American Indian. There has been a lot of slush written and voiced on this subject, but here is a middle course that is nicely balanced. One of the Indians of the company—he enacts the part of a chief—is a star actor. His gestures and movements are a source of perpetual study. The directors have apparently let Lo play his own role and he does it to perfection. The chief is quite as good in comedy as tragedy—a delight in one and impressive in the other.

I must take off my hat to the directors for showing the pioneer as he was, one of the hardest fighters in the world, pitted against a barbarian who would have swept the barbarians of Europe from the face of the earth. The early settler was a man, every inch of him, and the iron in his blood has descended to those who promulgated the Monroe doctrine. From him came the soldiers who freed the country from British rule and fought every war for liberty since then, who took under their protection the unhappy children of all nations, and at least tried to give them opportunity to enjoy life, liberty and the pursuit of happiness.

Scene from "The Lieutenant's Last Fight" (Bison-"101").

BISON FEATURES FOR SPECIAL RELEASE.

Notwithstanding the excellence of the series of two-reel "Bison 101" pictures, commented upon in the foregoing article by Mr. Harrison, the New York Motion Picture Company found it impossible to obtain adequate returns for their labors by releasing them in the usual way through the Sales Company. After extensively advertising these pictures they were unable to obtain more than fourteen orders from the exchanges. Realizing that they would sustain an enormous loss if they permitted them to be distributed in this way, the New York Motion Picture Company set about to find a more satisfactory market. The plan finally adopted was to give exclusive territory to a select list of exchanges and to increase the prices of the pictures to fifteen cents per foot. Strange to say this plan met with almost instant approval on the part of the exchanges, and, where Bison had received orders for but fourteen prints, it had no trouble in placing fifty on the exclusive plan. The entire territories of the United States and Canada have now been disposed of and the success of the Bison features is assured. Beyond question these double reel Bisons are the finest western subjects ever made by any motion picture manufacturer. Their reception by the public is certain to be most satisfactory.

STAMP OUT THE "CRIME POSTERS."

I read a recent editorial in The Moving Picture World which I must heartily endorse. It said, among other things, "It sickens us every time to look at the huge banners displayed on the streets of New York, wherever the traffic is heaviest, announcing motion pictures of 'famous bandits' and 'terrible crimes.' Millions of people pass these places, see these awful banners (and posters), and not unreasonably conclude that the motion picture is little better than a pictorial Police Gazette in motion. Thus, for the sake of a few wretched nickels, incalculable harm is done to this great industry."

There are plenty of high-class films to feature without resorting to the worst for advertising purposes; and if crime pictures must be shown, it is poor policy to feature them. The time has passed when the exhibitor must appeal to the small boy and to the ruffian to increase attendance. We must all work together to uplift the motion picture business and to attract the better element.—From "Musings of the Photoplay Philosopher."

DURGIN BUYS ANOTHER HOUSE.

H. H. Durgin, owner of the Spa Picture Theater at Pittsfield, Mass., has purchased the Star Picture Theater, at Putnam, Conn. The Star has a seating capacity of 1,100, and will be managed by A. W. Atkins. Mr. Durgin also owns the Globe Theater at Springfield, Mass. He has been very successful as a theater manager, though he has been in the amusement business but one year.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

An exchange says that Hungry is the name of a restaurant proprietor in Brooklyn; Lamb & Bacon are retail butchers in the Bronx; Root & Budd have nurseries near Rochester, N. Y.; and in Newark, N. J., Foote & Wear are dealers in shoes. Why not make the list more complete and say that two of the greatest factors in the motion picture business are Frame & Focus?

* * *

The Lyceum Theater in Manhattan is the latest of the regular Greater New York playhouses to be converted into a motion picture house. The Paul J. Rainey pictures of an African hunt opened there on April 15th. These pictures and others of a similar character have made a marked impression on audiences at the Museum of Natural History. In several instances the audiences numbered over 1,500 people, composed mostly of society persons. Presumably the success attained there led to the Lyceum Theater undertaking.

How long the pictures will run in that house is a question. I know they are much sought from an educational point of view and with the aid of judicious publicity their run may be given longer life than believed on first thought. There cannot be changes of programme with such subjects to keep alive, or renew, interest as is done in other branches of the picture exhibiting business, and for that reason whatever success is attained during the present engagement will depend entirely upon the pictures themselves. After the people get going will the pictures be sufficiently strong to "keep them coming?" I will make no prediction on this score. The Coronation and Durbar pictures have established a precedent that knocks into a cocked hat the theory that pictures without change of programme cannot pay. There is one thing in which confidence can be placed. If the present venture is a success at all, if but for a few weeks, the Lyceum will be continued as a picture house.

* * *

Many people in the theatrical line are trying to make others believe that the invasion of the Broadway theaters by motion pictures is simply one of the freak ventures that are made in the amusement field, but the argument is not backed up by facts. If the regular theatrical season was over and the houses taken had been closed for the summer, the undertakings could be more readily accepted as experiments. All the converted houses had regular bookings at the time the pictures went into them, and the regular season had several weeks to run. Add to this the fact that there is no dearth of regular attractions and it becomes quite convincing that the conversion of the places was made because it is believed that from a business standpoint the pictures formed the best attraction.

* * *

Never in the history of local theatricals have times been so hard with the people who make their living on the stage. This is attributed directly to the motion pictures and is the strongest possible refutation of the reports so frequently given circulation that public interest in the picture is fast diminishing. One's sympathies are aroused when the list of idle professional people is viewed. Scores of them are applying daily at the studios of the film makers for engagements, and among them are some of the most popular and best people in the business. All the studios report long waiting lists, and the successful new applicants are few in number. The amateur now finds himself practically barred from the field. The producers can fill all vacancies at a moment's notice from the ranks of people who can "make good" on account of professional experience.

* * *

A real estate dealer visited a film exchange a few days ago and left with the manager a long list of places he had for disposal as available sites for picture houses. He remarked it was strange that the large theaters, with the attendant big rentals and other expenses, should be sought when there are so many good places in the market that could be made perfect picture places. The real estate people are responsible for the very thing of which this dealer complains. Not long ago one of the leading exhibitors of this city sought a site, but the price he was asked was prohibitive. The brokers knew his line of business and correctly surmised his reason for desiring the property. The exhibitor commenced fishing and with the aid of dummies secured the property at a saving of about $22,000.

* * *

The motion picture "game," as some call it, has settled down to a business proposition. The speculative feature has been wiped out. In former days a man with small capital would secure a lease and open a nickelodeon. He would soon receive flattering offers and turn over the place with a good bonus in his jeans. With his increased capital another place was opened and another profitable sale made. This operation was repeated as fast as new leases could be secured and transfers made. Many of the men who head the list of big exhibitors owe their success to this turn-over process. But those days are gone where the woodbine twineth. You do not see Loew, Fox and such people who have acquired picture houses in quantities juggling them from one hand to another. Their holdings, as well as many others throughout the country, are manipulated in practically the same manner as the chains of restaurants and mercantile places are. No one place is counted upon to give big returns. All that is looked for is a fair dividend on the respective investments, and when the investment is made the same care and attention is given to the consideration of values as is accorded transactions in other lines.

* * *

Anybody who tries to break into the picture exhibiting business with the idea that a single house is going to bring him a fortune on a moderate investment makes himself a joke in the eyes of his fellowmen. Many exhibitors are getting good returns, but none of them are taking from the box office what most people imagine they do. By this is meant there is not a single house in the country that is a gold mine. It is true that more people are patronizing picture houses now than during any other period in the history of the business, but it is also true that there has been a marked increase in the rentals and running expenses of the houses that have derived the benefit accruing from the increased patronage. As leases have expired landlords have raised their rents, the operators are getting better salaries, considerable money has been spent in making and maintaining alterations to comply with the municipal regulations; films are changed more frequently and the class of service has been advanced to a grade that was not used in the earlier days, and many other changes have taken place that will ultimately bring the picture theaters to the chain basis even more generally than they are now. Many fail to see this. That is the reason they predict failure for a large theater transformed into a picture house. They overlook the collective feature. The individual who clears but $30 a week on his house naturally feels that is a beggarly return for his investment, time, worry and labor. It is certainly a poor house that shows such a profit. But if a chain of 20 houses show the same amount of profit, meagre as it is, for the sake of argument, it means $600 on the week and an annual stipend of $31,200. Get me?

NEWSPAPER MAN BECOMES PICTURE MAN.

Edmund J. Geehan, for fifteen years associated with the Galveston News and Tribune, has resigned his position on the latter paper to embark in the picture theater business. Mr. Geehan has purchased the Colonial Theater at Temple, Texas, from Woodall & Carr, and assumed charge of the house April 1, changing its name to The Rex, and opened it on April 13. The house is but eight months old, seats 350, and is modern in its equipment.

Mr. Geehan is a close and regular reader of the Moving Picture World and believes in advertising, in which line he proposes to introduce some novel ideas. It is possible that readers of the World may have the benefit of some of those ideas later.

WATERBURY ISSUES A DEFI.

J. M. Waterbury, expert long distance piano player, takes exceptions to the report of the performance of Miss Hubbell at Bridgeport, Conn., reported in the Moving Picture World of April 6. He claims that the so-called contest was not a contest and that the story given the World by Mr. Kinder is not true in every respect. Mr. Waterbury says that he has been playing the pictures for a number of years throughout the country and now he wishes to issue a challenge to Miss Hubbell for a contest for $200 or $300 a side. Mr. Kinder is requested to "take notice."

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

Making One-Reel Features.

HERE'S a chatty letter from Carey Wilson, who helps run the Criterion Theater, in Rutherford, N. J. He was bewailing the fact that there were so few feature reels and it was partly through correspondence with him that we suggested making an occasional feature out of a regular release that would be strong enough to make good for extra booming. That he accepted the suggestion with more enthusiasm than tempered judgment is shown by the following:

> Dear Teacher—Your comment in the current World duly read and appreciated, with the one exception concerning "One-reel features." Bless your ever lovin' li'l heart, I *do* make features on regular releases *when* they are worth it. I ran "How Motion Pictures Are Made and Shown" on the eighth day after released and I ran it with *some* advertising and featuring, just as if it was a "regular" feature. Of course it pleased to quite a considerable extent, but it hardly could be advertised up to the point of a big-time affair like "Two Orphans" without the audience noting that it was only a single reel and hardly as deserving of three-reel advertising. My audience saw the difference in the film itself and I had not a few comments on same. Did the same thing, with the same results "For the Commonwealth" and received several unfavorable criticisms from people who in my estimation are quite qualified to comment from the point of the average patron.
>
> I tried making a feature out of my newest reel, not only two or three times a week, but for a short time every day in the week, and while the audience came out strong with the expectation of seeing something very big, I feel that I can't do it very often. And for the simple reason of "Wolf, Wolf." If I start to use a regular release for a feature even once a week, what am I going to do when I get a corking big one. How are my audiences to know that this is the real thing and before I have only been stalling with an excuse? I suppose you will say that there are degrees of advertising (like the degrees of sinning), but with me there ain't no such animal. If I want to get people out for anything extra, I have to go the limit and make them be afraid to stay away on that night for fear they will miss something. So that I must go to the same degree for practically everything.
>
> I wish you would understand conditions here. We are giving an awful big show for the money here, but New York is too gosh darned near that they will go over there and maybe see the same kind of a show if I am not careful. And another thing. To get my advertising forces mustered up to get the right effect I must have at least twelve or fourteen days' notice. This sounds unreasonable, but when I get you out here I am going to make you listen to some of the disadvantages I must fight. Now, of course, when I book a special, I can get as much advance notice as possible, but how am I going to get two weeks' notice on a regular release and get it repeatedly on my so-called feature. Mr. Etris, of the Actograph Branch, is more than kind in doing all he can for us, but on the level, there are limits and I wouldn't want to ask that kind of a concession from an exchange unless I was using about a steen hundred a week film service. This situation puts it distinctly up to the regular special feature films and I grab these as soon as issued.

Don't Overdo It.

The daily feature is an impossibility, the weekly feature not always practicable, but at the same time we think that a reel like "How Motion Pictures Are Made and Shown," can be boomed to a point where people will want to see it and we believe that "how motion pictures are made" is a more interesting topic to the average photoplay patron than "The Two Orphans," with a reel and a half to each orphan.

It may be necessary to explain to the patron that it is only a one-reel feature instead of three thousand feet, but that can be done. Don't overboom, but boom properly. Tell them that you have something they want to see. It's only a single reel feature, but it's a mighty interesting single reel. Boom it as a single reel and no one can charge you with false pretenses. The length of a subject should not be the standard, but the interest the subject rouses. Try something like this:

> WANT TO SEE MOTION PICTURES MADE?
>
> It's mighty interesting to see a photoplay made, and the Edison Company will take us through their big plant and show the process from start to finish.
>
> It answers all the questions you've been wanting to ask. You don't have to travel to the studio. They bring the studio to you.
>
> The most interesting single reel feature we have offered.
>
> Criterion Theater
>
> One night only— Wednesday— One night only.

Length Should Not Count.

Mr. Wilson argues that local conditions do not permit him to graduate his advertising, but we think that even where strenuous appeal must be made there are graduations of praise that can lift the single reel above its fellows where this prominence is deserved.

Some time next month the Edison Company is going to release a one-reel "Treasure Island," done from the Stevenson novel. It would have been better in three, since the thousand-foot limitation cramps the story and leaves gaps in the narrative, but surely "Treasure Island" is more valuable to an exhibitor than some ineffective love story that is put out because it was made and the company must hold to its releases. In the same catalog will be some of the Harry Furniss stories. Mr. Furniss is probably the best known caricaturist in the world. It would be absurd to argue that because these are all single reel features they are no better than a cowboy story with five inches of plot and 999 feet of hard riding.

The alert exhibitor will find plenty of material that can be made into a feature if only he is careful to tell *just how much* of a feature it is and to distinguish in his advertising between the one and the three-reel release. You are dishonest to yourself if you do not get the fullest value out of the reel. It is impossible to make a daily feature purely through advertising, but if you make an especial brag when you have a regular release worth bragging about you'll get more than you pay for without having cheated anyone.

Such a Lucky Man!

Will W. Cox writes in reply to our recent comment! It will be noted that Mr. Cox is fortunate in not having to fight opposition, which does not, however, prevent him from hustling. He says:

> Quite a few exhibitors have sent me requests for my *laundry slips* since you printed the article about them in your department, and I was very glad to accommodate them, and hope they were of some use. Many of them sent me copies of their ideas also, which may be useful to me in time. I think you should encourage managers in various parts of the country to get together by mail and exchange ideas, even though the men may be absolute strangers and located hundreds of miles apart.
>
> I figure that anything that helps the moving picture industry helps me, and anything (of a business nature), that helps me helps the moving picture business, for I intend to stay with it.
>
> One thing about my *laundry slips* that you commented on I will explain, and I think that in a small way it will change your opinion in the matter. That is in regard to using Elite cuts exclusively. I am not situated as the majority of managers are with a dozen or so competitors, for I am running the only moving picture show in Jackson, therefore do not have to pound the name in as hard as I might under other conditions. Then I had but one Elite cut, and had a supply of the other kind assorted and so made use of them. I didn't use what I *wanted,* but what I *had.*
>
> Enclosed I am sending you a few of my reading notices and ads from the daily paper. I run a five-inch double column ad by the month, with a daily change, and also have the privilege of putting in a "reader" of reasonable size daily. (That's where we "country cousins" have the advantage over the city shows). I try to make my "readers" look as though they were newspaper stories instead of "box-office" write-ups.
>
> I am sending these to you for comment. They are not my best, nor are they my worst, but are about the average. Some of the clippings will show that I *draw on my imagination* at times like our friend Phillips, of Ft. Worth, who advertised that Caruso produced "Il Trovatore"; at other times I get my information from the "Comments On the Films" in the Moving Picture World.
>
> Your advertising talks are "first aid to a sinking box-office report" in many cases and I think they will be of great benefit to hundreds of managers who, though they won't send in their work for correction, will absorb lots of valuable information in reading what others have done, and read your criticisms on them. It's up to you to bring them out of their shells, if only for their own good.

In Times of Peace.

In times of peace prepare for war, and the fact that the Elite has a clear field is one of the reasons why the name should be built up now so that when the inevitable opposition does arrive it will be hard for the new-comer. Now is the time to have a set of name cuts made and a supply of electros from each cut. These used on every piece of paper will soon make the name a household word.

We like Mr. Cox's paper advertising. He has the right idea when he explains that he tries to give the readers the aspect of general news. He not only tries, but he accomplishes what he sets out to do. It is not the usual run of puffery for "the genial and enterprising manager," nor are the subjects fulsomely praised. It is newspaper material set in newspaper style and many of the stories have an actual news twist.

A point we particularly like is that when a feature reel was lost in some express car as much space was taken for a warning that the reel was not there as was used to advertise the substitute features. It pays to play fair with the patron because it holds business. Not all exhibitors can write in the newspaper style, but they can play fair, and a few dollars spent in advertising the reel you haven't got will sometimes bring more business than the money spent on a feature, though it will be distributed over the year and not come all at once where it can be seen readily.

Likes the Idea.

A number of exhibitors have taken up the Chaney idea of exchanging admission for ideas looking to the improvement of the house. As usual, the Cameraphone, of Pittsburgh, is in line promptly and makes this offer:

A SIX MONTHS' PASS FREE.

> We are on the alert to gather in any ideas that will add to the betterment of the East End Cameraphone and in order to secure them will offer to any one giving us what we think is a good suggestion a six-months' pass. No doubt we will receive suggestions that we cannot or do not care to use, but if we can obtain ideas we deem of value we will be delighted to exchange passes for them.
>
> Address all letters to Manager, East End Cameraphone.

It may not be possible to obtain much material, but it is good advertising and it will pay to accept a few of the best ideas anyhow and advertise the names of the winners in the Bulletin.

More Good Work.

And we like this announcement clipped from the same source. The idea, it seems, did not work out the way the house anticipated, but the admission that it did not will pave the way for some missionary work along these lines and perhaps bring the audience to a proper viewpoint in the course of time. It runs:

OUR PATRONS EVIDENTLY DID NOT APPROVE.

> Last week we ordered 4,000 inserts printed and placed in our programs asking our patrons if they approved of an evening each week devoted to travel and industrial pictures, at an admission of ten cents for adults and five cents for children. We asked for names and addresses of those approving the idea and while we received a number of answers from many of our best supporters, yet we received only one-tenth as many as we expected. Apparently the idea is not a popular one, and we have decided not to try it just now. The results were a surprise and a disappointment to us because we had prided ourselves on catering to the most intelligent moving picture audiences in the city and we thought they would jump at the chance of seeing the same class of pictures for ten cents that Lyman H. Howe charges fifty cents for. However, we want to please the majority and of course will not offer any program that is not popular. Each day, though, our program will contain one travel, industrial or some picture of an educational type.
>
> The same rule applies to the Victor records we secure for the Auxetophone. Many of them will be popular songs and melodies, but each month we will offer some records of the best artists.

The Liberty Does It.

The Liberty Theater, Salt Lake City, seems to have the trick of making a feature. "How Washington Crossed the Delaware" is played upon a special sheet, a grade of paper being used that permits the running of 120 screen half-tones. They not only use a script title on all their printing, but inch-high cuts of the Statue of Liberty are employed to further fix the name. You can't get away from the fact that it is the Liberty Theater, and even if the circular is not read it at least serves a part of its advertising appeal in making the name known. They give a five-reel show with a ten-piece orchestra and pipe organ. They know how to make the best of what they have, and they get good stuff to start with.

A New Headliner.

John A. Steinson, of the Forum Theater, McAlester, Okla., sends in an advertisement in which the greater space is devoted to a new air purifier. We commented last week on featuring a steel ceiling, but we think this is in a different class, since it is not only a novelty, but a strong talking point. It is good strong talk all the way through. Mr. Steinson writes that he has a contract for 3,000 inches a year, and if he uses it all in this straight-from-the-shoulder talk it is money well spent. You may not have an ozonitor, but you should talk about your ventilation now that the hot weather is coming on. Here is the special part of the advertisement:

OZONE.

> The Forum has recently been equipped with an electric ozonitor, a new invention that will provide the theater with better air than you breathe outdoors. Everyone knows how lightning in a thunder storm clarifies the atmosphere and that is due to the action of ozone. The ozonitor imitates the action of lightning and diffuses a constant supply of pure ozone throughout the theater. No chemicals are used in the apparatus. Silent discharges of electricity restore free ozone to the atmosphere.
>
> Ozone is an intense oxidizer and has a great power of destroying offensive odors.—Century Dictionary.
>
> Ozone is oxygen raised to a higher energy.
>
> Ozone puts health in the air.
>
> Ozone has a slight odor like that of chlorin.
>
> Ozone reduces humidity.
>
> Ozone oxidizes and destroys bad odors.
>
> The Forum has always been provided with better ventilation than any other building in McAlester. Two large exhaust fans replace all the air in the room every four minutes. Fifteen 16-inch wall fans diffuse the ozonized air throughout the room. Ice is used during extremely hot weather. Large formaldehyde lamps are burned in the theater regularly at night. The management is indebted to the local health officers for advice on ventilation and sanitation. To any one interested we will be glad to show the operation of the new apparatus.

Surprise Uses Stories.

The Surprise Theater, South Bend, Ind., one of the hustling houses, has taken up the Imp stories from the Implet and is running them in its program when the reel can be had. The use of the story form (credit for which should go to J. Stuart Blackton, of the Vitagraph) is on the increase and the Imp weekly story is useful to exhibitors of Independent films who wish a program feature. The Surprise has changed to a coated paper with a light tint and looks better than ever.

Small But Effective.

Alfred Fiedler, of Fairyland, Anaheim, Cal., sends some folders and this letter:

> Enclosed I take pleasure in sending you a few specimens of my weekly program, or more properly speaking, of my three-day run of each week, and would be pleased to have you inspect and comment on the same.
>
> I distribute them in the house Saturday, Sunday and Monday nights, and have them delivered to the residences the next three days by eight boys, who are instructed to put one in the house mailbox, or under the door, but under no circumstances to throw one in the yard, and as I have good reliable boys who do this work for me all the time I get good results—far superior to the ordinary handbill, which in most cases is thrown away without being read.
>
> By way of remuneration I allow the boys to come to the show as often as they please, excepting Saturday and Sunday nights, when owing to the small seating capacity (225), I have to deny them the privilege these two nights.
>
> However, an addition is now being made to Fairyland, which will, I hope, be completed in about two weeks, giving me nearly double the number of seats, when the above restriction will be withdrawn.
>
> I use the bulletin forwarded by the various manufacturers for synopsis on program. The cost of the program is covered by ad.

The folders are on colored stock of fairly good quality, well printed and well displayed, except that the front page is not made to work as hard as it should. The page is 5 by 6¼.

Using the Space.

The front page is well set with straight type and rule work, which is better than the average ornamentation to be had in small offices. The name of the theater stands out well, the location is clearly stated and the dates are displayed in separate boxes. About half of the front page is taken up with the statement that the films are supplied by the General Film Company. This might better be given to the star reel. It is done in one case with the Equitable Building fire, but it should be done right along, the feature reel being played up in a few strong, terse sentences.

The program falls on page two and below that is a brief statement of the times of performance, days for change of program and other information clearly displayed. The third page gives the story of the featured reel and the back page is devoted to the advertisement of some local concern. It is an orderly and well planned arrangement, save for the exception noted, and with the careful distribution should be effective. The comment concerning the throwing of circulars into yards is a point well taken. If your circulars are a nuisance they will not have their proper effect. The circulars are not pretentious, but they are wholly creditable.

Costly But Effective.

Here is a letter from S. G. Smith, of the Theatorium, New Lexington, Ohio. It is self-explanatory and shows that Mr. Smith is alive to the possibilities of advertising. He writes:

> I am enclosing a handbill that I just sent out and under the circumstances it has worked wonders. This is a small town and I have always run the machine myself, but last week while attending the convention at Dayton, my operator in charge burned four reels of film and there was a lively scramble to get out of the theater. I got in communication at once with the local papers and asked them to write it up, making it as easy as they could, and the enclosed clippings will show to you the difference in the two papers and I want to state that since the fire my business has been at least 35 per cent. better than before. People realize now that the theater is safe and where I had a few knockers before, they all have their shoulders to the wheel now and are boosting.

Meeting It Squarely.

This is the essential part of the advertisement to which reference is made. It appears at the bottom of the usual house bill and the quiet handling of the situation is to be commended. The two articles were so widely at variance that Mr. Smith had good grounds for bitter complaint. Instead he says:

A WORD ABOUT THE FIRE.

> There has been a great many stories circulated as to the cause of the fire we had last week, and some people seem to accuse Mr. Harry Wright; but I wish to exonerate Mr. Wright and Mr. Gratziana from all blame in this matter, as it was simply an accident that might happen with anybody. While the loss of the films is considerable, it was practically the only damage done, and I am very glad that no one was injured. You have seen this accident happen under conditions that could not possibly have been worse and it has only proved what I have always contended, that our theater is a safe one.
>
> One other thing I would like to call attention to is the fact that whenever you read an account of a film fire in some of the yellow journals, they always head the article with: "FILM EXPLOSION," and that is why so many people lose their heads and start a panic when a film catches fire. You have seen this accident and know for yourselves that a film does not explode, but only burns quickly. Our new fireproof machine is expected in this week and we want you all to witness a free demonstration of same next Saturday evening in front of Theatorium.

Just in passing, if the newspapers only told the truth instead of making sensational and wholly untrue statements, there would be nothing heard of fire panics. If there ever is a disaster, the papers will be almost wholly to blame.

The
PHOTOPLAYWRIGHT
CONDUCTED BY EPES WINTHROP SARGENT

If You Please, Double Spacing.

WE will appreciate it if those who are good enough to favor us with contributions will add to the favor by using the double spacer when they write. Turn the page, if you want to, but let it come so that we can put in the printer's marks without recopying the script.

Essanay Changes.

Norman Macdonald now signs himself as Editor of the Essanay Company and H. Tipton Steck is in charge of the advertising end. In a recent letter to an inquirer as to when Essanay would resume buying Mr. Macdonald wrote that he thought they would be in the market again along in August.

Now It's McCloskey.

Mrs. Lillian M. Rubenstein has resigned as the editor of the Lubin Company and L. S. McCloskey, formerly her assistant, has been advanced to her desk. Mr. McCloskey has written some capital scripts for the Lubin Company.

Adler Is Aggrieved.

Bertram Adler, of the Thanhouser Company, feels aggrieved because the leaflet that is published as an adjunct to one of the Photoplay bureaus states that he writes all the scripts for the Thanhouser Company. He was also accused of being an actor. We cheerfully assure an interested public that Mr. Adler is most emphatically not an actor and also that he does not write the Thanhouser photoplays. These are prepared by the photoplay staff.

Dr. Stockton a Member.

The Rev. E. Boudinot Stockton has been elevated to membership in the Use No Hooks' Club. Recently he received from the Pathe Freres a script, the first page of which had been crumpled and soiled. He sent the sheet to Mr. Berst and promptly received from the photoplay editor a courteous apology and a recopied sheet to replace that marred. It was a small matter and complaint was made on principle, but a few courteously phrased complaints lodged with the executives will soon work a reform in offending studios. But complaint should be courteous and not smart.

Why Not Leader?

Spectator, in the Dramatic Mirror, sides with Charles Gaskill in his contention that "interscript" be substituted for "sub-title," "caption," or "leader." Spectator thoughtfully remarks that leader is the strip of blank film sometimes used to thread up the film in the machine. We would point out that a leader is also a thing to lead a dog around with or the tin pipe that leads from the roof gutter to the ground. Sometimes a leader is a political boss and sometimes it is a mule at the head of a pack train. If a leader can be any one of these things, why cannot it be a word or words leading from one scene to another in a photoplay?

Assuredly it is more definite than "interscript," since in a newspaper sense a leader may either be the principal editorial or the full face lines breaking a story into sections. We object to the use of scenario on the ground that it is misleading and because a better word has been provided. Photoplay has been adopted in France, England and Germany, and it is compact and comprehensive, but "interscript" is ungainly and indefinite. An interscript—if there ever is an interscript—would properly mean anything interpolated in the script whether it be insert, leader, or bust picture.

We are willing to exchange "leader" for any more suitable word, but we can't quite "see" that interscript or the alternative "inscript." It is nondescript.

Listen to This.

A couple of weeks ago S. Walter Bunting discovered that the Nestor Company had produced one of his scripts without having sent him a check.

Instead of frothing at the mouth and denouncing the Nestor Company as thieves, he wrote a courteous note calling attention to the oversight and suggesting that it was probably due to the upset condition following the untimely death of their photoplay editor and the reconstruction of the system.

Before the letter could get to California the check arrived.

Now the moral of this is that it was very clearly shown that the company made payment without having been urged. Suppose that a couple of days afterward they had received a denunciatory letter from Mr. Bunting. It would have closed a market to the author, from which this second moral may be deduced that it doesn't pay to damn around until you have really good reason, and even then it doesn't always pay.

Just hug this moral to your breast. You may need it yourself some time.

We Like This Man.

Because we like the breezy philosophy of M. D. Stilson, who runs the Schuyler Opera House, at Cobleskill, N. Y., we are passing along his advice. He takes a sane and sensible view of things. There are five men of whom we know, not employed in a studio, who make a living out of photoplays and Emmett Campbell Hall even bought an automobile, but the time is not yet here when photoplays alone will keep the pot boiling, so write photodramas "because you like to" and wait for the day that is coming. Mr. Stilson has the floor:

> Yes, I am one of them. One of those great and wonderful productions known as "The Writer of the Photopaly." I have no "kick" to make. The Lord knows, you get enough of them from would-be writers, and now and then a would-be editor, without my saying a word.
>
> I write photoplays because I like to. I enjoy it. I am not in the game for a livelihood, nor with the idea of ever having film manufacturers fall over each other after my manuscript. I, like the others, have had all kinds of troubles, but at the same time have sold a goodly number of the photoplays I have written. I never say a word when my photoplay comes back. I just spend a few cents for postage, mail her out again, and keep it up until I find some manufacturer foolish enough to buy it. Never lost my head and "called" an editor but once. You will remember that at one time a company in Chicago were featuring the "Hank" and "Lank" pictures. At that time I mailed the same firm a comedy. It came back, and also a letter, in which they informed me that they were returning the manuscript, because the story was improbable. Think of it! Could anything be more improbable than "Hank" and "Lank"?
>
> My advice to writers is this: If you are in the game, be in it for the love of it; the enjoyment of the work. Do not start with the idea of keeping a wife and several small children out of the large checks you will receive. If you cannot stand disappointment, never mail out a piece of manuscript. Good ones are sure to come back sometime. The editor does not know it all, but there is no use of spending the price of a stamp to tell him so. He will not believe it.

The Rights of Authors.

We hear a great deal about the "rights" of authors in letters from our correspondents, but we've never seen these "rights" clearly stated, and we are going to start a little list that is subject to correction and emendation. Here is our idea of the Author's Creed.

He has the right to courteous treatment from an editor so long as his own attitude shall be courteous.

He has the right to have his script passed upon as quickly as is conformable to the established practise of the studio to which he sends it.

He has the right to expect his script to be returned to him in a reasonably clean and orderly condition, provided that a stamped and self-addressed envelope has been provided for that purpose.

He has the right to make inquiry as to the fate of a manuscript after a reasonable period of time has elapsed (from four to eight weeks), but he has not the right to peremptorily demand the return of his work by return mail. Having submitted his story to editorial treatment he should permit it to be handled in due course. Where inquiry is made a return envelope for reply should invariably be enclosed.

He has the right to refuse to do business with any concern whose methods of doing business do not meet with his approval, but having opened negotiation, he must abide by office rules.

Stuck on the Twelfth.

If your photoplay has come back so often that you get sick of the sight of it, read this, from a Western correspondent, and take heart of grace. He says:

> Just a confirmatory bit in support of a recent suggestion you made in your helpful department.
>
> After being rejected eleven times by as many manufacturers I re-wrote one of my photoplays, gave it a new name and sent it out. It seemed to me that it contained a good idea, and my opinion was justified. In just five days I received a check for $20. That it was purchased by one of the firms that had rejected it in its previous incarnation, is interesting, but not specially significant.
>
> Perhaps this experience may have a tendency to bolster up the waning courage of some oft-rejected brother. I presume I merely give voice to the gratitude of numberless photoplaywrights when I thank you for the constant assistance your counsel is to me.

Stung Twice.

C. R. S., of Columbus, seems to have a hard-working Jonah. He writes:

> As for the idea of any company stealing your plots, listen to this: A few days ago, I started for a mail box with two neatly written scripts original with me, and on the way stopped at two picture houses. At each I saw one of my "original" plots on the screen. So if you get yours mailed first, then see it, remember my experience and don't be so ready to yell "thief."

Twice in the same place, or rather two places, is getting pretty hard hit, but basic plots are few and the only thing to do is to make your own version of a familiar plot so original that there is small likelihood of duplication.

Even at that it is not always easy to skip the deadly parallel.

Not a Member of This Club.

It is clearly to be seen that the writer of the appended letter is not a member of the Use No Hooks' Club. It is equally apparent that he is not convinced that the photoplay business is a branch of the Inferno. Read what he says:

> I have read your reply through your paper to my letter relative to my photoplay (a comedy) submitted to the Bison Film Company. I realize now that it was, as you say, foolish in me to submit such a photoplay to this company, but at that time I did not know that there was such a paper as the THE MOVING PICTURE WORLD on the market. How was I to smell that they did not take such

> stories? I have written to them and trust that they will reply shortly. Have you any publication on hand or can you refer me to one, that gives in a general way just what the various companies desire? Of course, your paper has been an invaluable source of information on the subject, and your column on the photoplaywrights has been worth the price of your paper alone. Indeed, I would pay that to read your remarks relative to the "Rubes" who growl about their rejected stuff. I often get my photoplay back much the worse for wear, but I merely retype the first and last pages. Most editors, I find, are extremely courteous and seem to go out of the way to help me. Some of these chronic growlers ought to submit a story to some of the magazines. They would find here a very different reception. One particular magazine kept my story three months and when I wrote to them, their office boy sent back my ragged MS. with a "sassy" slip saying that it was sent back so that my friends could enjoy it, but that the editor had no use for it. As long as the photoplay editors treat men as they have in the past, I will have no "kick" coming. Will you please let me know whether you consider this paper too thin? I have been sending it around, but I have wondered whether it is not too thin.

There is no publication that can give the wants of the studios. The best way is to read the "Stories of the Films" in the back part of each issue of THE MOVING PICTURE WORLD and deduce the answer from these. Sometimes a company will change its needs almost overnight. We are perfecting a plan to give more market news in this department, but there can be no book publication that can be kept up to date.

The question of thick or thin paper is more or less a matter of choice, but there is this hard and fast rule: The paper must not be so thin that the typewriting on under pages shows through the sheet being read. Our personal preference is for 20 pound paper, a ream of 8½ x 11 weighing five pounds. If a lighter paper is used it must not be so light as to be semi-transparent.

Those Infernal Green Stamps.

We are making two extracts from a letter from a newspaper man who proclaims himself no sorehead and yet who rids himself of these complaints:

> In the first place, in view of the fact that most firms are admittedly appealing for scripts to keep up to the demand for them, and this appeal is being extended to others than their own immediate contributors, it seems to me that the courtesy displayed is not all it should be in a good many cases. I submitted a synopsis recently to a leading Independent firm that was advertising widely for scripts. The editor approved and praised the synopsis and told me to go ahead with the scenario, stating the number of scenes he wanted, etc. I finished up the job quickly, and you can imagine my surprise when the photoplay was not only returned on the ground of unavailability, but I was also mildly rebuked for not sending stamps by the very editor that assigned me to the task?
>
> A week or so ago a Licensed firm refused to take one of my photoplays because there was a cent due on postage. And I am no stranger to this firm, having sold them a few stories. Would you consider this treatment courteous and friendly? As to the firms that hold scripts for months, refusing to give reports on them, I could relate a number of cases of this kind, which shows either very careless methods of handling the stories, or absolute indifference to the rights of authors for prompt consideration of their product.

You will notice that there was one cent due on the postage. We cannot understand how a newspaper man should send out a script with one cent due on it. This means a three or five-cent stamp where a four or six cent stamp was needed. The postal regulations very clearly state that the rate on first class matter is two cents for each ounce or fraction thereof. That is something even a schoolboy is supposed to know and yet scores of scripts are sent out with a two and one cent stamp on them and the senders wonder why it is that their scripts come back.

Since we are asked, we advance the opinion that a company is justified in refusing to pay the odd penny on the ground that an author who doesn't know the postal regulations probably doesn't know how to write a good story.

This matter of stamps is almost too small to be considered; indeed it would be too small to be considered were it not that so many beginners hurt their chances by displaying their unfamiliarity with the game they are playing.

It's only a two cent stamp, looking at it from the point of view of dollars and cents, but it's a confession of greenness that militates against success. It is the editorial rule the world over that a stamped and addressed envelope should accompany a manuscript if return is desired, and please note that it is a stamped and self-addressed envelope and not merely a couple of shopworn stamps half gummed to a corner of the first page of the script or left loose in the envelope to go into the waste basket along with the cover. Twenty-five envelopes cost fifteen cents. They may be had in two sizes, one just large enough to contain the script and another large enough to hold the first one *without folding or creasing.* If you can't invest the thirty cents wait until you can before you start to send out, but when you do send out send it out looking as though it came from someone who was qualified through experience and not fairly shrieking its ignorance of forms.

If you write to ask a question of an editor, send a stamped and addressed envelope. If you send in a request to a form sheet send a stamped and addressed envelope. If you send in a manuscript send a stamped and addressed envelope. Do it right and you'll have gone a good way toward gaining the editorial respect.

If you've sold hundreds of dollars' worth of scripts to the company it's all the more reason why you should conform to custom and not expect them to pay your stamp bill.

And don't think that the approval of a synopsis means the acceptance of the photoplay. It merely means that the editor will be glad to see the idea in complete form. If the work is properly done he will take it. If it is not, he won't. It's a bad plan to work from the synopsis. Send in the complete work and let it be judged, but if you do query with the synopsis remember that the work is done subject to approval unless you have an explicit order.

INQUIRIES

MISS K.—The "handsome young man" who played the king in Thanhouser's "Her Ladyship's Page," was Harry Benham. After this, "the man who played the king" will be ample identification.

LeR. C.—Vitagraph's "The Chains of an Oath" has not yet been released nor has a date been set. In the "Licensed" end the associated manufacturers set the time of release for two and three-reel subjects that the supply may be properly regulated. "Chains of an Oath" has not yet been scheduled.

L. W. L.—Kit, Kit and Kitty is Eclair's "The Letter with the Black Seals." John Troyano, George Larkin and Miss Muriel Ostriche had the leads.

MOETEN.—In the Great Northern's special, "The Call of a Woman," Mr Vlademar Psilander was Owen and Miss Augusta Blade was Annie. We cannot, as a rule, identify the European-made players, but this information is at hand.

A CORRECTION.—Mrs. William Kelley asks that it be stated that it was her child and not Baby Todd, who played in the "Call of the West." The Chicago office identified Baby Todd. She adds the information that it is Violette Kelley, that she is seven years of age and under contract to the Essanay Company.

M. V. B.—Since we do not answer Biograph questions, we do not tab up the information. Replies are made from a card catalogue and not from imperfect recollection of the film. Walter Storey, of the Board of Censors is the only man we know of who sees most all of the pictures. The Inquiry Editor does not even pretend to, but he owns the most comprehensive card system in existence. Since it seems proper to the Biograph to withhold all information on this side of the water, and give out information and named photographs in England, we would suggest that you make inquiry of English sources.

TOM.—What's your other name? We won't use it, but we like to see a full signature. Miss Julia M. Taylor was Juliet in Thanhouser's "Romeo and Juliet." We do not know the captain in "The Coffin Ship." Outdoor scenes should be indicated in photoplays, as "A Country Road," "Beside a River," etc. Francis Ford was the deserter in the Bison of that title. He was formerly with the Melies Company, but went to Bison when the Melies shut down to catch up with overproduction.

M. H.—Albert McGovern went from Lubin to the Powers Co., as a director. He was forced to leave the latter company last week on account of ill health.

J. W. E.—Other things being equal, the photoplay with exterior scenes in the majority is preferred at this season of the year and will "have the call" until September. See an early issue for a fuller explanation in The Photoplayer pages.

Miss H. K.—We will query concerning Miss Fields. Our latest advice is that the Essanay Western is in San Rafael. There is no definite time between the making of a picture and its release. We have seen a reel go out of the factory within ten days of its making and we have seen the negative lie for nearly a year. You can't average that up very well except to say that between two and three months generally elapses, though some companies have their June and July releases already dated. We are glad we made you happy with our last answers, but we've got to sadden your soul right now by positively and very firmly declining to state the "peculiar color" of Guy Coomb's eyes. We never noticed that they were a peculiar color, and we don't see how you arrive at that fact from seeing the black and white prints. We fancy that they are grey blue, which gives a peculiar actinic value without the eyes, in themselves, being peculiarly colored.

B. L. C.—See answer above. The Edison Company makes its historicals in the exact location, where modern improvement permits, and in a reproduction where it does not. For example, if they had made their Bunker Hill picture on Bunker Hill they would have had a fine view of the monument and a public school or a row of modern residences for a background, but with the ground plan in mind they found a location on Lake Champlain that almost exactly reproduced Bunker Hill as it was in '76. On the other hand the Ticonderoga picture was made in the actual old fort restored to its old time appearance. No Western company is located near San Francisco because San Francisco is afflicted with fogs. For that reason they all work in the vicinity of Los Angeles, where the conditions are almost ideal.

M. L. R.—Your correspondence school teacher stated the facts when he said it was not necessary to copyright stories. It is not really necessary and if the Townsend Bill goes through it is going to become impossible. Your personal belief differs from the beliefs of two persons of greater experience. The majority rules.

E. R. C.—We are going to write you when we get some time. We disapprove the nom-de plume on the general ground that it is not at all necessary. You miss the point of the extracting the sting paragraph. You will remember that that was a printed slip. The additional instances you offer were all written. There is a difference.

E. W. S.—We hate to say it, but "a pretty young girl with some propensity for acting" doesn't stand a ghost of a show of getting a job in a studio and the fact that she can write scenarios is merely an aggravation and not a palliation. We used to know a girl once who had a job. Then she acquired the idea she could write photoplays and that last cost her three jobs in two years. Stick to the photoplay end. The average salary of a "bottom-rung beginner" is $3 a day when you work, and some weeks you work two and even three days. It used to be $5, but there were so many after the job that the pay was cut.

H. O. H.—The same girl played in both Imp and Bison pictures. She went from Imp to Bison. She is Miss Ethel Grandin.

A. W.—"M. P. Fan," "Constant Reader," "Anxious," and similar signatures are barred. Mr. Richardson is hired by the American Company to "play heavies." In theatrical parlance that means he is the villain in all productions and that's why he always is the man who does the dirty work. It is because he can look like a first class villain that he was hired for that line of parts and it is no reflection upon his personal character whatsoever that he looks his part. Honest, now, do you think that was a perfectly kind thing to say?

M. E. H.—It's three shades worse than pulling teeth to get any information out of the Pathe Freres, because the press man writes "don't know" on almost all questions, but a theatrical friend identifies the person marked in the cut as William Randall. Henry Walthall was with Pathe last summer but hustled over to Reliance again. Since Hal Reid hit the Reliance studio Mr. Walthall went to Pathe again. George L. Tucker went from Imp to Majestic and back to Imp, which is the reason you do not see him in some Majestics.

M. T. D.—You can purchase a set of the six leads of the American Company for one dollar, and this, of course, includes Mr. Kerrigan.

Comments on the Films

Licensed.

"CHURCH AND COUNTRY" (Edison), April 12.—The laws that govern good composition are not so complicated in any other form of art as they are in that of making motion pictures. Ours is a graphic art, not a dramatic art, although drama, in its genuine meaning, expresses anything made effective, humanly, by composition. The difference between a mere photograph of, say Abraham Lincoln, and a picture of him, is that one is only a reminder, while the other choses a climax and implies a beginning, middle and end; in other words, is dramatic. And after all this, in a motion picture, the art of photography comes in. A poorly taken picture is like a poorly printed etching—it may possibly be more effective, but probably it will be less. Good photography is essential to good pictures; many a poor story has been made pleasing by it. As for this picture, without harshly criticising its camera work, which isn't very bad, we can safely wish that it were better. The subject deserved better outside views than are on this print, at least.

The story deals with a frustrated plot to capture General Washington. Its hero is a minister who was not a Quaker, because his flock plainly wasn't; but who didn't believe a minister ought to fight. He is a patriot and the girl he loves wants him to join the army, but he won't. Later, in order to save Washington, he takes an active part; has a talk with the general; prays with him at a winter camp-fire at Valley Forge, and comes home to preach one more sermon in his church. He has a soldier's uniform under his black robe and stirs his congregation so that many of them also inlist. We felt that the first scenes dragged. The picture surely is instructive and valuable; a feature.

"THE SECRET OF THE MISER'S CAVE" (Kalem), April 12.—The miser's cave incident in the picture is the only novelty in the often told story of love on a ranch. The owner's daughter preferred the foreman and the Mexican was jealous. The foreman is sent for the payroll (it filled two salt bags) and the villain got his pals from the mountains to waylay him. He took refuge in a cave and was buried in by the Mexicans. The cave led under the hills to the mission church, once owned by the miser. The villain was there marrying the girl when, it must have been a day or so later, the altar swung back. The man in the cave, hacking his way out, had touched the spring. And there he was to confound the villain. The melodrama that sacrifices our sympathy for the heroine can hardly be truly effective. The photographs are good.

"A PIE WORTH WHILE" (Kalem), April 10.—It had the ranch payroll in it, that was why the pie was worth while. The picture, chiefly because of carelessness as to little things, fails to convince, there is no real suspense. Yet the early scenes keep interest awake wondering what it is all about, and, later, we wonder what is going to happen next. It is as strangely unreal as a dream. It is remarkable how much perfect photography adds to a picture, how much it adds to this. The camera work is marvelous. It makes the picture desirable.

"ABRAHAM'S SACRIFICE" (C. G. P. C.) April 12.—A colored Biblical picture telling the story of the patriarch's willingness to offer up his only son, Isaac, to the Lord. These pictures are sure features. This has the same good qualities as have the other C. G. P. C. films in the Biblical series. The others of this series were liked, this will be liked.

"THE CATARACTS OF ELKFARLEO" (C. G. P. C.), April 12.—This scenic on the same roll shows views of white waters boiling and seething through a mountain valley. The film is of a purple tint. The photography is sufficiently good, but the detail might have been clearer. It is very interesting.

"THE JOCULAR WINDS OF FATE" (Vitagraph), April 12.—A thoroughly well acted and delightful picture, giving us a very romantic comedy. We have never seen Mr. Costello to better advantage than in this role of a poverty stricken nobleman whose lawyer has told him he must marry money and who becomes chauffeur to a rich brewer with a daughter (Flora Finck) who will be a great heiress. Mrs. Kate Price is the brewer's wife. On the other side of the picture, there is a pretty heiress (Clara Kimbal Young) whose mother insists that she marry a duke (James Young). She simply won't do it, and runs away to serve as maid in the brewer's family. Without knowing who is who, she and the chauffeur fall in love. We have given but the briefest sketch of this picture's story. Its value comes from the unstrained humor of its situation and from the acting. Mr. Ober, as the lawyer, makes his part a distinct and lovable character. Mr. James Young, as the duke, is remarkable true to a type. Clara Kimball Young is charming in the role of the romantic girl and acts very naturally. Flora Finck, perhaps a bit too aristocratic in appearance for her part, furnishes the best part of the comedy. Mr. Costello's playing in romantic roles has won him the widest kind of reputation; he is perfect. Surely this picture, well photographed as it is and with only one or two minor weaknesses, is a popular feature, one good for Saturday night.

"DARKFEATHER'S STRATEGY" (Selig), April 8. A story very much indeed like the wholly Indian pictures that the Bison people were releasing last spring. This picture is a little slow; but has some very fine scenes taken in a snow-choked forest in the hills. Darkfeather, the heroine, is a chief's daughter and her father has chosen the wrong brave for her husband. The right brave doesn't tamely submit and is condemned to be burnt; but Darkfeather rescues him. The photographs are only fair; the story is not wholly new.

"THE SPANISH CAVALIER" (Edison), April 9.—A melodramatic picture suggested by the well-known ballad. The cavalier goes away to the Spanish wars and the girl is true. She will not give her love, even to a powerful lord, and gets into dire trouble; is held by the Inquisition as a witch. Her lover is warned by the monk who married them and returns to rescue his love. The backgrounds are fairly suggestive of Spain in the Middle Ages, and the costumes also pass as appropriate. The action pleases as that of a fairy tale might. It lacks finesse in its composition; but is pretty well acted. The audience followed it closely. The camera work is well done.

"AT SCROGGINSES CORNER" (Vitagraph), April 9.—This is distinctly Bunny's picture and he plays in it a delightful part—the very human storekeeper. The story is an emotional, homely melodrama, and the storekeeper's role is in kind much like that of Denman Thompson, as Josh Wittcome in "The Old Homestead." John Bunny plays it very effectively, giving much humor to it; but putting over its emotional, pathetic moments with power. There was one time when some one in the audience sobbed.

The story is old fashioned. The storekeeper's foster daughter, whom he had brought up and loved deeply, was enticed away to the city by the drummer. She thought she could go on the stage and make money to help her old foster father, who had endorsed a protested note. The old man's bitter sorrow is very truthfully shown. He keeps a light in his window for her and, in time, she comes back unharmed.

Mr. Bunny is fairly well supported. Miss Edith Halleran plays Alice, the girl; Mr. Delaney plays the drummer. It is a feature; but it is not critic proof, especially in small things. One scene, a hotel in the city, is poor. The camera work is good.

"IS HE ELIGIBLE?" (Edison), April 10.—A comedy with characters so delightfully burlesqued that they seem real types. It gives us a little incident, the love affair of a young man who was really very eligible. The girl and her parents were very snobbish. To investigate him, they employ a private detective agency, which puts a very pleasing young lady on the job. She becomes the man's stenographer and, in an amusing climax, his wife. The first girl and her parents are drawn so skillfully that our sympathies are kept well on the other, the right side of the picture. These snobs greatly amused a large audience. The acting and camera work will please and the picture is likely to be popular. It is almost a feature.

"A LEAP YEAR ELOPEMENT" (Kalem), April 10.—A very commendable farce comedy that made a large audience laugh very heartily. It shows a courtship in which the very young man, who has been coddled by his parents, is timid, but he isn't a sissy. He is human and likable. It is the girl who arranges the elopement. It is the man's father who follows. The couple get an ice-boat; the father an auto on runners and the race across the frozen lake is speedy. The photographs are very good. It is the best farce comedy dealing with this situation that we have ever seen. The players keep the spectators in sympathy with them. It is a very good picture to show.

"THE TORN NOTE" (Pathe), April 10.—This situation has been handled several times. Perhaps it impresses us as much in this instance as in any we have seen; but it is not a vital situation, nor, judging from the reception it received from a small Broadway audience, is it a very popular one. The note that got torn was from the usual brother in distress, innocently fleeing from the police, and needing money. The sister's husband reads only the first part of the note and, in the usual way, misunderstands. The climax of the picture, with its happy ending, is fresher. The players were competent and the photographs good. It is a fair filler.

"HIS FATHER'S SON" (Vitagraph), April 10.—A picture telling a melodramatic story in which two interesting characters figure, a father, played by Phillips, and a son, played by Williams. The story is clear and, as told, will probably convince spectators who know nothing about Wall Street. The two chief characters are pretty well acted and will probably convince those who do know the street, at least, as types of men. The father is one of those successful men, so conceited that only his own ideas go. No one else knows anything. He exasperates his son. The son goes into business for himself and, in a time of panic, brings his father by speculating against him to the verge of ruin. There's a mother and also a sweetheart in the picture. These bring about a reconciliation. The picture isn't very vital in its presentation of life, and it has one or two scenes that are not strong; but it is fairly interesting. The audience didn't applaud. The camera work is all right.

"WANTED—A WIFE" (Melies), April 17.—A farce comedy that gets over enough to make many hearty laughs. It seemed to please a good sized audience very much. The same situation was treated a few weeks ago by an Independent maker, if we remember; but this is a more good natured and more truly romantic picture, and we enjoyed seeing it again. It doesn't drag and has nothing coarse in it, although the cowboy is, almost excusably, rough for just one moment.

The cowboy is lonesome and advertises in the matrimonial column. The right kind of a girl comes forward; but the boys, finding what is up, get the cook at the hotel to claim Tom's love and protection, while they hide the right girl, with the help of the good natured foreman's wife. Tom is disgusted, to put it lightly, and he doesn't mind whether the cook knows it or not. The final meeting between Tom and the right girl is one on the jokes. The photographs merely serve; they are not artistic.

"ALL IN THE FAMILY" (Essanay), April 11.—A rather conventional situation furnishes this comedy drama, which is pretty well played. It gets over by scenes, however, rather than as a whole; there are laughs in it, but there is not very much sustained humor, the kind of suspense that keeps us expecting a truly good laugh, which is to be furnished in some unexpected way. It is a little homely story, often told before; but with some freshness in its present arrangement. There is nothing at all coarse or unwholesome in it. The photographs are fair.

"THE REDEMPTION OF GREEK JOE" (Selig), April 11.—A mine explosion story, that has one big thrill and some smaller ones. It also has humanity and is well acted; but it might easily have been made more clear cut, vivid, by attention to little things in the scenario. To begin, we didn't know Joe was a chemist till the time came for him to show that he was, and then we couldn't help suspecting that he had been changed into one to fit the needs of the plot. There also were two or three unnecessary scenes that dragged. Poor photography kept several scenes from being truly alive. The mine explosion scene, although dim like most of the others, was the better on that account. The story is wholesome and instructive.

"THEIR FIRST KIDNAPPING CASE" (Biograph), April 11.—A detective burlesque, showing us the two Biograph sleuths on another case. The quality of these farces is well known; this is like the others. It is well photographed and has a little mountain scenery.

"HELP HELP!" (Biograph), April 11.—This slight farce comedy on the same reel, shows us a needless burglar scare, and a great how-do-you-do because a little white poodle shook a curtain and frightened a nervous woman. It has a comic race home of the husband in his automobile, which keeps blowing up in big puffs of white smoke. The suspense is pretty well maintained by the acting of the player who takes the nervous woman's role. There are laughs in it, and it got over much better than the former. It also is well photographed.

"HOW THEY LOST OUT" (Cines), April 16.—A farce comedy freshly acted and amusing, but in outline quite old, it being a variation on the "Cinderella" story. It has the three well dressed girls upstairs, the poor but charming cousin working in the kitchen and the rich, distant relative who comes on a visit and then, seeing how things stand, tells them that he has lost his money. The photographs are good. It makes very fair entertainment.

"UNDER MEXICAN SKIES" (Essanay), April 13.—A picture of life in the rough West that has in large measure the elements that are popular, viz.: an unconventional courtship; the dash of men on horseback; the saving of a girl from a brutal, sneaking scoundrel. All these are very well acted and, in the atmosphere of the picture, quite convincing. The picture is restrained; there is nothing offensive in it. The photographs are good. We think it will make a fair feature.

"THE ANONYMOUS LETTER" (C. G. P. C.), April 16.—The anonymous letter said: "Your wife has an appointment to-night. Watch!" It was signed, "A Friend," and was received by a young husband. The wife referred to had a sister staying with her who also learned of this appointment. She saved the young wife and what followed made an interesting and dramatic picture. The acting is in the French conventional pantomime and seems at time stilted, although the players have plainly put much intelligence into their work.

"ALBERTOS" (C. G. P. C.), April 16.—This acrobatic troupe, consisting of a man and three graceful women, gives a high class exhibition. The picture is very good and entertaining.

"THE PIPE" (Vitagraph), April 15.—A pleasing and well acted comedy picture, in which Mr. Marshall Wilder plays the role of a sensible private detective. The private detective is called in by a young and inexperienced newlywed wife. Her husband had promised not to smoke; but, being tempted by the gift of a pipe, hid it and managed to create a great mystery, one that needed a detective. There is very little burlesque, it being straight comedy; but the situation is not powerfully convincing. The photographs are good. We call it a feature; it isn't so good as some other Vitagraph pictures.

"THE CLUE" (Essanay), April 16.—A picture that is very clearly out of the beaten track, at least in the unexpected way the denouement is brought about. The clue and its explanation are kept till the very last of the film. The mind is so eager to know what final direction the story is to take that, although pretty well acted, it seems delayed. It seemed to be eagerly watched by a large audience. It is well photographed and we risk calling it a feature.

"THAT CHICKEN DINNER" (Lubin), April 11.—One tramp got the fowl and his pals foraged for the trimmings; they got celery, wine, everything but olives. The chicken was baked in mud, tramp cooking, and this is a bit of instructive business. Then the constable and three farm hands came upon them and it was they who feasted. It is very well photographed, but didn't seem to amuse greatly.

"HIS LITTLE SISTER" (Lubin), April 11.—A Western farce on the same reel; it made a good many more laughs than the other. The boys had seen little sister's photograph taken years before, and expected her to look like it. She disappointed them; her face, especially her nose, spoilt business at the restaurant for cowboys, her brother kept. The boys got a horsethief and made him marry her. He asked them to go on with the hanging.

"WINNIE'S DANCE" (Edison), April 13.—A very enjoyable picture indeed. It is romantic and very human and there is an unstrained humor in it that makes the merriest of laughter. It is one of the "Winsome Winnie" series, written by Carolyne Wells, and Winnie's smile is as bewitching as ever. Even her photograph smiles as her fiance holds it up, which is a very pleasing conceit. The players, especially Winnie, are attractive in themselves and their playing is very natural. The photography is perfect. The picture was received with very evident appreciation by a good sized audience. It is a fair feature.

"CAPTAIN JENKS' DIPLOMACY" (Vitagraph), April 13.—Another delightful picture, with Bunny in the chief role as a conciliator. Captain Jenks is a retired sea captain, and when the son of an old friend of his marries against his parents' will, a nice girl, he uses his knowledge of human nature to make the father relent. The picture is well composed, clear and effective. It is humorous; but its humanity also is good. Miss Zena Kiefe's work we have noticed before. She gives some very pleasing moments to this picture in her role as sweetheart, young wife and mother. Mr. Morrison is the young husband and does excellently. The photographs are very good. It is a safe feature picture.

"THE STORY OF A COCOANUT" (Selig), April 12.—Well photographed views of a tropic island near the beach where the cocoanuts grow. It is a fine picture.

"WHEN THE HEART RULES" (Selig), April 12.—A story of an artist who decided to stick to his art and who refused a partnership in his father's business. The old gentleman was very much provoked and cast off the son. Five years later they are brought together again. The players are in themselves pleasing, but the picture fails to convince. The photographs are in many of the scenes rather dim.

"PATHE'S WEEKLY" (No. 16), April 15.—This is a remarkably interesting number. There are, among many items of much interest, three that will attract attention. A derelict, half-sunken schooner is destroyed by the men from a U. S. gunboat. It was a menace to navigation and it had to be blown up. Also the picture of a French corporal being disgraced and degraded before his comrades. He had been convicted of selling military secrets to the Germans. He is marched out before the paraded regiment; every bit of color, gold buttons or lace is contemptuously cut from his clothes and he is then marched back, sentenced to twenty years at hard labor. The third very interesting item is the Hillsville, Va., courthouse, recently shot up during a trial. We are shown Sidna Allen's home; the prison; some of the outlaw feudists who have been captured, etc.

"THE FEMALE OF THE SPECIES" (Biograph), April 15.—A picture giving us a remarkable psychological study. It is very effectively and vividly presented and will probably cause a good deal of discussion. It is acted for the most part by three players, and these roles are taken by the three best known ladies of the Biograph Company. The background is the desert and we are given remarkable views of it, with its cutting sand dust, its strange growths, cactus and the like, and its deadly thirst. The action that the picture shows transpires while these three women are crossing the desert toward civilization. Its object, very roughly speaking, is to bring out dramatically two or three considerations that strongly affect the female of the species in her attitude toward life. The picture is clean handed, artistically strong and unusually interesting. The photographs are excellent. We call it a feature and think it would serve as such almost anywhere.

"IN AFTER YEARS" (Lubin), April 15.—Mr. Arthur Johnson, with Miss Lottie Brisco, plays in this melodramatic picture, a man whose daughter was strangely separated from him when a very little girl; was cared for and brought up by strangers and meets him again in the end. She is identified by the little hat and coat she had worn the day she climbed into a strange automobile and hid. The story does not convince strongly. It is pretty well acted and perfectly photographed.

"WAR'S HAVOC" (Kalem), April 15.—A wartime picture, taken around a grand old Southern home. It is a highly commendable offering. The story is exciting. There are pretty girls, handsome officers and large bodies of troops that seem well trained, and that are used effectively in more than one impressive scene. The backgrounds, include a railroad with trains of cars and old fashioned engines. Best of all there is a head-on collision between a train and a single engine that made one or two in the audience cry out almost in fear. It is well photographed and is a sure feature.

"UNWELCOME LOVE" (Pathe), April 13.—An extremely melodramatic story played very well by good actors. Miss Gwendolin Pate, as the heroine of it, is especially commendable. She plays her role charmingly. But hardly less so is the young lady who takes the villainess's part. Both are very good looking and the average spectator will find in their acting much more agreeable entertainment than their roles, less fortunately filled, could possibly have given. The story is not strong. There are two extremely well managed accidents which are thrills. In the first Miss Pate skillfully falls down a shaft; in the second the other lady is saved from being crushed by a boiler. The whole cast does very well indeed. The photographs are good.

"MADAME ROLAND" (Cines), April 13.—This glorious, historical picture has been noticed already in this paper. We may add that it held the audience that saw it with power. It is a very sure Saturday night feature film, one of the best constructed historical pictures that we remember. It will be likely to please any audience, the most critical and the most careless alike. In front of us, about twenty boys of seventeen and eighteen, gave it the closest attention.

"BECKY GETS A HUSBAND" (Lubin), April 13.—A picture of a wedding in which the groom is Irish and the bride Yiddish. They had to call the police and the police called on the fire department. The hose broke up the scrap. There is true humor in it of a very enjoyable kind and some rough business also. It is well acted and well photographed and plainly tickled a large audience.

"THE ALLIGATOR FARM" (Lubin), April 13.—On the same reel, this is a clearly photographed and instructive picture. There is a bit of good fun here also. The little curly-headed player of the Lubin Company in the West did not like to stand too close to the alligator pool.

"CALIFORNIA OSTRICH AND PIGEON FARM" (Lubin), April 13.—Instructive and well photographed.

Independent.

"THOSE EYES" (Great Northern), April .—The eyes were in a painting. The thief couldn't work in the room with them staring at him, so he cut them out of the portrait. He heard people coming and hid behind the picture and looked out through the eye-holes. A very novel effect is produced; but it certainly gets over. The burglar comes from the hiding-place and the telephone is very celeverly utilized by the producer to effect a thrilling climax. The picture is well acted. From the exhibitors' viewpoint, it will prove a very valuable feature.

"DRIVEN FROM THE RANCH" (Gaumont), April 21.—A Western picture full of fresh atmosphere. The picture was taken in France, but for vim and dash and red-hot sensations entirely new, it can give pointers to the best of home make. There are no Indians. It shows a bad man chased and captured by a sheriff with a posse. From the exhibitors' viewpoint, it is a feature thriller of the very best kind. The photographs are fine. The scenes have at times an art quality of a high order and at the same time a thrilling quality that is remarkable. The photography is good. We give it high commendation only because we think it will please all kinds of audiences.

"REVENGE IS BLIND" (Great Northern), April 20.—The poacher poisons fruit, hoping that the owner of the estate or one of his family will be killed. His own daughter is a seamstress for the family and it is she who gets the poison. The poacher finds her dying and has to confess in order to have the antidote applied. The photographs are so so; the acting is good.

"THE DISTANT RELATIVE" (American), April 15.—This distant relative is a scheming woman who installs herself as the guardian of the two orphans, girls, and then tries to gain possession of their ranch. The girls have two friends among the cowboys who circumvent the schemer and her accomplice. There are some beautiful natural scenes. The picture does not convince human emotions deeply. Its interest lives only while the outcome is in doubt. The situation is fresh, however; it being too difficult to attract hack writers. It deserves convincing treatment; it has never received it yet, and it won't be easy to compose the right scenario for it. The photographs are good, but somewhat hard.

"A PAIR OF BABY'S SHOES" (Nestor), April 15.—In this picture a pair of baby's shoes keeps a married couple from a final separation. They had quarreled. The old butler puts one shoe, that had been worn by the only child, now dead, of this couple, in the grip of husband and the other in that of the wife. Just before the final parting these are found. The picture does not convince enough to make it deeply effective. The photographs are very good.

"LOS ANARQUISTES" (Republic), April 16.—A sensational story of some European republic, in which an anarchistic plot to kill a president is utilized as the background of a love story, in which the chief of the secret service and the abused wife of the anarquist figure in the principal roles. The detective, in disguise, uncovers the plot and takes steps to frustrate it. In the end the anarchist is killed and the detective marries the woman. The picture has the qualities of the usual picture of this kind; it is neither emotional nor convincing, but furnishes a feeling of suspense. The story is fairly well woven and the figures are distinctly drawn.

"A SON'S INGRATITUDE" (Eclair), April 16.—King Lear gave his fortune away to daughters; in this film the father gives his to a son. A panic on the exchange strips him of all he has left and he appeals in vain to his son for financial aid to help him tide over the difficulty. Penniless, he feels the gnaw of hunger and his son, in the midst of luxury, will not help him. But remorse haunts the son for his hardness, and he takes his father in in time to ease his last moments, so it seems; but the old man recovers and, in contrition, the son returns all the money his father had given him. The situation convinces our feeling, while our experience denies its probability. The producer has understood this weakness and very carefully provided against it. The acting is very good; the story is clear and smooth; the photography is clear and full of atmosphere. We fear to call it a strong feature; it is nearly one, and it surely is a desirable filler.

"HER LORD AND MASTER?" (Powers), April 16.—A matrimonial farce, opening with a kitchen scene, in which we see that the husband and man of the home wears an apron and is not permitted to smoke in the home. He goes to a picture show and sees a film that deals with his own case. It suggests revolt to him; but his case is sad; his old woman gives him a drubbing and kicks him out of the house. The photographs are good. It will amuse the average audience very much.

"WHAT'S THE USE?" (Powers), April 16.—A courtship comedy that most audiences will find quite laughable. It is slight; but doesn't drag. The photography is good.

"HER INDIAN HERO" (Nestor), April 17.—Miss Dorothy Davenport plays, in this picture, a society girl who visits an Indian village with friends, and flirts with a young chief, played by Mr. Gebbart. This chief's head is turned and he falls in love. She foolishly encourages him. He follows her to the city and calls, in war feathers, he a Carlisle Indian. This was audacious in the producer; it was, we at first thought, commendably subtle, but as it turned out, the picture needed it; it was to have a savage struggle (primitive man fashion, a present day fad) between the Indian and the girl's fiance, played by Jack Conway. The picture is interesting, it is well acted, doesn't drag and presents the sharpest kind of contrasts. The struggle,and what followed, doesn't convince. The photographs are good. The film is likely to be popular.

"THE FATE OF MOTHERS" (Gaumont), April 21.—A two-reel subject, it tells a love story in which are shown the sacrifices that mothers are continually making for children who are ungrateful almost of necessity, for they do not understand. The situation is pictured with remarkable vividness. The mother is a widow. There are two love stories, the mother's and the daughter's. The widow gave up her own heart's desire because her daughter didn't want her to get married, only to be coldly, rudely treated by her son-in-law. She had a hard time; but, nevertheless, is requested by her daughter once again to sacrifice herself of every cent to pay the debts of her son-in-law. This is the story in outline; but the picture is much more. It is acted with much simplicity and power. It is a picture that no just criticism can find much fault with. It is, however, a picture of French life and the average American spectator may not understand all the truth of it. It will not excite but interest. It is the kind of picture that people called "high brows" are all the time demanding. It is dignified.

"THE LOVE TRAIL" (Nestor), April 20.—A beautiful, mountainous ranch country serves as background for this triple love story picture, in which Mr. Conway and Mr. Gebbart play the leads. They are college chums. The mother of one, a widow, has planned a match between her son and the daughter of a neighbor. She also wants her daughter to marry his college chum. These four young people have a hard time accepting each other. It is they, however, who make a match between the widow and widower. The picture isn't convincing, but it doesn't drag, and the out-of-doors' scenes are good. We dare not call it a feature, but it has a comedy atmosphere and will be liked.

"INTO THE DESERT" (Thanhouser), April 19.—A picture that is remarkable because of its doesert atmosphere which is very realistically suggested, both as to desert palms, in the oasis, and sand. The story tells of an American heroine who was lured out into the desert by a native Arab guide and captured by a band of wild Bedouins, whose chief held her for ransom. This, the American lover brings; but the chief desires both it and the girl. The Arab's wife, because of jealousy, saves her, giving her a horse, on which both she and the American lover escape. The acting is very fair and the photographs are good. It will serve as a feature, but perhaps not one for Saturday night.

"THE BABY BRIDE" (Thanhouser), April 16.—Where pictures of children are popular, this ought to be a good feature. Little Marie Eline plays the chief role in it, as a small boy who took a great shine to the little girl, still younger, next door. The two are as cute as can be. They run away to get married. This brought about a love match between the little boy's very pretty mother, a widow, and the little girl's guardian. It is a light but bright and pleasing comedy story, and the audience seemed to find in it much entertainment. It is well photographed and will make a good feature for the right audience.

"THE TRAMP AND THE BARREL" (Ambrosio), April 17.—A rush and tumble farce with novel and amusing incidents. The tramp is chased first by one man and then by quite a few. He is cornered in a barrel; its head is nailed on; and it is rolled down steps, with a dummy inside. It is like other trick farces that we have seen, pretty well made and photographed.

"A DAY OF HASTE" (Ambrosio), April 17.—On the same reel, this also is a farce with trick photography. It doesn't concern itself with one story, but gives a series of sketches. Perhaps it's an Italian scenario writer's idea of what Turin would be like, if it were Chicago. It is amusing and, if it isn't a scream, neither is it wearisome. The split reel will lighten a program and will probably come in handy.

"BABY'S ADVENTURES" (Champion), April 15.—A farce comedy. The baby, asleep in a clothes basket, is accidentally covered with soiled clothes and started on its way to the laundry. The chase to save it by the kid's father and its nurse and the suspense incident to this is very well managed. The poor kid is saved from the clothes boiler only to go a bit later over a cliff. The picture has thrills of the most thrilling kind; is pretty well photographed and is a good safe picture to show. No one will claim that it's slow.

"AN EMBARRASSING PURCHASE" (Lux), April 19.—Bill is not very well and the doctor prescribes exercise and cold baths. Bill buys a tub and takes it home. It is so big that he can't see where he is going, and so awkward that he can't go straight, even where he can see. This gives him a chance to break things and get the crowd after him. Bill always has some new wrinkles to give us, and there are in the picture several good laughs. It makes a fair filler and a good film to lighten a program.

"CHING-CHANG IN PARIS" (Lux), April 19.—The family is away from the city house and the servants rent, for fun, one of the rooms to a Chinaman. The family come home and chase him out. The fun comes from the speed with which the movements are shown. It is very slight, on the same reel with the Bill picture.

"BILLY THE DETECTIVE" (Solax), April 19.—Billy had one of those "How To Become" books in his pocket and was ambitious to shine as a great sleuth. He found a notebook that made him suspect that a murder was about to be committed. He had adventures; but failed to bring the police in time to prevent the killing of "Edward," the family roaster. The quality of this farce comes from its briskness; it isn't permitted to drag. The camera work is good.

"WOMAN ALWAYS PAYS" (Imp), April 18.—A big, two-reel feature picture, naturally acted, with Miss Asta Nielson in the leading role. She is well supported by a large cast. The story is perfectly clear and smooth, demanding no strain on the spectator's attention. It is extremely well photographed, and shows most delightful backgrounds, glimpses of street life in Copenhagen, and glimpses of a village street, with an old church tower, in rural Denmark; also other scenes, among them a wayside beer garden under a grove of pines.

The story is sensational and ends very dramatically in a tense climax. It deals with passion in a clean handed, honest way. It opens with a meeting of a young man and woman, shows a glimpse of the courtship and carries us on through a married life without love, to the coming of the man, a circus performer, who excites passion in the wife. The rest of the picture shows a good deal of her sensational experiences with this man. Twice her husband tries in vain to recall her. Their last meeting comes by chance in the piney beer garden and results in a sensational struggle, in which the woman kills her paramour and is led away by the police.

"ANIMATED WEEKLY No. 5" (M. P. Distributing & Sales Co.), April 10.—People are hearing much about the devastation caused by floods in the Middle West. The Weekly offers, and we think it the most pertinent item this week, an excellent general survey of the city of Memphis, Tenn. It seems pretty well under water. This is very interesting. Another item of interest shows the Easter crowds on Fifth Avenue, New York, and on the boardwalk, Atlantic City, N. J. Another item shows the effects of a hurricane at Camden, N. J., which were most remarkable. It demolished brick buildings. Among the items of only general interest is one showing the maneuvers of French troops as seen from an airship; another of the "Queen of Queens," a working girl of Paris, chosen for popularity and crowned as the city's beauty. We also have the funeral of Senator "Fiddling Bob" Taylor; the ruin of Young's Pier, Atlantic City; an Easter egg hunt at Williamsport, Pa.; a picture of New York's popular gubernatorial possibility, Sulzer; a view of some new Paris dresses; a strange burial procession of a monk, which recently took place in Naples, and a view of Houdini, which latter can hardly be called news. This week's number seems to fall below the former numbers.

Projection Department

Edited by F. H. RICHARDSON.

NO DIFFERENCE.—San Francisco, Cal., writes: "Some time ago, I wrote you, saying I had much trouble with condensers breaking. Recently, however, we installed an Edison Transformer, and since that time have not broken a lens. Is there any scientific explanation for this? I formerly used rheostats. Am using about the same amount of current at the arc; that is to say 40 to 60 amperes. Not long ago, I changed a two pin Edison into a fine flickerless machine, by taking out one of the pins, and letting the shutter go around twice to each picture. I left the flicker blade on the shutter, and as it passes the lens twice to each picture, and the main blade passes once as a flicker blade, there is no flicker left. Of course I had to change the gearing, but I got as steady a picture as can be made, and am passing the good word along."

I should say you would cut a very large percentage of the light by such a scheme as that. It also seems to me you would have to increase the width of the shutter blade considerably. I cannot see how the plan, as you have outlined it, could possibly work at all. As to the condenser breakage, I know of no reason in the world why the change from rheostat to transformer should eliminate it, provided of course, the same number of amperes be used at the arc. However, as you have said, condenser breakage is a queer thing, and there are a great many things in connection therewith which seemingly pass understanding.

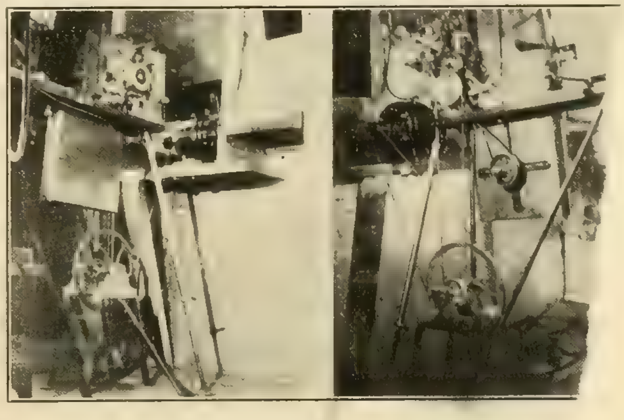
BIG NOISE.—Rhode Island (name of town suppressed by request), writes: "We are using two Powers No. 5 machines. Have a 14-foot picture at 43 feet. Using 45 amperes of 110 volt A. C. Kindly reply to the following: (1) Have only fair light. It is by no means bright. We are now using one 6½ and one 7½ condenser, have tried two 7½s and two 6½s without results. Have moved the lamphouse back and forth, but we always have a ghost. (2) What is the cause of the big noise in the lamphouse? (3) Our pictures flicker something terrible (since about three weeks); they flicker at any speed, slow or fast, but they do not jump. Kindly let me know what the trouble is, and how we may remove it."

(1) You cannot expect a very brilliant light, from 45 amperes A. C., on a 14-foot picture. However, the light should nevertheless be very good, and quite satisfactory. Possibly you have been used to D. C., in which case you would naturally be somewhat disappointed with A. C. results. Very likely the ghost is due to the set of your carbon, the same being the shadow of your lower carbon tip. We would advise you to send in $1.50 for a Handbook. On pages 86 to 91 inclusive, you will find the matter of carbon setting, and its results, explained. On page 88, you will find the various sets, and their results, illustrated. This alone should be worth to you the price of the book. (2) I presume the reason for the "big noise" lies in the fact that you are using a transformer (economizer, compensarc, inductor, etc.) and it has caused a heavy vibration in your carbons. If this is the fact, and the noise is sufficient to be seriously objectionable, I would report the matter to the maker of the transformer and demand that it be remedied. (3) You say your pictures flicker something terrible, and then add, in parenthesis, "since about three weeks;" now if you mean that your pictures began to flicker about three weeks ago and that you have made no change, either in the screen or in the machine, then I will have to pass the matter up. I do not know what is wrong. Possibly, however, what you term a "flicker" is in reality a travel-ghost, due to your shutter being out of time. Remedy is, of course, to set the shutter. This, however, seems hardly probable since you have two machines, and it is not likely both would develop the same fault at one and the same time. Possibly you have installed an aluminum screen, or something of that kind, which would account for the flicker trouble, since the flicker is much worse on a reflecting or semi-reflecting screen, than it is on an ordinary cloth screen. I think this is about all the assistance I can give you without having more definite information.

CARBON SOAKING.—Fort Worth, Tex., writes: "The formula I gave you (page 45, April 6th issue) was just enough to try six 6-inch carbons. They should be of a brand which has uniform hardness. Bichromate of soda is what I meant—not bicarbonate. I usually soak twenty-five 6-inch carbons, and this is the amount of mixture necessary; 4 ounces bichromate of soda and 1¼ pints of boiling water, mixed and allowed to cool. Then, while slowly stirring, add little by little 3 ounces or sulphuric acid, not diluted. Caution: never pour water into the acid, but instead add the acid little by little to the mixture. Bichromate of soda has about 70 per cent. oxygen, which will turn the hydrogen into water, thus forming chromate of soda. Every one knows what oxygen has to do with light. I made this discovery while working on the road through Jersey, at a small town called Lodi, two or three miles out from Passaic. I then gave it a thorough tryout at the Barnes Chemical Works, Paterson, N. J. There is positively no danger except with the acid. And you will find thousands of men using that in the plants in and around Paterson, N. J. Use it as directed and there is no danger. We have started a union, under the I. B. E. W. The following are the officers: J. Turnpaugh, president; J. H. Smith, vice president; Thos. G. Cottar, financial secretary; Ernest Royer, recording secretary; and J. Austin, treasurer."

I, of course, know nothing whatever concerning the value of this receipt; however, using due caution in the handling of the acid, our correspondents might try it out and report. If there is any value in the carbon soaking stunt, we want to know it. The soaking of carbons costs very little, and if better results can be obtained by doing it, then it should be done. My attention was strongly attracted by what I saw in Brother Gregory's operating room at Baltimore. When a man can fool me to the extent that I suppose I am looking at D. C. light on the screen, when in reality it is A. C., I am willing to concede that he is "going some" in the matter of light. And that is exactly what Brother Gregory did. And that is why I was thoroughly satisfied that there was something in his carbon soaking proposition. There is, regardless of brilliancy, a harshness to A. C. curtain illumination. The experienced man can usually tell at a glance whether the light on the screen is from A. C. or D. C. The carbon soaking as done by friend Gregory, removed this harshness, and gave the sof
mellow D. C. illumination. That is the explanation of my interest in the various carbon soaking formulas.

MOTOR DRIVE.—Findlay, Ohio, writes: "Enclosed find photos which hope are self explanatory. They show a "Powers Six" hooked up to Kimble ⅛ h.p. variable speed motor. After experimenting with vari
motor drives, I find this to be superior to any I have tried. It runs steady as a clock. It has been in service for over three months, runr
an average of eight hours a day, and seven days a week. It has never gi
one minute's trouble. It needs but very little attention. As this is
first letter to the department, I feel I should not take up too much s
in a paper as valuable as THE MOVING PICTURE WORLD."



The motor drive scheme looks very good indeed, and we thanl
submitting the same. While the regular motor drive attachm
probably be still a little better, yet the scheme you have adopted
ing the drive pulley to the lower sprocket shaft is far superio
from the flywheel. As I have repeatedly said, belting from the
a very bad scheme—very bad indeed. You need have no fea
up too much space, as long as you have interesting matter
Space is valuable—that is quite true. We could fill a dozen
week, and perhaps even more. This, however, need not d
from sending in matter. It is for the editor to decide whi
letter, and what particular parts of letters will do the great
good to all concerned. That is what we are here for, and
our space in accordance with that idea.

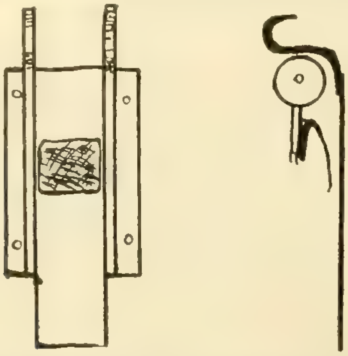
SPOT LIGHT.—Seattle, Wash., writes: "Will you kindly
tion as to the spot light; its use, action, and how differ
obtained?"

The spot light is nothing more or less than a round spot
similar to the spot at the cooling plate of the projection m
much larger of course, projected to the stage or curtain b
arc lamp, the same as is used with the moving picture
single plano-convex lens, the same as a condenser lens, e
usually of larger diameter, though it is possible to use a
in diameter. I might modify this, however, by saying th
throws two lenses are sometimes used, one being a 6
plano-convex, and the other a 4½-inch (diameter) plano-c
next the screen, and separated from the large lens by sev
spot is made smaller or larger by altering the distance
lens. About 12 amperes of current is usually sufficient
The colors are obtained by holding in front of the l
glass or colored gelatine; usually the latter.

AN INTERESTING LETTER.—Mr. Frank Day, mar
ater, Carson City, Nev., sends in the following very i

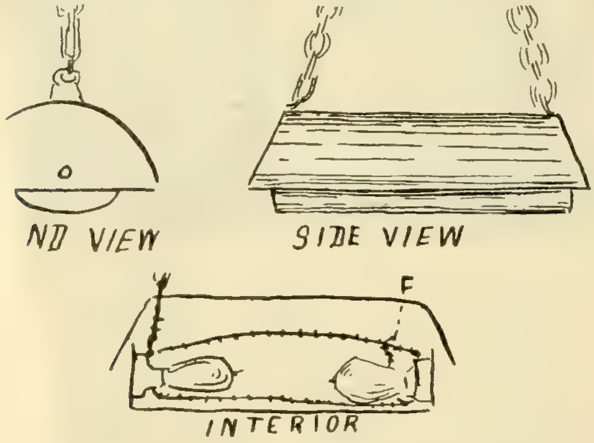
"I have intended a number of times to write a
which may prove valuable to some of the operators w
I have had about four years' experience in the bu
managing a little theater of my own in this city.
altogether with alternating current I have had o
experiments therewith. At one time I tried a ⅝
½ cored below, using 45 amperes. Must say I g
obtained with A. C., the only fault being the ra
lower carbon. This combination caused the top ca
a crater and the lower more to a point. It gave a
might be valuable to an operator having two machines,
portunity to change carbons frequently. For lubrica
intermittent casing I have used vaseline; also ligh

cant and graphite to give it consistency, and have found both satisfactory and easy to put in the casing by heating and pouring in. The same applies to a Powers'. Here is a hint that proved very valuable to me: I used the appliance on an Edison machine, and surely it produced results. The drawing I hope is self explanatory. The clips I made of spring brass and



lдered on to the aperture plate. Here is a scheme I used in an emergency a Powers': My lower idler guide roller was misplaced in a 'clean-up.' nce the invention of the substitute which 'worked,' and eliminated all of chances of the film leaving the lower sprocket. I made it out of a strip of copper 1/8 inch wide. I found a nail nearly the right size filed down to fit where the roller shaft belongs, making just wide gh to escape the end of the lower sprocket and careful to escape the of the sprocket by a couple of thicknesses of film. To make slides, a little gum Arabic with any *transparent* coloring fluid, or ink, and will find it an easy matter to write on the glass. Be careful not to oo much gum. You will need to moisten the pen oftener than when ng with ordinary ink.

good lighting fixture for partial illumination of a small theater can ade cheaply and easily as follows: Make the fixture out of any sheet . paint the inside with aluminum and gild the outside and the chains.



le can be made out of the snap clothes pins by changing the end so it will clamp in the center. Snap this on your rewind clip. By tilting your rewind when you set it up you will essary to use clamps at all. In conclusion I will state my to the handling of A. C. Frequent and careful adjustment is on't hesitate to use a screwdriver or pliers and knock the forward or backward as occasion demands, remembering that n must be slightly, and only slightly, behind the tip of the in order to keep the crater of the top carbon burning on the e condensers. Due to the intense heat, the copper wire will and cut down your light enormously. You will find this enace in the use of A. C. and it will require your closest ou set your carbons carefully at the beginning of a per- re careful to keep your lamp house mechanism tightened up ted you will be able to secure almost as good results, with having to use a higher amperage, as with D. C."

the liberty of publishing your name, friend Day, since I d have the credit for the ideas advanced. Your letter is in- ing. That half inch carbon below stunt sounds reasonable, ld suppose the lower carbon would burn so much faster at there would not be sufficient up and down adjust- take care of the difference when a slow thousand foot eavy amperage. As to the loop steadier, I have seen hemes tried, but never observed any material improve- se. Yes, that copper strip would undoubtedly keep the all right; but I would not advise its use, except in since there would be a very large likelihood of of the film. Its edges also should be flared back of an inch at least. The "gum Arabic" scheme is nough I believe the gelatine slide is the neatest and ing a temporary announcement slide, song, chorus, etc. neat in appearance and easily made, the gelatine slide, lead. The light fixtures shown are neat, in fact the have set forth are all interesting, and of value to our e of them are not new.

A SUGGESTION.—Brownsville, Tex., writes: "I notice that a good many operators seem to dislike the idea of installing isolated light plants of less than 110 volt pressure, for the reason that most of the apparatus is designed for 110 volt or 220 volt current. Suppose they use two dynamos, driven by the same engine; one being wound for 110 volt, for the incandescent lights, fans, motors, etc., and a small 60 volt generator to be used for the arc, or arcs, only. A high class 6 h. p. throttling governor engine, being designed to operate a 3.5 k.w. dynamo, ought to run a 1.5 k.w. generator of 110 volt, and one of 2 k.w. 60 volt = 33⅓ amperes, for the moving picture arc. Of course as generators are never 100 per cent. efficient there would be an extra loss in the second one, and, considering the extra cost of investment, probably very little if anything would be gained by it; but for convenience sake, and where an operator wants to be able to switch on to city current in case of a sudden breakdown of his plant, which may happen even to those who can see a breakdown one week in advance, and where a bigger dynamo and a number of arcs are concerned, it seems to be the ideal way. I am merely advancing an idea which I have not yet tried out myself, but which I believe would work out."

It strikes me, Brownsville, it would be cheaper to install a double system of wiring, so that one could switch over from the 60 volt house to the 110 volt city mains. This, of course, would involve two complete separate systems of incandescent wiring; but that would not be so very expensive in the ordinary house after all. The 110 volt current would only be used in case of emergency, and the wiring need only be sufficient to give a minimum of house illumination when using that system. The installation of a separate dynamo for incandescent light, together with its cost of up-keep, would, I believe, far more than overbalance the cost of installing two systems of wiring; and I think the latter would be the better way. We thank you, however, for submitting the idea. While we cannot always agree with the various things submitted, still the publication of different ideas of different men has a distinct value, even though the thought in itself may not have immediate practical value.

CINES PERFORATIONS.—The editor has had several complaints concerning the Cines film. This week a typical kick comes in from a New York operator. He says one of his machines ran the Cines films all right, and the other one would hardly run them at all. I have secured samples of Cines films, and I find the trouble to lie in the fact that the distance is too great between the inner edges of the two rows of sprocket holes. The distance is exactly one inch. Theoretically, this is correct; practically, however, it is not correct. Films having a distance of one inch between the inner edges of the two rows of sprocket holes will run all right on some sprockets. There is, however, no matter how careful the manufacturer may be, some variation in sprockets. It is a mechanical impossibility to get them all exactly the same. I would most certainly recommend to the Cines people, of which company George Kleine, of Chicago, is the American representative, that they change their perforators, and stand not on the order of their doing it. The rows of sprocket holes should be one and one hundred and ten one thousandths of an inch from center to center. I might say that there is also a very large need for a standard size of perforation. Perforation varies in size, shape, and distance between the rows. There is absolutely no excuse whatever for this. It should not be. Even the perforations of the various Licensed manufactures vary in all these particulars. Going even further than this, I recently examined three samples of Pathe film and found the perforation of each one of them to be different. If somebody will explain to me the philosophy of this kind of business, I would like to have it done. It is bad from any and every point of view. The machine manufacturer uses a sprocket with teeth of standard size. The film manufacturers certainly ought to come together and adopt as a standard the sprocket hole which will work best on these sprockets. As the matter now lies, each manufacturer seems to proceed according to his own individual idea, and some manufacturers even seem to have two or three sets of ideas concerning the same thing.

IDEAS RATHER HAZY.—Oklahoma (name of town suppressed) orders a handbook and writes: "We will in the near future enlarge our present theater. The throw will be from 85 to 100 feet, as against 65 at present. Some time ago I gave my curtain a very slight tint of green. It now requires a very thick condenser to project a clear picture at 65 feet. Have had considerable condenser trouble since the pair which gave an almost perfect picture cracked. I ordered six more just like them from the Kleine Optical Company, Chicago, and they sent a smaller condenser (not so thick). Will you kindly advise me what size condenser would best suit our throw, also where Meniscus condensers of all sizes can be obtained? Would also like to know what you think of the Wright condenser cells, advertised in the March 23d issue. What, in your opinion, is the best projection curtain on the market? Can you tell me whether or not aluminum coated screens are an asset to projection and whether or not they are going to be universally adopted? I would like also to have an expression of your opinion as to the future of the phonograph in the motion picture theater; also the piano, when used in front or back for a ballyhoo? There is some discussion in certain circles in one or two cities in this State, and I would like to know just what you think in regard to my last two questions."

As regards condenser lenses, your ideas are not very clear. You speak of the size of the lens. Evidently, however, instead of size, which refers to the diameter of the lens, you refer to the focus of the lens, which has to do with the distance from the lens at which the light rays will be converged to a point. The change of your screen would make no difference in the thickness of the required condenser lens. The thickness of the lens has to do with its focus. The thicker the lens, the shorter its focus will be. A 6½ lens is considerably thinner than is a 7½ lens. The directions for measuring condenser lenses, which you will find on page 67 of the handbook, were as nearly correct as I was able to obtain at that time. The correct method, however, is to measure as shown in the illustration on page 67, of the handbook, and then turn the lens around, with the convex side to the wall, and measure again. A difference will be found in the two measurements, and the correct focal length of the lens, as nearly as it can be obtained by this kind of rough measurement, will be the shorter measurements from the wall to the lens, plus half the difference between the two measurements. Thus: if it measures 6 inches one way, and 7 the other, then the true measurement will be 6½. You have not given me the width of your picture, therefore I cannot tell you what condensers will be suitable to your work. However, unless the picture is quite large, I should say that you ought to have either one 7½, and one 6½, or two 7½ lenses. From what you say, however, I take it you have obtained the best results by the use of two 6½ lenses, and it is results we are after. As to the Meniscus lenses: I do not know what manufacturers, or dealers in this country handle them. I presume, however, that the Kleine Optical Company, Chicago (166 N. State St.) can either supply them, or tell you where they can be had. As to the Wright condenser cell: That company has not seen fit to send me one of their cells for examination and test. I cannot, therefore, give you any information concerning them. Manufacturers should understand that the editor of this department will not recommend any device or appliance which he has not himself personally seen, examined or tested, or concerning which, in lieu thereof, unquestionable evidence has not been produced as to its merits. Manufacturers who send in devices to be examined and reported upon, should address them to the Projection Department of the Moving Picture World. They will be returned to the owner, of course. As to expressing our opinion regarding the relative merits of various screens, that is not the province of this department. I think you will readily understand that it would not be practical for us to make comparisons. All the various patent screens have something to commend them. For good results aluminum curtains must be very carefully prepared. It must not be imagined that good results can be had simply by smearing aluminum on a piece of canvas. Of course the picture will be made brighter than it would be on an ordinary curtain by this means, but there are other things to consider. Light projected on such a curtain has a harsh metallic color, and there is more or less of a glaring, objectionable brilliancy present, which tends, in some cases, to destroy the definition, and in other cases to injure the eyes of the audience. Aluminum curtains made by men who are experts in such work have proven very satisfactory. As to the future of the phonograph in moving pictures, who can say? Personally, in his own house, the writer has fooled an audience night after night. He has had the audience comment on the splendid talent we had procured. Many expressed the wish that I have the singer stand where he or she could be seen. I had a singer, but supplemented his work by a phonograph hidden behind a screen of palm plants, set next the piano. I had the piano player trained to play with the phonograph, and selected my records very carefully. She would start out with a loud prelude just as the phonograph was started. This she continued until the voice came, when she immediately dropped to a soft accompaniment, and the effect was simply great. It requires very careful handling to get away with this. I got away with the thing completely, and kept it up for two or three weeks. We played to practically the same audience night after night, but the joke was too good to keep. Finally one night I set the phonograph where it could be seen, and I made a mistake when I did that. Where this can be done, and it undoubtedly can be, who shall say to what extent the phonograph can be used. But after all that is but a mere bagatelle as compared with what Mr. Edison proposes, and expects to accomplish. On his plans I do not wish at this time to comment, more than this: Mr. Edison assured me personally that inside of a year absolutely perfect grand opera would be given in small towns at 5 cents per opera; this by means of a phonograph joined to moving pictures by thorough and complete synchronism. This seems almost too good to be true. Mr. Edison, however, has already accomplished so many marvelous things, that we are not justified in doubting his present claim. We hope and trust that it will all come true. As to using a piano for a ballyhoo, we may dismiss that proposition by simply saying that we do not believe in ballyhoos. Our kind of a ballyhoo is an A No. 1 first class picture on the screen. That is what will draw the crowd, if it is to be drawn at all. Of course there may be isolated cases where some sort of a ballyhoo might be advisable. but not many.

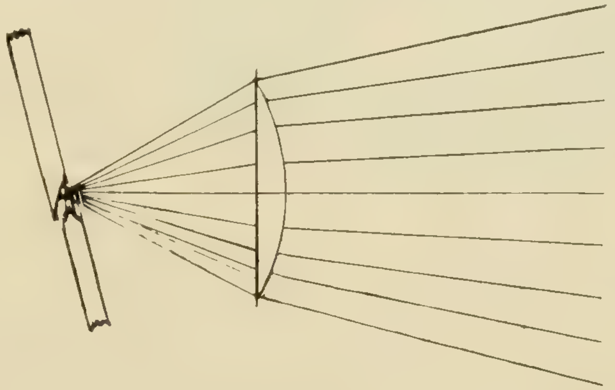
SLOW METER.—Bend, Ore., writes: "The Electric Company have me connected through a 25 ampere meter. I am using 45 amperes at the arc; also have an electric sign with 37 8cp. and 4 16cp. lamps; also have 11 16cp. lamps, and 4 4w. tungstens. This, of course, overloads the meter. I want to know who is getting the benefit—myself, or the company? I have as good a light as anybody could desire, and have had no trouble getting that amount through a 25 ampere meter. My current is 115 volt A. C."

Unquestionably your meter is very heavily overloaded. If you are really using 45 amperes at the arc, then it is overloaded more than 100 per cent. (assuming it to be, as you say, a 25 ampere meter) and it is rather strange that you have not burned it out. The effect will be to cause the meter to run slow; that is to say, not register the actual amount of power being consumed. You are, therefore, the gainer.

HANDBOOK.—Abilene, Tex., wants to know the price of the handbook. Says he has had five years' experience, and has had trouble like the rest of them, but always gets along somehow.

Price of the handbook is $1.50, postpaid. "Getting along somehow" is all very well, but the expression itself does not impress one favorably. However, I don't think Abilene meant it the way it sounds. The fact that he reads the department and proposes to invest in a handbook, proves him to be one who seeks to learn, and such a one will constantly improve his work. It is the self-satisfied ignoramus (and the self-satisfied one usually is an ignoramus) who is a detriment to the business. The one who seeks knowledge will find it. He may lack something to-day, but to-morrow he will secure it. The self-satisfied one lacks something to-day, and he will probably be lacking the same thing a year from to-day. Now let me call your undivided attention to something, at the risk of seeming to "boost my own game." The price of the Moving Picture World is $3.00 per year. The price of the handbook is $1.50. Within the covers of 52 numbers of the Moving Picture World, and the handbook, all to be secured at a cost of $4.50, is knowledge the average operator needs and cannot possibly secure elsewhere. The knowledge is worth to him ten times $4.50, if he proposes to remain an operator, and follow that business as his permanent profession. He will, or at least a great many of them will, think nothing of "blowing in" $4.50. Usually, too, the money blown in returns him absolutely nothing whatever having any tangible value. It is quite possible, too, that the money thus expended will not only do him no good, but will actually do him harm. Now just stop and think a moment. Ask yourself what opinion you would have of the intelllgence of a man who would spend $4.50 foolishly, and yet hesitate to spend the same sum for something that would be of permanent, lasting benefit to him for years to come. Don't you really think he is a rather short-sighted person after all? Do you think that kind of a man will ever succeed as an operator, or as anything else for that matter? Now, gentlemen, do not imagine I am writing this in order to sell more handbooks, or increase the subscription list of the Moving Picture World. The handbooks are selling at the rate of from eight to ten a day, and the sale has already reached about 6,000. The Moving Picture World reaches practically every moving picture man in this country—and that is not hot air either, but a cold statement of easily proven *fact*. Every operator should, however, himself, personally, subscribe for the World, and file them away, making an index from week to week of the matter in the department. If he does this, he will in a comparatively short time have the most valuable operator's reference library which he could possibly obtain. I have written all this simply to wake up the man who hesitates to expend a small sum of money for his own improvement and advancement. If he doesn't like to be talked to thus, then let him cease being silly, and seek by every means in his power to obtain every possible bit of knowledge of his profession that he can obtain.

THE GHOST.—Milwaukee, Wis., writes: "Having with profit read your Projection Department, I wish to contribute my mite on how to banish the 'ghost,' which seems to be bothering quite a few. Have laid about a dozen of these unwelcome pests in and near this city, and have yet to meet one that does not 'git' when the right treatment is applied. The shifting of lamphouse, and changing to different focus of condensers is all right as far as it goes. You had a hint in your department quite a while ago, when you described the Simplex machine, as to the cause and cure of 'ghosts.' Every ghost that I have met had its birth and being in the condenser mount, in combination with a comparatively long throw. Not so very long ago the average distance from screen to machine was from 40 to 60 feet, and condenser mounts were made long enough to accommodate 4½, 5½ and 6½ inch focus condensers. We had but little trouble with ghosts with the short distance we had to project pictures. Depth of theaters and distance from machine to screen have increased, however, but we have with us still the long condenser mount that was designed for *thick* condensers. When we insert thinner (7½, 8½, etc.) condensers to meet the conditions of the longer throw. *The space between the condensers is increased, and just here is where Mr. Ghost steps in.* The cure—*less space between condensers.* To those who have a ghost I will suggest the following experiment in proof of what I say: After the last show, do not remove the carbons from your lamp. Leave them just as they are. Next day come down early and remove your front condenser (the one nearest your machine head). Light your lamp without changing its adjustment in any way (position of lamp and back condenser remaining just as when projecting your last reel). You will find that the rays of light, which are now passing through the back condensers only, diverge, or spread. You are in fact throwing what is called a flood light—the diameter of this light increasing with the distance. Now note that all of the rays of light, except that ray that passes directly through the center of the condenser, spread; so that the farther away we move the front condenser from its mate the less illumination will strike its center. It is my belief that this lack of light in the center of the front condenser is what causes the ghost, and the nearer we can get our condensers without their surfaces touching at the center, the more even will the front condenser be illuminated. Result: a clearer field on the screen. Now move your lamps back, away from your condenser, and you will find that the rays of light become more nearly parallel. This explains why it is possible, in some cases, to remove a ghost by moving the lamphouse back. You must then, with both condensing lenses in, move your arc farther away from the condenser. But a real dark purple ghost cannot be removed in this way—only the pale blue, sickly kind will be removed by moving the lamphouse back—and also the lamp. Where both lantern slides and film are projected from the same lamp the E. F. of the condensers is fixed by the E. F. of the stereopticon lens. The M. P. lens and the stereopticon lens should be placed within an inch or so of the same distance from the screen. Under this condition, and with proper E. F. condensers, properly spaced, we get a clear field through both M. P. and stereo lens, without having to shift lamp every time we change from M. P. to slides. Now if to clear up a ghost we move lamp and lamphouse back we must move our stereo lens back also, to maintain the focus on our slides, and if this be carried to extremes we must slide the lamp, in the lamphouse, back and forward every time we change from M. P. to slides. What we need to banish forever this ghost is, first, an adjustable condenser mount, so that condensers can be properly spaced; second, both stereo and M. P. lens, on combination outfits, set the same distance from the screen; third, con-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densers of the same E. F. as stereo lens. Distance of lamp from M. P. head will then be determined (and correctly) by E. F. of stereo lens.

"Now, Brother Richardson, I may be all wrong in my theory as to the cause of the ghost. If so I want to be corrected. But the cure works every time. Now a request which I hope you will grant. The World and your department have done more to improve our craft than any other agency. You have made the operator less 'the goat' of the trade than he was before you championed his cause. You have improved his knowledge and condition as no other. And say, Brother, we all want to see what you look like. Please put your picture in the Projection Department, and oblige all of us."

I should like to have used your name, Milwaukee, for the reason that you should have the credit for such an excellent letter. If you will look back through the department for the past year or so, you will find that I have said a great many times that the condenser should be so spaced that the two convex surfaces almost touch each other at the point of the convex. Whether you are right or not as to this being a universal panacea for the "ghost" trouble, I would not like to say. I must, however, correct you as to one statement: if the lamphouse is pulled back, it would have a tendency to make the spot at the cooling plate slightly smaller, and instead of pulling the lamp back from the condensers as you say, it would naturally be moved slightly nearer to them, thus making the spread of the light rays, after passing through the first lens, more, instead of less. I will not comment on this matter at length, but pass it on for the consideration of our readers. As to the lens matter, there is considerable in what you say, but it would require, in most cases, condensers of very long focal length. This would in turn mean that the arc would be at an excessive distance from the condensers, thus involving a very large loss of light. You see there are so many equations entering into this kind of thing that one is apt to give undue prominence to one point, without considering the effect it will have on other things. Here is where your theory strikes a snag: suppose you have a stereo lens of 21 inches e. f. Do you realize that the source of light must be a distance from the condenser greater than its e. f. before the rays will begin to converge? This would mean that, according to your theory, with a 21 inch e. f. stereo lens your arc must be more than 21 inches from the condenser—how much light would you get? Now don't feel bad because you have overlooked this portion of the matter. It is much better to study and fall into a slight error than to not study at all. An error can be corrected easily, but ignorance can only be corrected by study. I would like to go deeply into this matter with you, but the M. D. man has ordered me to indulge in no mental exertion which can possibly be avoided for two or three weeks. I've been overdoing matters in the work line somewhat and must rest. If I don't he says I may take a long, long rest—so I guess I'd better mind this time. As regards the editor's photograph: it has been published in these columns However, we have many new readers and, as yours is but one of a large number of similar requests, I shall take pleasure in introducing myself to you photographically before long. The M. P. World staff appears in Pathe's Weekly No. 17, at the funeral of J. P. Chalmers, our late lamented editor The first two gentlemen in the procession are W. Stephen Bush and Mr Jas. L. Hoff; the next two are Mr Hugh F. Hoffman and myself; I appearing at the right.

A PATHE MACHINE. Corning, Cal., writes: "Am using a Pathe professional machine, and must say it has stood up well. However, I notice a great deal of jump in the pictures, particularly the Selig, whenever I want to speed up to give a scene some action. Have gone over the tension springs, put in a new gate and film tracks; also new upper and lower sprockets. Will appreciate any suggestion you can offer. I for one am very much interested in your new book, which you mentioned last week. You can put me down for one."

The upper and lower sprocket would have nothing to do with the picture jumping. If the teeth of the intermittent sprocket are worn, that might cause the trouble. You say you have gone over the tension springs. Now, just exactly what do you mean by that? Perhaps the tension is not sufficient. When your picture begins to jump, grasp the lower half of the upper loop lightly between the first two fingers of your left hand, and apply a little pressure. If this stops the jumping, it is almost certain that you have not sufficient tension. I do not remember how the tension is increased on the Pathe machine. As I recollect the matter, however, it is done by bending inward two springs which press against the tension shoe. I suppose I need not caution you to keep the face of your sprockets scrupulously clean. Dirt on the film or the face of the intermittent sprocket will cause film to jump, and a jump from this cause would be present at any speed. I am inclined to think that the trouble will be found either in a worn intermittent sprocket, worn sprocket shaft bushings (or the shaft itself being worn, which would amount to the same thing) or too little tension. Many thanks for the compliments you paid the editor. I have endeavored to allow my name or my recommendation to be attached to nothing that I could not personally vouch for. The book will, I believe, be one that will make you all sit up and take notice when it is finished.

MACHINE GRINDS.—Wisconsin (name of town suppressed by request) writes: "Why does my Edison Underwriter's Model, Type B, Edison machine grind? There seems to be a grind in it some place, though it is not permanent. Sometimes it will be present during a whole reel, and then will not be heard during the projection of the next two or three reels Again the grinding may be heard once in the evening. If I run the machine very slow or very fast I lose the grind. When the grind is present the machine runs much harder than at other times; also the flag on the automatic shutter wobbles, and is not steady. It does not affect the picture Outside of this, everything is O. K."

Could not make out name of your theater You did not send any other street address Supply that and I think the trouble can be fixed up It is probably due to an old style shutter. Send me the number of the machine also.

VALUABLE REPORT Mr. Robert W. Kiewert, president and general manager of the Charles L. Kiewert Company, manufacturers of high candlepower arc lamps, Milwaukee, Wis., writes as follows: "I have for some time been following the reports you publish under 'Projection Department' concerning the soaking of carbons in salt brine. While I at first did not believe such a stunt possible, because ordinarily a carbon, if it contracts the least bit of moisture, becomes unfit for use, I must confess, however, that my curiosity has been sufficiently aroused, that I have submitted the sum and substance of the different articles, which appeared lately on this subject, to Mr. Viertel, technical director of Gebrueder Siemens & Company's carbon factory in Berlin, a man who is regarded an authority and an expert in his line, he being the inventor of the cored carbon. I have asked him for his opinion and shall be glad to send you his reply in due time. It occurred to me, however, that my letter to him to-day ought to be supplemented by another one enclosing Mr. George T. Gregory's original communication, which I believe you published February 10th. This particular number has apparently been destroyed, so I would thank you to supply me with another copy."

We are glad to know that men of such standing as Mr. Kiewert are watching the Department, and following up the various experiments therein suggested. The report from Mr. Viertel will certainly be of great interest, and we cordially thank Mr. Kiewert for having request it. The desired copy of the World will be forwarded immediately.

ERRATA. The scale cut on page 233 of last week's issue should be viewed with the scale pointing upward.

JACK CONWAY.

Jack Conway, whose likeness is above shown, graduated from high school plays to afterward join the Morgan Stock Company, Rock Island, Ill. He then toured the South with Ed. Bailey in repertoire as juvenile man. On his return, the Morgan Stock Company claimed him, and he was featured leading man. A few of his greatest successes were: "Sir Richard Cato," in "Case of Rebellious Susan;" "Checkers," in the play of that name; "Lieutenant Denton," in "Arizona," and "Sherlock Holmes." Later, he toured the Middle West as "Lancelot," in "Merely Mary Ann." He created a furore at the Pacific Coast as "Frank Fuller," in "Mrs. Temple's Telegram," which success led to his engagement with the Bison Motion Picture Co., whose leading man he was for more than a year and a half. He afterwards joined the Selig Co., and for six months was a leading support of that company. David Horsley, who knows a good actor when he sees one, saw Jack Conway, and that is why this versatile young man has been appearing in Nestor pictures for the past few months. Mr. Conway is leading man with the Western company of Nestor players, and is as popular in the studio as he is on the screen. His exceedingly pleasing personality and his ready adaptation to any part assigned to him, make him a valuable asset. He takes a great interest in his work and it is partly due to his enthusiasm that the recent Nestor Westerns have been even more worth-while than they ever were. Besides being an accomplished actor, Mr. Conway is a thorough gentleman and has a smile that never comes off.

"The Death Ship."

A Sensational Two-Reel Drama of the Sea, Containing One of the Most Thrilling Dynamite Explosions Imaginable.

THE World's Best Film Company is about to market a thrilling sea drama, as a two-reel, state rights, feature picture that is going to cause a lot of talk and incidentally make beholders gasp in its more sensational parts.

There is one scene in particular that will be remembered by all who see it as long as they live. It is the actual dynamiting of a very tall stone lighthouse. This is one of the most extraordinarily realistic scenes that has been done in motion pictures for a long time, and if any are desirous of knowing about the action and power of dynamite, they should surely see this picture.

There are other scenes in the picture which if not quite so thrilling are just as interesting. There are some boat scenes that will be considered beautiful from an artistic point of view, and are of the kind that will cause a deep yearning in the hearts of boat lovers who are obliged to live ashore and lead sordid business lives.

Another interesting feature of the picture is a storm at sea and the sinking of the "Aurora"; an actual shipwreck in which a large vessel goes to the bottom. Incidental to this are scenes showing the work of the life-saving crews along the shore, and the removal of sailors from the foundering vessel.

Interwoven with these realistic scenes is a story that has a direct bearing upon them. The plot revolves upon the financial difficulties of a vessel owner. It is further complicated by his son being in love with the daughter of the captain of the "Aurora," which vessel is owned by the young man's father. The ship owner desires his son to marry a wealthy widow, in order to avert a financial crisis, but the son has already obligated himself, which puts that matter practically out of the question. The father's only resort lies in forgery, which he hopes to cover and make good before it can come to light. In this action he makes a mistake, as the forgery very soon becomes known, and he is confronted by the banking authorities. At this point the son proves his loyalty to the family name by confessing himself to be the forger and assuming the responsibility. The young man is found guilty, upon his own confession.

Shortly after the young man is put into prison his father in desperation decides to send his vessel, the "Aurora," on a voyage, and while en route to have it sunk in order that he may collect the insurance money. The captain, however, refuses to sail with the vessel on account of its unseaworthy condition, and resigns his position. The vessel owner then goes along the wharf and engages an unscrupulous sailor to captain the craft, agreeing to give him 20 per cent. of the insurance money.

The convict son of the vessel owner just about this time is granted a conditional pardon, the terms being that he leave the country for two years. Following out this arrangement he signs as first mate to the "Aurora," his father's own vessel. From this point there are many interesting nautical scenes. After some days the captain, being drunk, falls down a companionway, and sustains fatal injuries. He is buried at sea. This incident automatically makes the first mate the commander of the vessel. As the vessel starts on the return journey, news is telegraphed to the vessel owner of the death of the captain. This means to him a miscarriage of his plans. Being in desperate straits he is determined not to be thwarted by anything. On the night that the vessel is due home, a terrific storm is raging. The vessel owner, excusing himself from a soiree at his home, hurries off to the shore and employs a crooked character to place a stick of dynamite in the lighthouse to the purpose that his own vessel be wrecked, being unaware that his own son is in command of the ship. The stick of dynamite is placed in the lighthouse and in a few moments we see one of the most realistic pieces of dynamite destruction that has come to public notice, either in moving pictures or otherwise.

The vessel is wrecked in the storm. The alarm goes through the town and the life-saving crew gets into action. A great sea is rolling, and, altogether, the pictures at this point are decidedly well worth looking at. The ship owner learns that the lighthouse and vessel are wrecked, but he also learns that his son is on the sinking vessel. This news is more than he can bear, and he becomes a suicide without waiting to learn whether or not his son has perished. But the son is rescued and returned home safely, where his name is soon cleared of the charge of forgery. Very soon after he marries the captain's daughter.

Coming at this particular time when shipwrecks are a vital topic, "The Death Ship" will no doubt be received with more than usual interest. It has nothing in common with the sinking of the "Titanic," but on account of the great calamity to the White Star Line vessel, the appearance of this picture is more opportune.

"PRINCE CHARMING" (Reliance).

Many film manufacturers are lax in their duty toward the children. But Reliance is not one of that number. Every once in a while the producer should stop turning out ponderous dramas and devote a reel to the kiddies. This should be done regularly. Children have done much for the moving picture and the producer should not forget what they have done, but give them a reward. A children's picture is never a risk from a business standpoint, because it is a very safe rule that what pleases the children will please the old folks. The stock excuse for adults when they go to a circus is that they go to take the children, but they enjoy themselves just as much as do the children.

"Prince Charming" is a great "kid" picture, made especially for that purpose, and probably will be a very big hit as such. The story was written by Mr. George W. Terwilliger and was produced by James Kirkwood. These two gentlemen are a good combination and they have put over some telling work during the past few months. Dividing honors with them, however, is little Edna Foster, better known in the Reliance pictures as "Little Billy," a character she has played a number of times. In this picture she plays the part of a newsboy who lives alone in a great city. Her work is very skillful and would be charming with or without the "prince" part of it.

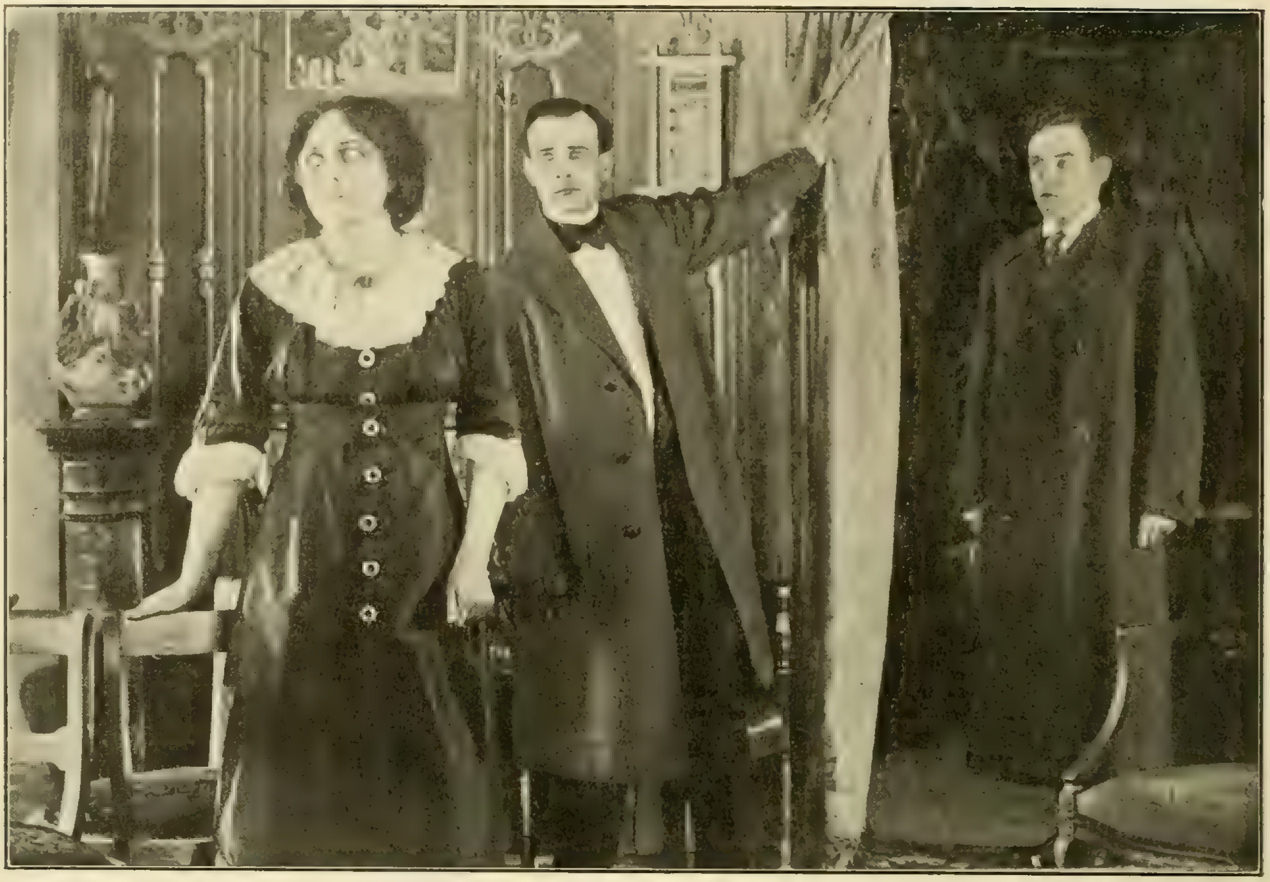
Scene from "Prince Charming" (Reliance).

The story tells of a newsboy who gazed wistfully at the children of the rich as they played together in Central Park. He wondered why nice children never made friends with him, but he had no grudge against the world on that account. One little girl seemed to him like a good fairy. Her face was so sweet and her ways so good that he gave her his all. By great good fortune she dropped her pair of gloves and that gave him an opportunity to speak to her, for he picked them up and went timidly to her to return them. The little girl was pleased with him and insisted that her governess reward Billy by purchasing for him a bag of cakes.

Being spoken to by such a little queen was enough joy for any one day and Billy repaired to his garret lodgings with a bag full of cakes and a heart full of joy. He fell asleep while eating them and dreamed a wondrous dream.

He dreamed that a resplendent footman came with royal robes for him, and a royal summons to appear before the Fairy Princess. He put on the royal velvet and gold robes and appeared before the Princess who was none other than the little girl he had met that afternoon in the park. He appeared before the court among a large throng of royal children, but he was the favorite, singled out above the others. He was treated royally. Never had he received such kindness in his life and never before had he enjoyed himself so well. Too bad that such a dream should end, but, of course, it did, and poor Billy awoke to find himself on his humble cot once more. It was only a dream, but it didn't cost anything, and it was just as good as going to the theater. So Billy went out to sell his papers, happy in the knowledge of what might have been, even if it never was or never would be. Good stuff.

H. F. H.



Scene from "In Friendship's Name"—Powers Picture Plays.

Scene from "The Indian and the Child"—Essanay Film Manufacturing Co.

Manufacturers Advance Notes

"THE LITTLE NUGGET" (Nestor).

There is a touching little Western drama released this week by the Nestor Film Co., entitled "The Little Nugget." Mr. Jack Conway plays the character of the tempted miner in this story and he does exceptionally well in this part. Miss Eugenia Forde depicts the character of the miner's wife, and credit is also due her for her splendid portrayal of this difficult part.

The story tells how a miner, leaving the town for a while, intrusts his bag of nuggets with his friend for safekeeping. In his absence, a strike breaks out at the mine and the miners are thrown out of work. The old adage that misfortunes never come singly was never so keenly realized by the miner until his child falls ill. The miner, driven to desperation by this addition to the already deplorable state of affairs, is sorely tempted to use his friend's money with which to buy proper food and medicine for his sick child. His wife, however, pleads so earnestly with him to try to obtain money in some other way that he promises her he will not touch it. His child's condition becomes worse and the miner decides on a plan to get possession of the money. Taking the cartridges out of the revolver which his wife keeps in the bureau drawer in the bedroom, he disguises himself as a burglar and waits for darkness. Stealthily entering the room in which the gold is kept, he reaches for the money. His wife, in the interim, hearing the strange sounds in the other room, gets the revolver and looks to see if it is loaded. Promptly reloading it, she steps into the other room just as the burglar is leaving it. She fires, but the miner has safely reached the outside of the cabin. The terrible ordeal his wife has gone through has taken her strength and, after firing, she faints dead away. The miner, having concealed his identity thus far, is undecided whether to return and attend to his wife or to get away without recognition. As he is deliberating which course to take, two of his friends appear, one the miner to whom the gold belongs, and seeing the man masked, demand the reason. He hesitates, and, on tearing the mask off, his friends are surprised that he should disguise himself to enter his own home. He explains the entire situation to them and they enter the house where his wife lies on the floor. On reviving her, he is about to tell his wife the truth when the owner of the gold hastily interrupts him, saying the thief got away, but they secured the money. The two friends leave and when the miner and his wife enter the other room, to their astonishment, they see the bag of nuggets on the table with a note saying: "For Baby Nugget."

Scene from "The Little Nugget" (Nestor).

"LEAH, THE SUFFRAGETTE" (Cines).

On April 27th, George Kleine will release another very amusing Cines split-reel containing two hilarious comedies, the first one treating of the interesting and topical subject, woman's suffrage, and entitled, "Leah, the Suffragette." It seems that Leah becomes interested in "Woman's Rights," and, after successfully training her husband in the household duties, she busies herself in politics to the exclusion of everything else. Her enthusiasm soon gains for her the leadership of her party and, after an exciting meeting at their club, the suffragettes proceed to the mayor's office and demand that he champion their cause. Discussion soon becomes so heated that a riot is barely averted and the ladies are arrested. In her cell in prison, Leah has ample opportunity for calm reflection and quite rapidly her political ardor cools, and later, when her patient and long-suffering husband appears on the scene, she is more than willing to abandon her political career and return home. The action is lively throughout and often excruciatingly funny.

The second subject on the same reel is also a very laughable farce and relates a comedy of errors resulting from the use of the same name by two young men who insert different advertisements in the same newspaper, and which gives the story the appropriate title of "Confusion." One wishes a position, the other a wife, and the ensuing complications can readily be imagined. Of course, the young men receive replies intended for each other and following them up they manage to tangle themselves in an amusing fashion until the cause of the confusion is discovered and the "wrong" is "righted" through the simple exchange of the letters. The young men are made happy by each receiving what he advertised for.

There is excellent comedy in both these subjects and they will without doubt draw many laughs before the thousand feet have been finished.

"JOHN MILTON, THE BLIND POET" (Eclipse).

A split reel of unusual excellence scheduled for release April 24th by George Kleine, is an Eclipse containing as the subjects, "John Milton" and "Exhibition Drill of the H. M. S. 'Excellent' Prize Gun Crew." This combination of historic incident and highly interesting topical-educational subjects should prove attractive to the general public. In the drama of Milton the Eclipse company have costumed and set the scenes in exact representation of the period. The story is full of pathos and human-heart interest, and follows quite closely the historical record.

The second subject on the reel shows the prize gun crew of the British war ship "Excellent," an extremely interesting series of remarkable gun drills, showing what results may be accomplished with efficient gunnery under the instruction of excellent drillmasters.

ANOTHER FARRELL HOUSE.

Charles Farrell, the moving picture man, 238 Broadway, Buffalo, N. Y., will build a handsome vaudeville and moving picture theater on Kenmore Avenue, Kenmore, N .Y., to be known as the La Verne Theater, seating 300, heated by steam, all up-to-date conveniences, and a 1912 motiograph.

"THE WOOING OF ALICE" (Solax).

Cast.

"Bull" Hicks, a thug	Lee Beggs
Alice, "his gal"	Blanche Cornwell
Geoffrey Hall, a gentleman	Darwin Karr
Mrs. Hall, his mother	Mrs. Patrick Foy
"Spike" O'Toole, a pal of "Bull's"	George Paxton

Now and then in literature, as well as in real life, one comes across a character, who is absolutely repulsive and obnoxious, but has a certain uncanny attraction, a certain fascination, an intangible magnetism, that a weaker person will find difficult to defy. Such a character is "Bull" Hicks. He is burly and rough-necked and is feared by his evil associates, as the leopard fears the tiger. "The Bull," as Hicks is called by his pals, has every one "bluffed." Meek and poor Alice is also under the spell of his domineering personality.

Scene from "The Wooing of Alice" (Solax).

Soon, however, a new influence comes into the life of Alice. Geoffrey Hall, a young clubman, and his friend, go slumming and find themselves in a dance hall of questionable repute. A number of typical characters of the neighborhood are enjoying themselves in the place. "The Bull" and his "Gal," Alice, are also amongst the crowd. As soon as Hall sees Alice, he sees that she does not belong in such an environment. Somehow she stands out strikingly, and by contrast, attracts attention.

Of course, the inevitable happens. Geoffrey becomes interested in Alice and thus incurs the displeasure of "The Bull." There is a fight, after which Alice goes to the house of Hall, where she is looked after by Hall's mother. "The Bull" comes to claim Alice, and in one of the most remarkable scenes in pictures, and exhibitions of acting, "The Bull" shows that at last he has lost his power. The struggle is hard. There is a battle royal of good with evil, and good finally conquers. Alice by a supreme effort casts off the spell in which "The Bull" has had her enveloped.

REVIVAL OF A POWERS FEATURE.

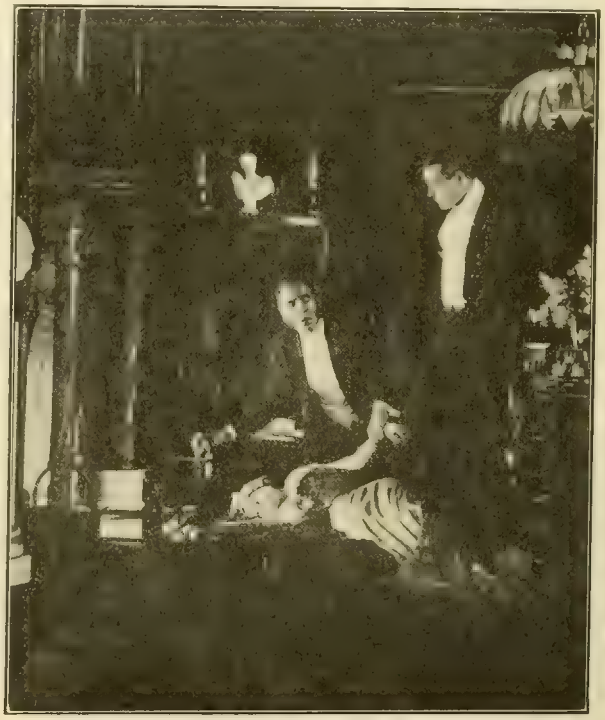
The Powers Picture Plays have again secured the services of the director who formerly produced the comedy and "kid" split reel pictures for which this company was noted. In addition to this man, they have also engaged another capable director to work in conjunction with him, and the Powers concern will thus have the benefit of two distinct companies of players in the production of split reel subjects for their regular Tuesday releases. These Tuesday split reels will all consist of comedies or child pictures. Realizing the scarcity of good comedies, the Powers people are making every effort to provide unique comedies and comedy dramas for their regular Saturday release, also.

BARTLETT WITH GREAT SOUTHERN.

Mr. Al. Bartlett, formerly traveling representative for the Consolidated Film & Supply Company, has tendered his resignation with that firm and has joined the forces of the Great Southern Feature Film Company of Atlanta, Ga. President Mason, of the Great Southern, can be congratulated on securing the services of Mr. Bartlett, who possesses a very broad experience in the film business.

"BEAUTY AND THE BEAST" (Rex).

Beauty is often fatal, but as often as not the lack of it is just as fatal. In this particular instance both are fatal to a comparative degree. Nobody died, but perhaps all hands wished they were dead at some stages of the story. It is the old story of a homely man with a pretty wife. Such a story is often tragic; especially when the couple lead a prominent social life and are kept more or less apart by business reasons, etc.



Scene from "Beauty and the Beast" (Rex).

When "pretty men" are hovering around, a homely man is at a disadvantage. No matter how much brains or money he may possess, a homely man is liable to be deserted for "a handsomer man," if his wife is that kind of a girl. This Rex story deals with a wealthy and popular politician who, though being extremely unlovely, had managed to make himself interesting enough to marry a young society beauty. He often, in a spirit of fun, referred to her as the "beauty" and himself as the "beast." In time, however, she began to regret her choice, and, when the husband noticed the first signs of this he offered her her liberty.

On the eve of election, in which he was running for office, the scandal of his wife's name being involved with that of his handsome friend, was sufficient to wreck his chances. He was defeated. The friend fled, and a divorce was the ultimate result. The homely man took to drink and finally wandered away to the mining country, where he met the man who had come between him and his wife. Matters had not gone so far that they could not resume friendship. After several years together the men came across an advertisement in the home paper in which "Beauty" begged for the return home of her "Beast." The husband answered this call. He returned home and patched up matters with his wife and "Beauty and the Beast" lived happily every afterwards.

MISS RUSSELL BACK WITH ESSANAY.

Miss Martha Russell, former leading lady with the Essanay Company, has been re-engaged and will be featured in a number of forthcoming productions written expressly to show her many wonderful talents. Miss Russell is one of the most popular and well-known photoplay actresses in the country, and possesses a wardrobe unequaled on the legitimate stage or in films. Miss Russell has the reputation of never having worn the same gown in two productions. This is certainly borne out by the fact that when Miss Russell arrived at the Essanay studio last week, an express van accompanied her loaded with fifteen trunks containing an assortment of stunning gowns she will wear in the forthcoming films.

"BRONCHO BILLY AND THE BANDITS" (Essanay).

Mr. G. M. Anderson, director of the Essanay Western Company, located at Lakeside, Cal., is a firm believer in starting the new month right, consequently "Broncho Billy and the Bandits," a splendid dramatic subject, is the first May offering. In it Mr. Anderson is again seen in his world-famous role of Broncho, and the tensely thrilling plot smacks of Arizona in the '70s, when law and justice were but petty preventatives of crime and lawlessness.

AGENTS
FOR THE
STERN EXPRESS

Scene from "Broncho Billy and the Bandits" (Essanay).

In this story "Broncho Billy" is mistaken for an outlaw called Arizona Kid, and locked in a storehouse by a very pretty girl, who gets the drop on him. Later, when the real outlaw happens along with the intention of robbing the express office, which is in charge of the girl's father, she calls "Broncho Billy" to her assistance and the robbers are captured. "Broncho" also gets his reward.

"AUTO SUGGESTION" (Solax).

Cast.

The Motor-Maniac	Billy Quirk
His Rival	Darwin Karr
The "Girl"	Marian Swayne
Another Girl	Fannie Simpson

"Mistakes happen in the best regulated families," so little Marian cannot be blamed if she mistook little Billy for a real chauffeur and hired him for the day. Billy was wise to the situation; took advantage of his opportunities and was hired for life by Marian.

This comedy drama production is full of breeziness, fine settings and an exuberant and exhilarating spring atmosphere. It will be released Friday, May 10th.

Billy Quirk nearly smashed a $2,000 car in trying to be a chauffeur. It took him a whole day to learn the difference between the brake and the auxilerator—much to the terror of poor Marian, who had to stay in the car in order to get accustomed to his crazy driving.

"AN ITALIAN ROMANCE" (Champion).

The cut herewith depicts a realistic scene from this charming story that vigorously throbs and pulsates with the overmastering passions of hate and love. This beautiful photoplay, dealing with the love of a woman and the perfidy of a man, really possesses the germ of greatness. In it we see the battling of the passions, and this is so wrought out as to make a conflict worthy of the highest form of dramatic presentation.

Scene from "An Italian Romance" (Champion).

The laying of the scenes so as to inject into the story the atmospheric condition required is well thought out. The basement cellar and the café are especially worthy of mention. The groupings of the various types are most artistic. The duel and its termination is a splendidly elaborated climax.

"THE OTHER WISE MAN" (American).

A new version of "Get Rich Quick Wallingford" is pictured by the American players in the subject "The Other Wise Man," scheduled for release May 13. Jim Bangs, a confidence man, with the aid of old man Skathaway, undertakes to unload a lot of stock on the unsuspecting townspeople of La Mesa. Business is brisk until a traveling salesman, who was an old pal of Jim Bangs, happens into town and discovers his one-time partner trying to sell stock to Miss Blackwell, the boarding house keeper. The salesman falls in love with the pretty "boarding misses," and decides to warn her against Bangs and his schemes. Bangs learns that his former partner is trying to "crab" his game and endeavors to prejudice the townspeople against him. This causes the salesman to declare himself, with the result that Bangs and Skathaway are ridden out of town on a rail by the infuriated citizens. The traveling man departs by the next train with the feeling that he has atoned in part for his misspent life.

STORE
GREAT OPPORTUNITY
-TO INVEST-
IN A SURE FIRE
PROPOSITION
ENOMOUS DIVIDENDS GUARANTEED
RIGHT UNDER YOUR FEET AND U DON
KNOW IT. SEE G. I. GETUM

Scene from "The Other Wise Man" (American).

"THE BABY'S SHOES" (Republic).

Under the direction of Pierce Kingsley, the Republic players have produced a splendid comedy drama entitled "The Baby's Shoes," which will be released May 7. The subject is of the better class and the acting is somewhat above the average, forming a picture of which the Republic may be justly proud. The story is that of a man and his wife, who have just buried their first and only child. Mournfully they linger over the empty cradle and the little baby shoes, which latter they lay away as a memento of the lost darling.

Unfortunately the husband takes to drinking and loses his position, after which he falls very low. His wife is compelled to divorce him and marries a better man. The now discarded husband finally becomes a burglar and, on one of his raids, he robs the home of his former wife. When he returns to his den and looks over the loot he finds the little shoes of his dead child, and is stricken with remorse. He now determines to return the shoes and writes to the lady offering to return all the things he stole if he be not arrested. Not knowing who the man is, the woman requests him to call and then sets a trap for him.

Scene from "The Baby's Shoes" (Republic).

The burglar comes with the plunder and lays it on the table. Seeing the shoes brings back to her memories of the past and, taking another look at the man, the woman discovers her former husband. Startled by the discovery she determines at once to save him from the arrest she had planned and hides him in another room, while she informs the waiting detective that she has been mistaken in the man and will not need his services. After the detective departs she calls her former husband, and, giving him one of the little shoes, begs him, as she dismisses him, redeem himself for the baby's sake.

There is a note of pathos in this picture that touches the heart strings in no uncertain manner. In point of story and production it is one of the best pictures the Republic has turned out in some time.

A DECORATION DAY PICTURE.

The Imp Films Company will release on Decoration Day a fine military drama entitled, "The Peril." The plot of this story is intensely strong, and it centers round the attempt of a foreign spy to secure papers relative to the disposition of the guns in a fort which is of great strategic value. The military and fort scenes in this picture are wonderfully realistic. King Baggot is seen in the character of a captain, who meets with many surprising adventures in the execution of his duty, and in his courting of a very pretty girl, whose father is commandant of the fort.

VARSITY THEATER IN NEW HOME.

Charles Buckley, manager of the Varsity picture theater, Forrest, Ill., recently moved his house to a new location and reports fine business since the change. He has installed a Selig projecting machine and is running Independent pictures from the Anti-Trust Film Company, Chicago. The seating capacity of the new house is 250. The program consists of three pictures and illustrated songs, showing Tuesdays, Thursdays and Saturdays. Forrest has a population not exceeding 1,000, but Mr. Buckley says he has no kick coming as regards patronage.

"A PIECE OF AMBERGRIS" (Imp.)

The atmosphere of this comedy is redolent of the sea, or rather of sea-going men and their environment. Captain Binks becomes the possessor, in virtue of his marriage with an unattractive widow, of a valuable piece of ambergris which is to help him to pay off the mortgage on his ship. Unfortunately, however, the ambergris turns out to be spurious and the result is that the captain fails in his object to clear his beloved ship of debt.

Scene from "A Piece of Ambergris" (Imp).

The play is full of rich humor. J. R. Cumpson makes something of a departure in the character of the captain, harassed by debt; oppressed by the unattractive widow whom he marries. Rolinda Bainbridge is exceedingly droll in the part of the scheming widow. The settings of the play are very realistic, especially the presentation of life on board a sailing ship. April 27 is the release date.

"THE LURE OF THE PICTURE" (Imp).

In "The Lure of the Picture," we have a series of vivid scenes of life in that field which is productive of so much that is romantic, sentimental and, at times, tragic in the world of art. Artists of all kinds are popularly and rightfully supposed to be temperamental—that is to say, their lives are necessarily conducted on such hap-hazard, not to say opportunist lines, that their manners and morals are scarcely to be judged by ordinary standard. Hence, it was that Antonio Morso was so absorbed in his work that he neglected his young wife, who sought solace elsewhere.

Scene from "The Lure of the Picture" (Imp).

Years after poor Tony, old and broken, sees the portrait of his wife who used to be, hanging in a museum. He tracks down the author of the portrait and finds him to be the man with whom his wife went away years before. He surreptitiously steals the picture and takes it home to the garret, which he shares with his only child.

The artist got on the track of the picture and it is revealed that instead of being the famous original, it is only a copy. And, moreover, the two men come to blows and the dead woman's character is cleared of the obloquy that attached to it. When she left her Roman artist husband, she had never ceased to love him. So the old man and the child come back to their self contained and obscure existence, while the successful artist goes on his way, presumably to further pictorial triumphs. In the role of Morso, the old artist, Mr. W. R. Daly plays one of those parts which give him the opportunity of disguising his individuality and personality. Daly, as is often the case, ceases to be Daly and becomes the character he is portraying. Vivian Prescott is the wife who commits suicide, and Wm. E. Shay is the successful artist. The release date is April 29.

"AUNT MIRANDA'S CAT" (Edison).

In "Aunt Miranda's Cat," a comedy, to be released May 8, the Edison players have taken advantage of the fiction that a cat has nine lives and worked out a very humorous picture. Aunt Miranda is a very nice old maid in whom Biggs, a neighbor, is slightly interested. Aunt Miranda's niece, Helen, a delightful Miss, is sweet on a young man who is very anxious to marry her. Aunt Miranda is not particularly interested in the young man, her chief affair being the care of a very handsome cat on whom she bestows much attention. The old maid aunt turns the young man out of the house when he comes to ask for the hand of her niece, and, later, she interrupts an attempt on the part of the girl to elope; while Biggs, who happens along, backs up the old maid aunt in the rejection of her niece's sweetheart.

Scene from "Aunt Miranda's Cat" (Edison).

Then the cat gets into the game. Like all cats he indulges in a midnight symphony on the fence, much to the disgust of Biggs, who puts a stop to the serenade by a well-aimed shoe, bringing the cat down on his side of the fence, apparently dead. Biggs puts the cat in a bag and buries it in the woods. Two tramps happen along and observe the interment and, out of curiosity, dig the cat out. It shows signs of returning to life, when the young man who has been turned down by Aunt Miranda happens along and rescues it. Knowing that Aunt Miranda was all wrapped up in her cat he uses it effectively to gain the good graces of the aunt. Biggs is on hand at this time also, and is more than ever interested in Aunt Miranda. So when Aunt Miranda hesitates about giving her consent to the wishes of her niece and sweetheart, Biggs turns the scales in their favor to gain his own end and the story ends happily.

"BILLIE" (Edison.)

This is a novel comedy-drama in which the influence of the picture show is depicted to good advantage, proving that notwithstanding all the bad things that have been printed about picture shows, much good really does come out of them. "Billie" is a little mother who has charge of a little sister and brother, and a rather dissolute father. Through addiction to strong drink the father loses his position. The little mother, burdened with the responsibility of her position, treats her recreant father harshly. The poor man does not stand up well under this treatment and goes from bad to worse. One day "Billie" takes her little sister and brother to a picture show. This scene is a part of the picture. The interior of a Nickelodeon is shown with the picture on the screen, which shows a woman in the act of beating her husband for some remissness. But a sudden change of heart inclines this woman to change her methods from force to moral suasion. Kindness has the desired effect, and the lesson of the picture on the screen is not lost on "Billie," who decides that she has been all wrong in her treatment of her father and proposes to try kindness. Back home she goes, and then to the factory where her father was employed, and begs the manager to reinstate him. The manager is reluctant to consent to this request, but "Billie" insists that it is not her father's fault; that she alone was to blame for his bad habits, that she had not been kind to him and that she had not treated him right. Her powers of persuasion have the desired effect and the father gets his job back, whereupon everything is happy in Billie's home. It is a touching bit of human experience, feelingly portrayed. The picture will be released May 7.

Scene from "Billie" (Edison).

TWELVE HUNDRED AT THANHOUSER AFFAIR.

Twelve hundred persons attended the Thanhouser Employees' first annual entertainment and ball at Germania Hall, New Rochelle, Monday evening. This is official count. For an affair held outside New York City, the Thanhouser racket therefore "takes the cake" for strength of attendance. You could see that Mr. and Mrs. Edwin Thanhouser realized this from the sun in their faces as they led the grand march. Other film notables in the march were George O. Nicholls, Ida Alberti, Mr. and Mrs. Lucius Henderson, Mr. and Mrs. Harry Benham, Flo La Badie, Bert Adler, Peggy Snow, James Cruze, Entertainment President Frank L. Zimmerman and wife, Vice-President Charles J. Van Houten and wife, Treasurer John Andren and wife.

In the entertainment portion were brand-new, unreleased Thanhouser pictures, one of them—which will **never** be released—"The Crazy Quilt," getting a laugh from everybody. The title said it was "joined by the new girl in the joining room," and it looked that way: negatives and positives came out on the screen in terrific combinations, joined upside down and topsy-turvy. It was a positive novelty. The vaudeville was by Thanhouser home talent—"Editha's Burglar," with Marie Eline, Harry Benham and David Thompson; and "The System of Dr. Tarr," with Lew Woods, Harry Marks, Larry Merton, William Harris, Carl Leviness, Bertha Blanchard, Phil Brady and Perry Horton. Leo Edwards put over a Charles K. Harris number. Harry Spear staged the vaudeville. Frank Champury saw to the scenic effects and Gerald Badgley and Charles Gercke to the electrical. As may be imagined, the receipts were big even though Bert Adler did take the money as it came in. It is not known just what to do with the coin, whether to get Thompson a new diamond ring to replace that lost during the performance of "Editha's Burglar," or buy Adler a wedding breakfast. Finally Mr. Thanhouser suggested a grand clambake as soon as the weather's right; so watch for something to happen along that line.

THE
FASHION
REVIEW

THIS REEL OUGHT TO BE A TERRIFIC HIT WITH THE LADIES.

Scenes from the Latest Rex Idea—a Quarterly Review of Feminine Fashions Taken from Modes and Living Models Furnished by the Leading Department Stores of New York City.

"Tommy's Geography Lesson" (Edison) is a film all schoolboys will enjoy. Tommy's stern father allows the little girl to go to bed, but Tommy must do his "home-work." Despite his sleepy condition the father compels study. At last Tommy sleeps—and dreams: "If I were only dad, and dad were me!" Oh, how he forces his dad to do home-work! How the boys will appreciate and enjoy it! Awakening time comes and Tommy tells his dream to his father, who enjoys the situation and allows Tommy to go to bed. Be sure and let the schoolboys see this picture.

If "going to church" is a proof of being good the moving picture is both growing good and "making good." Its appearance in church is increasing every week. The number of ministers who first go to see the picture and realize its varied potencies is daily increasing and in many instances ends in the adoption of some means to bring the cinematograph and the church together. The minister of one of the larger New York churches writes after making a round of the picture places: "There is little or no moral danger in the pictures exhibited, and as now regulated may become an educational force rather than an undermining influence."

MISS JOSEPHINE SCOTTI,
As "Miriam" in George Kleine's Cin-es Film, "A Christian Slave."

CAPT. LESLIE T. PEACOCK,
Engaged to Write Comedies for the Nestor Film Co.

GAUMONT FEATURES.

The Gaumont Company is now beginning to style itself the firm of "Lions and Hand Coloreds," which short phrase most aptly describes the advantages that this French manufacturer is offering the Independent program. It will be recalled that several of their productions, including lions, were the hit of the new year, particularly "Christian Martyrs" and "Calino and His Boarder." Furthermore, the three hand-colored pictures this firm has produced have proven the most consistent sellers that the Independent exchangeman has been able to offer his patronage, these being "The Christian Martyrs," "Heaven's Messenger" and "The Margrave's Daughter."

Scene from "Attacked by a Lion" (Gaumont).

The incoming mails have steadily brought many requests for both more hand-colored and more lion pictures. In consequence, the Gaumont Company announces as its Sunday, April 28th, release a film containing both these virtues in "Heliogabalus, Tyrant of Rome." Again, on Thursday, May 16th, a most remarkable one-reel production entitled "Attacked by a Lion" is being placed upon the market. Such is the spectacular nature of this picture that, although it is but one thousand feet in length, one- and eight-sheet posters have been prepared to accompany it. Those familiar with the method of putting out pictures at the present time will readily recognize what the unusuality of this picture must be to justify eight-sheet posters.

The Gaumont Company also announces the following hand-colored: "The Lost Ring" and "Upper Bavaria," Sunday, May 12th, and "Zametto's Marriage," on Thursday, May 30th, and the "Bells of Paradise," on Sunday, June 20. The latter production was one of the biggest successes that was ever exhibited in Europe. A large supply of attractive posters is being prepared so that this picture in both quality and possibility will excel both the "Margrave's Daughter" and the "Christian Martyrs."

WILL HANDLE BERNHARDT PICTURES.

The Western Film Exhibiting Co. has been launched at Tonopah, Nev. It has the state rights of Utah, Arizona, New Mexico and Nevada for the famous photoplays: Sarah Bernhardt in "Camille," and Madame Rejane in "Sans-Gene." Now receiving many requests for bookings by both letter and telegraph. The company is arranging to play to state officials and at one of the state institutions in Navada. This will be done in each state.

Exhibitors and moving picture men everywhere: If not a subscriber to the MOVING PICTURE WORLD, why not become one now? Our aim is to promote the welfare and best interests of the industry. Keep in touch with every step forward by sending your subscription for one year or six months this very day and get the paper every week at the small cost of less than seven cents.

"PARADISE AND PURGATORY."

The Superior Feature Film Company, 32 Union Square, New York City, who are handling the feature film "Paradise and Purgatory," advise that the state rights for Utah, Idaho and Washington have been sold to Mr. J. P. Ashton, Povo, Utah. The state rights for Ohio have been sold to the Metropolitan Theater Co., Rose Building, Cleveland, Ohio. They have received options on a number of other states and expect to close deals on rights for a number of other States within a few days. The films will be shown in Bangor, Maine, from April 24th to 27th, inclusive.

FILMS OF THE "TITANIC" DISASTER.

Warner's Feature Film Co., has secured over four hundred feet of negative, and the sole American rights for exhibiting same, portraying Captain E. J. Smith, Admiral of the White Star Line fleet, taken just previous to the start of the ill-fated Titanic on her maiden voyage which ended so disastrously. The pictures were taken while Captain Smith was still aboard the Olympic, a sister ship to the leviathan Titanic. Mr. Warner has made arrangements to make quick deliveries, the orders to be filled in rotation at a net price of $60 per reel. Adv. on another page.

"PARADISE" DEMONSTRATED IN NEW ENGLAND.

Mr. Ad. Rosenberg, of the Superior Feature Film Co., of 32 Union Square, New York, has left for a limited tour of the principal New England cities for the purpose of demonstrating to the trade the four-reel feature subject, "Paradise and Purgatory," based upon the second and third books of Dante. Mr. Rosenberg will begin his tour at Bangor, Me., later going to Boston and Springfield, Mass. Some states have already been sold for these reels, and some good ones are still open.

HAS PENNSYLVANIA RIGHTS FOR "NICK CARTER."

The Penn Feature Film Company, of Easton, Pa., has bought the state rights for Pennsylvania for the "Nick Carter" pictures, and is booking dates rapidly. This company intends to secure other money-making feature pictures in the immediate future.

HOSPITAL RUNS SUNDAY PICTURE SHOWS.

Picture shows have been prohibited on Sunday by ordinance at Griffin, Ga., but a way around the law has been discovered. The Griffin Hospital Association petitioned the Griffin Council for permission to open the picture houses on Sunday for the benefit of the hospital and permission was promptly granted. The board of trustees of the hospital will make the selections of pictures for the Sunday programs and the people will have their favorite Sunday entertainment.

FAME WAS HIS MISFORTUNE.

Harold Hargreaves was obscure until he wrote a "best seller," and then—! Well, there was no getting the spotlight off of him and twist and squirm as he would he was always in the public gaze. And in the public pursuit—admirers chased him everywhere. One of them managed to marry him. Her name was Arabella Snaith. How she trapped him and what came of it is amusingly told in "Miss Arabella Snaith," released Friday, May 3d, by Thanhouser.

VISITORS OF THE WEEK IN GOTHAM.

Ed. Lux, of the Rex Film Exchange, Albany, N. Y., put in a couple of days in our midst.

* * *

Dan Markowitz, of the Fox Motion Picture Company, Los Angeles, was among those present in the greater city during the week.

* * *

Arthur H. Schmidt, of the Victor Film Service, Buffalo and Cleveland, put in three days feeling the pulse of Manhattan. They do say that the Turkish Baths benefitted somewhat by his presence.

* * *

Mr. Sam Gobel, of the St. Louis Motion Picture Company, St. Louis, Mo., has been helping to wear out the Side Walks of New York for several days past, particularly Broadway in the vicinity of Forty-second Street.

* * *

Mr. H. Wasserman and wife, well known southern film people, were a part of the merry throng for a few days recently and probably are yet—if they have not gone away.

MISS DOROTHY GIBSON.

Popular Eclair leading photoplayer reported to be among those saved of the passengers of the ill-fated steamship Titanic. Miss Gibson and her mother were returning from a trip to Egypt, where she went for rest and recuperation. It has also been reported that Miss Gibson and her mother were among a number who had booked passage on the Titanic, but who failed to reach the ship before it sailed.

SELIG PLAYERS AT SANTA CATALINA.

Director Campbell, of the Selig studio in Los Angeles, took a company over to Santa Catalina Island April 1 for a ten-day stay. The scenarios which he took with him were written to feature the marvelous swimming abilities of Bessie Eyton, one of the most popular of the Selig actresses. She is known the length of the Pacific Coast for her skill in the water, and against the picturesque background of the "Magic Isle" she will disport herself as only a genuine Californian mermaid can.

POWERS COMPANY OPENS SUMMER STUDIO.

On April 17th, the Powers Motion Picture Company moved bag and baggage from the studios at 511 West 42d Street, New York City, to their new summer plant located at 216th Street and Broadway. The Powers Company will occupy a well-known landmark of upper New York, a building known as "Seaman's Folly," so called because it represents a foolish outlay of money—thousands of dollars—by a wealthy but eccentric man. The building is a massive residence, constructed principally of marble with enormous rooms done in the grandest of style and architectural profusion. Among other things is a magnificent chapel, built in it for the owner's private use. When the building was erected that part of New York was a wilderness, and the incongruity of the entire undertaking caused it to be known as "Seaman's Folly." For the summer months, at least, the Powers Company will be quartered there, after which they are going to branch out and make another move that will surprise the trade.

SCENARIOS WANTED

For one and two reel Western feature films. Highest prices paid. Prompt return or spot cash. Address, Manager, Cosmopolitan Photoplay Company, Van Nuys Hotel, Los Angeles, Cal.

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, APRIL 22, 1912.

AMERICAN—Driftwood (W. Dr.) 1000
CHAMPION—Winona (Dr.) 950
IMP—A Millionaire for a Day (Comedy) 1000
NESTOR—Lottery Ticket No. 13 (Dr.) ....

TUESDAY, APRIL 23rd, 1912.

ECLAIR—Legend of Sleepy Hollow (Com.-Dr.) ....
POWERS—Bangs' Burglar Alarm (Com.) ....
REPUBLIC—The Averted Step (Dr.) ....
THANHOUSER—Rejuvenation (Dr.) ....

WEDNESDAY, APRIL 24th, 1912.

AMBROSIO—Reaping the Harvest (Dr.) ....
CHAMPION—Brothers (Dr.) 950
NESTOR—The Little Nugget (W. Dr.) ....
RELIANCE—The Burglar's Reformation (Dr.) ....
SOLAX—The Sewer (2 Reels, Dr.) ....
SALES COMPANY—Animated Weekly No. 7 (Topical)

THURSDAY, APRIL 25th, 1912.

AMERICAN—The Eastern Girl (W. Dr.) 1000
ECLAIR—The Easter Bonnet (Com.) ....
IMP—The Loan Shark (Dr.) 1000
GAUMONT—Jimmie Pulls the Trigger (Com.) ....
REX—The Fashion Review (Topical) ....

FRIDAY, APRIL 26th, 1912.

LUX—The Crimson Heart (Dr.) 937
SOLAX—Billy's Insomnia (Comedy) ....
THANHOUSER—When Mandy Came to Town (Dr.) ..

SATURDAY, APRIL 27th, 1912.

GREAT NORTHERN—The Dream of Death (Dr.) ...
IMP—U. S. Artillery Maneuvers (Military) 400
IMP—A Piece of Ambergris (Dr.) 600
NESTOR—Three of a Kind (Comedy) ....
NESTOR—American Lumber Mill, Albuquerque, N. Mex. (Ind.) ....
RELIANCE—Bedelia as a Mother-in-Law (Com.) ....
RELIANCE—The Pygmy Circus (Edu.) ....
REPUBLIC—The Claim Jumper (Dr.) ....

SUNDAY, APRIL 28th, 1912.

ECLAIR—Miette's Adventures (Dr.) ....
ECLAIR—Fishes of the Tropics (Edu.) ....
GAUMONT—Heliogabalus, Tyrant of Rome (Dr.) ....
GAUMONT—Dinant of the Meuse (Scenic) ....
REX—The Serpent's Eyes (Dr.) ....

ADVANCE RELEASES.

MONDAY, APRIL 29th, 1912.

AMERICAN—The Pensioners (W. Dr.) 1000
CHAMPION—The Horse Thieves of Bar X Ranch (Dr.) 950
IMP—The Lure of the Picture (Dr.) 1000
NESTOR—The Imposter (Dr.) ....

TUESDAY, APRIL 30th, 1912.

ECLAIR—The Revenge of the Silk Masks (Com.) ....
POWERS—When the Lily Dies (Dr.) ....
POWERS—The Five Senses (Com.) ....
REPUBLIC—The Tale of a Kite (Com. Dr.) ....
THANHOUSER—The Cry of the Children (Parts 1 and 2—(Dr.) ....

WEDNESDAY, MAY 1st, 1912.

AMBROSIO—(Title Not Given) ....
CHAMPION—An Italian Romance (Dr.) 950
NESTOR—The Everlasting Judy (Com.-Dr.) ....
RELIANCE—Return of John Gray (Dr.) ....
SOLAX—The Reformation of Mary (Dr.) ....
SALES COMPANY—Animated Weekly No. 8 (Topical)

THURSDAY, MAY 2nd, 1912.

AMERICAN—(Title Not Reported) ....
ECLAIR—Cousin Kate's Revolution (Com.) ....
IMP—All for Her (Dr.) 1000
GAUMONT—The Shade of Autumn (Dr.) ....
GAUMONT—The Bank of the Danube (Sc.) ....
REX—Fate's Warning (Dr.) ....

FRIDAY, MAY 3rd, 1912.

LUX—Go to the Rescue (Com.) 557
LUX—Arabella's Droll Wooing (Com.) 377
SOLAX—A Question of Hair (Com.) ....
THANHOUSER—Miss Arabella Snaith (Dr.) ....

SATURDAY, MAY 4th, 1912.

GREAT NORTHERN—(Title Not Reported) ....
IMP—Melodrama of Yesterday (Com.) 600
IMP—Breach of Promise (Com.) 400
NESTOR—Her Corner on Hearts (Com.) ....
RELIANCE—His Love of Children (Dr.) ....
REPUBLIC—In the Tide (Dr.) ....

SUNDAY, MAY 5th, 1912.

ECLAIR—The Voice of the Past (Dr.) ....
ECLAIR—The Alhambra Granada (Edu.) ....
GAUMONT—Driven from the Ranch (Dr.) ....
REX—A Thorn in Vengeance (Dr.) ....

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Huntingburg, Ind., March 29, 1912.

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Yours truly,
F. W. BEHRENS.

PRECISION MACHINE COMPANY, 317 East 34th Street, N. Y

The Encouraging Life Work of J. C. Deagan.

The two photographs reproduced on this page represent in but a crude manner the crowning effort in the remarkable life of Chicago's greatest manufacturer of musical instruments. Success has run like a silver cord through the life of J. C. Deagan, but it was only his untiring labor and sincere devotion to industry that have made this humble musician of thirty years ago the head and guiding hand of one of Chicago's most prominent manufactories.

In 1880, J. C. Deagan, then a musician in New York City, established a firm for the manufacture of orchestra bells, which we are informed was the first set of steel bells ever manufactured to be used as musical instruments. He continued to play the clarinet professionally and to manufacture musical instruments until 1898, at which time he went into the manufacture business exclusively. It might be well to trace his various steps of progress which followed his start in business. After continuing the business for several years in New York, he migrated to St. Louis, where he remained until 1898, at which time he came to Chicago and has remained ever since. His first location in Chicago was at 318 Dearborn St.; then he removed to 358 Dearborn St., where he remained until 1905. His working staff at this time was comprised by himself and son.

First Deagan Factory.

NEW DEAGAN FACTORY.

In the latter year he erected the building at Clark and Grace streets, which he has just vacated to occupy his large and commodious building at Berteau & East Ravenswood Park Ave., this building having a floor space of more than 75,000 feet. His career from 1905 is known to almost everyone in the musical and amusement professions.

His talent for conceiving and developing new ideas and originating new instruments has been shown by the success of many things new and prominent. Among them are harps for pipe organs, xylophones with resonators, steel marimbaphones, rosewood marimbaphones, aluminum and organ chimes, metal bamboo chimes, musical coins, and his special line of dinner gongs and altar gongs, on all of which, along with any other instruments, he has secured patents both for America and abroad.

The new building, constructed at a cost of little less than half a million dollars, including the mechanical equipment, stands as a prominent reminder of the untiring diligence and labor of J. C. Deagan.

UNIQUE ORDER IN HISTORY OF SUPPLY BUSINESS.

Mr. J. H. Hallberg, "The Economizer Man," reports that he has received this week from a customer in the Republic of Panama, an order for the complete equipment of a 600-seat motion picture theater. This order includes the architectural, engineering, ventilating and illuminating plans; the theater front, seats, fans, operating booth, two motion picture machines with double dissolver, two Hallberg A. C. economizers, curtain, electric self-playing piano, special-built switchboard, and all the accessory supplies. Mr. Hallberg states that he has been given carte blanche to use his best efforts to build a high-class theater for his party, and this order is a gratifying result of the extensive advertising carried by Mr. Hallberg, as well as the confidence inspired by his complete motion picture catalogue.

Subscribers: Kindly renew your subscriptions promptly. This will save us considerable work and give us more time to make a better paper, if that is possible. If your subscription to the MOVING PICTURE WORLD has expired, send in your renewal to-day. Co-operation spells your success and ours.

In answering advertisements kindly mention the Moving Picture World.

WANTED

Producer and camera-men of experience and good repute. Splendid opportunity for right parties. State previous connections, experience and salary wanted. Absolute confidence assured. Answer under B. E. L., care of Moving Picture World, New York City.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, APRIL 22d, 1912.

BIOGRAPH—The Brave Hunter (Comedy)	
BIOGRAPH—Won by a Fish (Comedy)	
KALEM—A Mardi Gras Mix-Up (Comedy)	1000
LUBIN—A New Beginning (Dr.)	1000
PATHE—Pathe's Weekly No. 17 (Topical)	
SELIG—The Hand of Fate (Dr.)	1000
VITAGRAPH—How He Papered the Room (Comedy)	500
VITAGRAPH—Marshall P. Wilder (Comedy)	500

TUESDAY, APRIL 23d, 1912.

EDISON—The Little Woolen Shoe (Dr.)	990
ESSANAY—"Alkali" Ike's Boarding House (Comedy)	1000
C. G. P. C.—Jane Shore (Dr.)	
CINES—The Treasure Cave (Dr.)	
SELIG—The Law of the North (Dr.)	1000
VITAGRAPH—Counsel for the Defense (Dr.)	1000

WEDNESDAY, APRIL 24th, 1912.

EDISON—A Tenacious Solicitor (Comedy)	1000
ECLIPSE—John Milton (Dr.)	
ECLIPSE—Exhibition Drill of the H. M. S. "Excellent" (Naval)	
KALEM—The Mexican Revolutionist (Dr.)	1000
LUBIN—A Complicated Campaign (Comedy)	1000
PATHE—That Houn' Dawg (Comedy)	
PATHE—The Charcoal Industry in Cuba (Ind.)	
VITAGRAPH—The Woman Haters (Dr.)	1000

THURSDAY, APRIL 25th, 1912.

BIOGRAPH—One Is Business; the Other Crime (Dr.)	
ESSANAY—The Doctor (Comedy)	1000
LUBIN—Paying the Price (Dr.)	1000
MELIES—True, Till Death (Dr.)	1000
PATHE—For the Papoose (Dr.)	
SELIG—The New Woman and the Lion (Comedy)	1000

FRIDAY, APRIL 26th, 1912.

EDISON—An Unusual Sacrifice (Dr.)	1000
ESSANAY—Our Neighbor's Wife (Comedy)	1000
KALEM—The Pasadena Peach (Comedy)	1000
SELIG—The Los Angeles Fire Department (Edu.)	750
SELIG—Scenes in Korea (Sc.)	250
C. G. P. C.—The Queen's Messenger (Hist. Dr.)	
VITAGRAPH—The Pink Pajama Girl (Comedy)	1000

SATURDAY, APRIL 27th, 1912.

EDISON—A Winter Visit to Central Park, N. Y. C. (Sc.)	640
EDISON—The Butler and the Mail (Comedy)	
ESSANAY—The Indian and the Child (Dr.)	1000
CINES—Leah, the Suffragette (Comedy)	
CINES—Confusion (Comedy)	
LUBIN—The Lost Dog (Comedy)	
LUBIN—The Forgotten Pocket-Book (Comedy)	
PATHE—For His Mother's Sake (Dr.)	
VITAGRAPH—The Victoria Cross (Dr.)	

ADVANCE RELEASES.

MONDAY, APRIL 29th, 1912.

BIOGRAPH—The Lesser Evil (Dr.)	
KALEM—The Stolen Invention (Dr.)	1000
LUBIN—A Leap Year Lottery Price (Com.)	1000
PATHE—Pathe's Weekly No. 18, 1912 (Top.)	1000
SELIG—Exposed by the Dictograph (Dr.)	1000
VITAGRAPH—Frank Coffyn's Hydro-aeroplane Flights (Top.)	1000

TUESDAY, APRIL 30th, 1912.

EDISON—Winter Logging in Maine (Ind.)	1000
ESSANAY—Napatia, the Greek Singer (Dr.)	1000
C. G. P. C.—A La Française (Com.)	
C. G. P. C.—Abaca, Its Culture and Use in the Philippines (Ind.)	
C. G. P. C.—Betty Is Worse Than Ever (Com.)	
CINES—'Twixt Love and War (Dr.)	
CINES—Genoa, Italy (Sc.)	
SELIG—The Price He Paid (W. Dr.)	1000
VITAGRAPH—The Old Kent Road (Dr.)	1000

WEDNESDAY, MAY 1st, 1912.

EDISON—Blinks and Jinks, Attorneys-at-Law (Com.)	1000
ECLIPSE—Percy's Visit (Com.)	
ECLIPSE—Chums (Com.)	
KALEM—A Fish Story (Comedy)	
KALEM—Along the Mediterranean (Sc.)	
LUBIN—Won by Waiting (Dr.)	1,000
PATHE—The Redman's Honor (Dr.)	
VITAGRAPH—Sheriff Jim's Last Shot (Dr.)	1000

THURSDAY, MAY 2nd, 1912.

BIOGRAPH—The Leading Man (Com.)	
BIOGRAPH—The Fickle Spaniard (Com.)	
ESSANAY—His Thrifty Wife (Com.)	1000
LUBIN—A Son's Devotion (Dr.)	1000
MELIES—Widowers Three (Com.)	1000
PATHE—The Cowboy Girls (W. Com.)	
SELIG—Jack and Jingle (Dr.)	1000

FRIDAY, MAY 3rd, 1912.

EDISON—Out of the Deep (Dr.)	1000
ESSANAY—The Chauffeur, the Girl and the Cop (Com.)	1000
KALEM—Getting the Money (Com.)	
KALEM—The Potters of the Nile (Ind.)	
SELIG—The Katzenjammer Kids (Com.)	500
SELIG—Uncle Sam's Tribute to the Heroes of the Maine (Topical)	500
C. G. P. C.—A Sister's Devotion (Dr.)	
VITAGRAPH—Red Ink Tragedy (Com.)	500
VITAGRAPH—Old Love Letters (Dr.)	500

SATURDAY, MAY 4th, 1912.

EDISON—The Guilty Party (Dr.)	1000
ESSANAY—Broncho Billy and the Bandits (Dr.)	1000
CINES—The Love Germ (Com.)	
LUBIN—The Tin Can Rattle (Com.)	
LUBIN—The Turtle Industry in Florida (Ind.)	
PATHE—The Salvationist (Dr.)	
VITAGRAPH—The Hieroglyphic (Dr.)	1000

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Weekly Calendar of Licensed Features
FOR WHICH WE HAVE A B C 3 SHTS. & 6 SHTS., OR CROSSLINED 3 & 8 SHTS.

Released Monday, April 15th Kalem
WAR'S HAVOC (A B C 3 shts. & 6 shts.)
Released Tuesday, April 16th Edison
THE INSURGENT SENATOR (3 & 8 shts.)
Released Wednesday, April 17th Kalem
THE ADVENTURES OF AMERICAN JOE (3&8 shts.)
Released Thursday, April 18th Biograph
JUST LIKE A WOMAN (3 & 8 shts.)
Released Friday, April 19th Essanay
THE RIVALS (3 & 8 shts.)
Released Saturday, April 20th Cines
QUEEN ELIZABETH'S RING (3 & 8 shts.)

Released Monday, April 22 Selig
THE HAND OF FATE (3 & 8 shts.)
Released Tuesday, April 23 Vitagraph
COUNSEL FOR THE DEFENSE (3 & 8 shts.)
Released Wednesday, April 24 Kalem
THE MEXICAN REVOLUTIONIST (A B C 3 shts.)
Also 8 shts.
Released Thursday, April 25 Biograph
ONE IS BUSINESS, THE OTHER CRIME (3&8 shts.)
Released Friday, April 26 Pathe
THE QUEEN'S MESSENGER (3 & 8 shts.)
Released Saturday, April 27 Essanay
THE INDIAN & THE CHILD (3 & 8 shts.)

Special posters (inc. 1 sheets), for Titanic Sea Disaster and Last Rites of Maine, The Tide of Battle, Driftwood, Spanish Cavalier, His Father's Son, Redemption of "Greek Joe," Church & Country, Under Mexican Skies, Jean of the Jail, Clemency of Isabeau, Spanish Revolt, Seventh Son, Punishment, Illumination, Road Agent's Love, Trail Through the Hills, The Hobo, Governor Who Had a Heart, At End of the Trail, Washington Crossing the Delaware, Girl of Light House, Out of Depths, Wrong Bride, David and Saul, Story of Circus, When Duty Calls, Loan Shark, String of Pearls, and many others. Send for complete list.

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Correspondence

NEW ENGLAND.

THE Hartford, Conn., Lodge No. 64, T. M. A., will hold its fourth annual ball at Foot Guard Hall, Wednesday, April 10. These balls have been very popular in the past, and very extensive plans have been made to ensure a "time" that will even exceed previous affairs.

The Strong Theater, Burlington, Vt., is still presenting unusually good programs of vaudeville and photoplays. The Strong Theater has the name of being one of the best conducted photoplay houses in Vermont, and is considered to be on a splendid paying basis.

The Durbar, as produced by the Kinemacolor Company, was presented at Parsons' Theater, Hartford, Conn., this week. The reels were pronounced to be extremely meritorious and beautiful, and were reported to have done a tremendous business.

The Colonial Theater, Belfast, Me., is about ready to open, and should be successful, as this city is shy on up-to-date photoplay houses. The new house will have a seating capacity of about 750, and will present vaudeville and photoplays.

Blanchard's Theater, of Southbridge, Mass., is enjoying unquestioned good business, with fine programs of vaudeville and pictures.

The Opera House, Providence, R. I., turned towards motography, and exhibited the Kinemacolor production of the Durbar. The engagement was extended to twice its expected stay. These Kinemacolor productions are doing yeoman work for this industry in the New England territory. The reason being that these pictures are almost without exception, being exhibited in the best houses whenever shown, and at very much higher prices than usual. In this way the best classes are made familiar with the photoplay. After the initial introduction the inherent merit and fascination of motography easily makes converts of the great majority of former "non-believers."

During Holy Week, both the Savoy and Academy Theaters, Fall River, Mass., were "dark." This ends the dramatic season at the Academy, as all future "legitimate" attractions are to be given at the Savoy. The Academy now intends to give vaudeville and pictures, with the usual prices.

B. F. Keith adds another house to his circuit on April 18, when his new Bijou makes its initial opening. Vaudeville and pictures are scheduled as the policy. The new house is in Bangor, Me.

Another house is promised for Portland, Me., and the proposed theater is to be erected on the site of the old Roll-Away roller skating rink. The chief promoter is L. D. Mathis. If this deal is consummated, it means a theater with a seating capacity of nearly 2,000.

The Conture Brothers, known as Eugene and Alphonse, are about to open an airdome in Manchester, N. H., according to reports.

The Nickel Theater, Portland, Me., and the Portland Theater, both had some unusually brisk business when they exhibited motion pictures taken of Colonel Roosevelt, who was visiting that city. The pictures were taken purely as a local proposition, but the expense was easily made up by the extra trade resulting from their exhibition.

Manager S. J. Breen of Poli's Theater, Springfield, Mass., was presented with a gold ring by a number of his intimate friends. The presentation was made simply on general principles, as there was no birthday for an excuse. Manager Breen is an unusually popular gentleman, and it may also be added, an unusually efficient manager.

Both the Scenic and Empire Theaters, of Hartford, are doing very nicely under the personal management of P. S. McMahon. A daily change of photoplays, together with illustrated songs, seems to be sufficient to pack both theaters daily. These houses are very well managed.

Miss Marie Kearns, who has been in charge of the Park Theater, Taunton, Mass., has been transferred to the Park Theater, Manchester, N. H. The Park Theater at Taunton is now closed for the season, which accounts for Miss Kearns' change to Manchester.

The West End section of Boston will soon boast of another theater, as one is proposed for Lime Street. This theater will be conducted under the direction of the Elizabeth Peabody Settlement House of Boston. Mrs. Eva White proposes to present moving pictures, vaudeville and other forms of entertainment for the education of young aliens. Prof. Baker of Harvard College, is to help in this undertaking. The seating capacity will be about 400, and is to be a strictly educational project, with no admission fee being charged. Moving pictures will be very much in their element in this connection.

Manager E. A. Hortsmann of the Dreamland Theater, Lynn, Mass., has instituted a voting contest, which has proved very profitable. Patrons of the Dreamland are allowed one vote each for the most popular employees of the local retail stores. The competition is keen, and the attendance at the theater is very good, as friends of the contesting candidates are continually seeing the "movies," and incidentally voting for their favorite. Manager Newhall, of the Comique Theater, also of Lynn, is pulling off a very similar stunt. This house is giving away prizes to the most popular female employees of the local shoe factories. The contest is by vote, and is helping the box office, crowded houses being the rule.

A new motion picture show was opened on April 4 at the Berkand Theater, Lawrence, Mass., under a different kind of management than has ever been at this theater. The writer is informed that the new owners will cater to a refined patronage, and special care is to be taken to attract ladies and children. Free ladies' tickets will be liberally distributed for ladies to attend the matinee performances. The policy is a straight show of photoplays and illustrated songs. May it prosper under its new policy!

W. H. Looney of the Academy Theater, Lowell, Mass., was presented with a charm of the Loyal Order of Moose, by his friends. Manager Howley is doing a nice business with vaudeville and pictures at his Academy.

The Grace Methodist church of Worcester, Mass., took a step in the right direction on Thursday afternoon, April 4, when motion pictures were projected in the church, forming the entertainment for a body of young folks. The entertainment was given under the supervision of the "Men's Brotherhood," and the affair was a distinct success. It is reported that this is only the start, and that regular performances are to be held in the future. A nominal admission fee is charged, which goes to swell the charity funds of the church.

On March 31, a disastrous fire visited Solomon Block, on Main Street, Littleton, N. H. The loss is estimated at about $60,000, and destroyed the Solomon Department Store, a shoe store, a restaurant and also the Star Theater, a photoplay house owned by J. M. Solomon. As is usual when exact information is lacking, it was stated that the theater was the cause of the blaze. It was discovered later, however, that the restaurant was responsible. Mr. Solomon intends to rebuild the block and will erect a photoplay theater that will be more up-to-date than was the former theater.

After strenuous efforts to obtain a license for a moving picture theater to be operated in Brattleboro, Vt., Messrs. Gibson and Waterman finally prevailed upon this town to grant a license to the Empire Amusement Company. It only remains for this concern to pay the license fee of $300, and to erect the theater. Plans have been made and work is scheduled to begin immediately.

Local 182, I. A. T. S. E., the Boston Moving Picture Operators' Union, held a meeting on Wednesday, April 3, at 11 P. M., at Homestead Hall, 724 Washington Street. Several matters of importance were on the tapis. The local is in a very flourishing condition, and reports that the new scale of wages of Union Operators is very generally in force, and that managers have been ready to cooperate with them in this regard.

Lighthouse Point, the favorite summer resort near New Haven, Conn., will present a considerably altered appearance when it opens for the season, as many new attractions have been added. Among them is a new vaudeville and picture theater, which has a seating capacity of nearly 1,300. Busines is always good at the photoplay theaters in the summer resorts in New England, and this house will no doubt prosper.

That the Pathe Weekly has attained a tremendous vogue in Boston is well known to every picture man, and the fact that B. F. Keith's Theater makes a regular feature of this reel every week only emphasizes the condition. Independent exhibitors were saying that their licensed competitors had "it on them" in this regard, but the appearance of the Animated Weekly, the visualized newspaper, has silenced the kickers.

Piney Ridge, a summer park resort, near Warehouse Point, Conn., will have M. V. Harris, of Springfield, Mass., as manager, when it opens for the season. Mr. Harris is well known to the business and should find no difficulty in making a success of Piney Ridge. The Hartford and Springfield Street Railway Company have leased this park to the Metropolitan Amusement Company, and the opening will take place on Memorial Day, Thursday, May 30. Extensive improvements and alterations have been made, among which was the erection of a large airdrome, which will present vaudeville and pictures on afternoons and evenings. This is the first year that this park has been leased, as prior to this the railway company operated the place themselves.

The first week of the Academy Theater, Fall River, Mass., as an exponent of vaudeville and motion pictures, was very successful. Manager Benson reports that Licensed pictures, changed twice each week, and the Marcus Loew brand of vaudeville is just what Fall River wanted.

Taunton, Mass., is evidently a very religious city, as only two of the photoplay houses thought it advisable to remain open in Holy Week—the Star and Music Hall Theaters. In the smaller New England cities a number of photoplay houses closed during Holy Week, not so much because there was no money to be made at that time, but because this action places them in a favorable light before the churches and other religious bodies. These small city theaters don't have any transient patronage to speak of, and, therefore, it is extremely vital that they keep "in right" with their regular trade. In many cases it is worth while to close in Holy Week, even if a small money loss is involved.

Luby Brothers, who run the Lyceum Theater, Milford, Mass., will shortly put on Pathe's Passion Play. It is remarkable that this house advertises its telephone number in the Milford Journal. We wonder why, as there are no reserved seats!

Luby Brothers are to have strong competition in Milford, as a new house is now in the process of construction. The new house, to be called the Ideal, will seat about 800, and will give motion pictures and illustrated songs exclusively, according to the statement of Manager R. Perham. The house should be ready some time in June. The old Music Hall of Milford, which was damaged by fire this winter, will also be doing business before long, as plans have been completed for a thorough overhauling of the theater.

The Milano production of Homer's "Odyssey" is scheduled for the Tremont Temple, Boston, Mass., on Monday evening, April 15. Performances will be given every matinee and evening. Seats are reserved, and are priced at twenty-five to seventy-five cents. Tremont Temple is without doubt the best place for this production, and it should do well. Considerable advertising and general publicity is planned for the reels.

Gordon's Olympia Company is a new Boston incorporation. The company is a $25,000 concern, with the incorporators: Nathan H. Gordon, Frank J. Howard, Max Shoolman and others. This was formed for the new vaudeville and photoplay house now being erected on Washington Street, Boston, which will be one of the finest in New England.

Moving Picture Operators' Union, Local 182, has engaged officers and day headquarters at 113 Eliot Street, Boston. The offices will be ready for occupancy almost immediately. Financial Secretary Harry Danto and Business Agent David Cowan will have headquarters there.

The Pastime Theater, Lowell, Mass., was closed for a few days, on account of a small fire, but things have been put to rights, and the house is again doing business.

The cornerstone of Poli's Theater, Bridgeport, Conn., was laid on April 8, and Mr. S. Z. Poli was present, and made the announcement that his present completed plans called for the erection of a number of theaters within the next two years. Mr. Poli stated that he will spend over one million dollars ,and that his string of theaters would soon reach the number of twenty-five. Mr. Poli's theater in New Haven, Conn., built on the site of his old Bijou Theater, which was burned to the ground, will open about June 1. Early in September, Mr. Poli will open his Lincoln Theater at Worcester, Mass., which he has purchased. Early in October, Mr. Poli's Bridgeport, Conn., house will be ready for its opening, and it is understood that houses are to be built for Mr. Poli in Hartford, Conn., and in Springfield, Mass.

All of Mr. Poli's houses use photoplays, and will present a strong competition to the circuits of Marcus Loew and William Fox, both of whom operate extensively in the New England states.

The Broadway Theater, Everett, Mass., has decided to change its policy of Independent pictures and vaudeville to a stock company. This is merely for a short change, after which the regular programs will be continued.

The Orpheum Theater, Boston, had a fire scare on April 9. A fire in a department store adjoining the Orpheum was the cause. Frank Meagher, the stage manager at the Orpheum, was informed of the fire, and decided to take no chances of panic. Mr. Meagher went on the stage, and informed his audience just what was happening, and advised everyone to file out of the theater, to be on the safe side. The audience filed out in perfect order, and in six minutes the house was empty. As a matter of fact, the Orpheum was not touched by the flames, but the action of Mr. Meagher is very commendable. It doesn't do to take chances with a crowded theater.

Edison's release, "Charlie's Reform," has created a great deal of interest and favorable comment from various New England societies. The General Film Company's Boston offices have received letters from various religious and other societies, asking when the reel may be seen in certain cities. The Plaza Theater, Springfield, Mass., exhibited this picture with great success. The recreation division of the Russell Sage Foundation has become interested in the picture, and has brought it to the attention of many educational organizations. There are a number of exhibitors who refused to use this picture, even after being informed by their film exchange that it had been so favorably noticed. These men complain that "it hasn't enough action." This is mighty poor judgment on the exhibitors' part, and they evidently fail to realize that there can be no better and easier method of boosting their own business than by co-operating with such educational organizations. The wise exhibitor would do his best to book this sort of picture, and not refuse it when offered. The educational movement is gaining steadily, and exhibitors should appreciate this fact.

The old home of the Boston Daily Herald, 255 Washington Street, which was vacated six years ago, has been leased for a period of thirty years. The building is to be made over into one of the most up-to-date moving picture theaters in the country. It has been leased by the Beacon Theater Company, which operates the Beacon Theater, Tremont Street, Boston. At present the plans for re-

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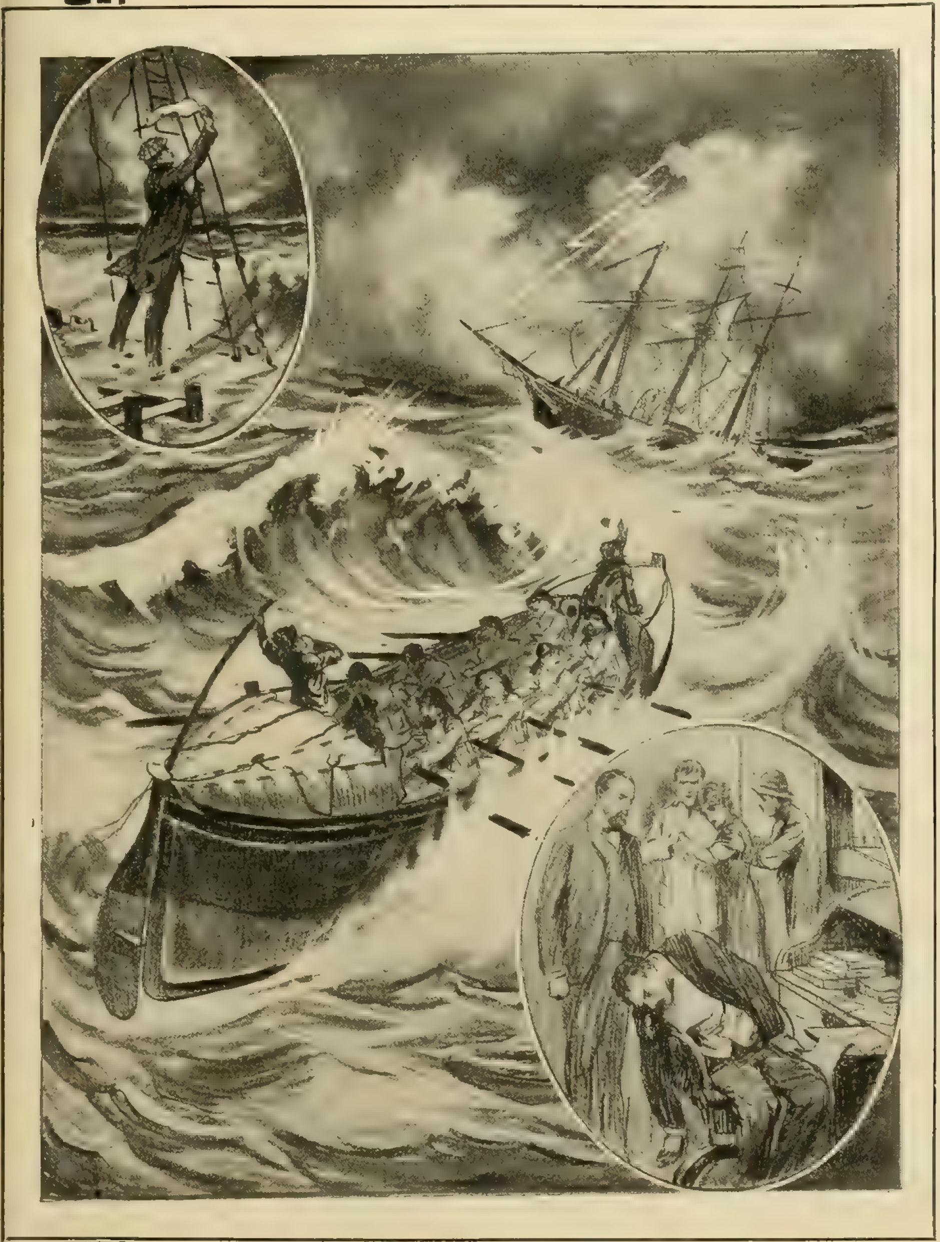

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OR

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modeling the building are before the building commissioners waiting to be passed upon. It is expected that the management will receive word from the commissioners very soon, telling them whether the plans are satisfactory, and, if so, work of reconstructing the building will begin at once. The plans were made by Clarence H. Blackall, the well-known architect, who has designed so many theaters and public buildings. As the Herald Building was erected over half a century ago, a great deal of alteration will be needed. Mr. Jacob Lourie, the president and general manager of the company, will have his hands full with his new duties. Further details of the theater will be given later in these columns, but it is safe to state that the new house will be on a par with the Beacon Theater, which is without doubt one of the finest in the United States. Mr. Lourie never does anything, except in the finest manner, regardless of expense.

Lexington Park, a summer resort near Boston, is nearly ready for its season, and many improvements have been made. F. O. Jackson is in charge of the park, and, as usual, the vaudeville and photoplay programs in the rustic theater will form the chief entertainment at Lexington Park.

The Westminster Theater, Providence, R. I., presenting regular attractions during the winter, opens with vaudeville and pictures on May 6.

Lake Nipmuc Park, Uxbridge, Mass., will have its initial opening on May 27. Business is usually good here, with vaudeville and photoplays.

The new Peabody Theater, Peabody, Mass., had its initial opening on Monday, April 8. This house has a seating capacity of about 1,500, and is operated by McKenny and Aechtler. Vaudeville and photoplays are given daily, and the opening week found appreciative and large audiences.

The Boston representative of the White Rat Actors' Union of America had a hurry call to Portland, Me., this week. It is reported that this Union has a grievance against the Portland Theater, managed by Mr. Greeley.

On Thursday, April 11, John F. Masters gave an illustrated lecture and travel talk on the Panama Canal, before the Victorian Club, Hotel Westminster, Boston. Motion pictures were a prominent feature of the entertainment.

These columns have told the facts concerning the South End Theater, Boston, which Marcus Loew secured from its former owners, Messrs. Edwards and Farren, on a foreclosure sale. The matter was very thoroughly aired in the courts, and it has been decided that Messrs. Edwards and Farren have a right to the entrance of the theater, provided they pay a yearly rental for it of $4,000. If these people assert their rights and take possession of the entrance, it means that the Marcus Loew interests must find a new entrance, which will put them to a great deal of inconvenience and expense. It is not believed that the South End Theater has found things extra good, as the vaudeville and photoplay policy has been abandoned for the summer, and stock company attractions substituted. The house is still giving vaudeville and pictures on Sunday nights, and will return regularly to this style of programs next fall.

HENRY.

PHILADELPHIA.

THE burning of "Young's Old Pier" makes the Savoy Theater the only house of its kind on the beach front and makes the lawsuit on between Comstock & Gest of New York, against Brown & Wesley, the present managers of the house, more bitter in the effort to obtain control of the house.

Moving picture men all over the country will be intensely interested in the bill introduced in the New Jersey Senate by Frederick G. Stickel which makes a crime of the making use of false statements to obtain property or credit.

Captain Louis Hillebrand, a veteran of the Civil War, and a large stockholder in the German Theater, died on April 2. He was born in Baden, Germany and came to this country in 1850. When the Civil War broke out he joined Company B, Twenty-third Regiment Pennsylvania Volunteers, and served with distinction throughout the war, advancing to the rank of captain.

Several weeks ago Harry I. Brownback, proprietor of the Colonial Theater, Phoenixville, Pa., brought suit against the City Council there to recover $700 damages by reason of the demolition of billboards outside of his theater by officers. The jury returned a verdict of $300 in favor of Brownback and the defendants applied for a new trial, which has since been refused by the court.

Shipments of films to and from this city are not likely to be delayed or threatened seriously by the impending labor troubles in the railroad world, according to local transportation men. They figure that the Pennsylvania and the Baltimore & Ohio companies will be less affected than most of the railroads in the United States.

Edward A. Goble, Clareton, Pa., has put in a new Edison exhibition machine.

Julius G. Hanson & Son will open a moving picture theater at Tenth and Spring Street, Reading, Pa., about May 1.

After a series of experiments by the Underwriters and the Fire Department of this city, it has been found that moving picture films can be ignited by steam pipes.

Manager Keeney of the Palace Theater, Reading, Pa., entertained 3,000 boys and girls on April 3. He had announced that he would entertain the youngsters from 9.45 a. m. to 1 p. m., and long before the time for the show, the crowd began to gather and when the doors were thrown open the street was blocked for half a square. Five reels of pictures were shown.

Frank G. Schuler, manager of a vaudeville and moving picture theater of Allentown, Pa., secured a license here to marry Miss Norma G. Deahn, a singer. The wedding will take place shortly.

John W. Wilbraham has sold to the Amber Amusement Company, the vaudeville and picture house at Frankford Avenue and Cumberland Streets, for a consideration of $20,000, of which $19,000 remains on a mortgage.

Shipments of films by express will be rendered much more convenient and easy to trace in future than in the past, according to notices given out by the local express companies. For twenty years the companies have been at work among themselves to get a uniform receipt, but the companies differed as to its form and would never agree until within the past week, when the officials of the Adams, American and Wells-Fargo got together and worked out a satisfactory solution of the problem. The shipper, hereafter, it is intended, shall get a uniform receipt, no matter which company he entrusts his package to. It will be simpler than any of the old forms of receipt, which varied according to the usage of the companies, and caused no end of complaints and confusion among moving picture men and merchants generally. Another feature of the express companies' reform program is a new form of waybill. Heretofore, there has been only one waybill for each package, forwarded independently of the package. Sometimes it reached the agent at destination at the same time as the package, and sometimes it did not. If not, some agents have been in the habit of charging the consignee again for packages that had been prepaid, and oftentimes a batch of films and other supplies would thus have a double charge attached, which it was difficult to straighten out. The new waybills will be of two colors, dark yellow for prepaid packages and white for those sent collect. A reclassification of offices and routes is also proposed, and will be worked out in due time.

The Allegheny Amusement Company is having extensive improvements made at their theater on Frankford Avenue.

F. G. Nixon-Nirdlinger and Thomas M. Love have added to their string of vaudeville interests by taking over the Grand Opera House, at Broad Street and Montgomery Avenue, for ten years, the lease to begin in September of 1913. The annual rental is said to be $30,000, an increase of $12,000 a year over that paid by the present lessees of the property, Stair & Havlin. The house under the new management will be devoted to popular vaudeville and moving pictures. The Grand has a seating capacity of 3,313 and is the third largest playhouse in Philadelphia. The Grand was built in 1888.

Negotiations are under way to lease the moving picture house of Jacob Hess at Lehigh and Germantown Avenues by the Nixon-Nirdlinger interests. It has been proposed that Hess take down the present structure and build in its stead a large vaudeville theater.

Mr. Edward Kraupa, of the Monarch Film Exchange, states that during the Lenten season the motion picture business has been at a standstill, and that all the managers were complaining and working very hard to make ends meet. They have to keep up the standard of their theaters and with the people not attending the receipts fell very low. However, with the Lenten season now over, things are beginning to look brighter and they look forward to a prosperous reason ahead.

Joe Canton, of the Liberty Theater of Atlantic City, is building a new theater at Pleasantville, New Jersey.

The Colonial Theater of Morristown, under the management of Lauro & Co., opened on Saturday, April 6, with three reels of pictures and three acts of vaudeville, including a musical comedy and a company of Italian singers. They played three shows to the capacity of the house. This speaks well of Norristown.

The Union Theater of Hammonton, New Jersey, reopened under new management.

Thos. P. Bible is about to open an Independent film exchange in Washington. He has lately been with the Independent Film Company of Philadelphia.

A large entrance to the pavillion at Luna Park, at 65th and Callowhill Streets, was wrecked by the wind. The towering-like building was blown into Callowhill Street, blocking street cars for more than an hour until the wreckage was cleared away.

Announcement was made of the closing of negotiations for the purchase of a theater site at 60th and Ludlow Streets. The negotiations were carried on by E. S. Tomlinson, Jr., and Thomas J. Hookey, real estate brokers, representing Frederick G. Nixon-Nirdlinger and William H. Freihofer, who will build the theater. The theater will seat about 2,500, and the total investment will be close to $300,000.

Dr. Coleman Sellers, of Philadelphia, was a pioneer in the art of making motion pictures. In 1861 Dr. Sellers made and patented a device which he called the kinematoscope, for the exhibition of stereoscoptic pictures in motion. The machine accomplished the object intended in a practical manner, but required for its full development, instantaneous photography, which had not at that time been invented. The operation to be reproduced was divided into a suitable number of parts, the subject being posed for each part of the movement. As many seconds were required for each pose with the slow plate process then used, great care was needed on the part of the operator and the model to get perfect registration of the successive views. The result, however, was quite successful in portraying such simple repeated movements as a boy driving a nail or a lady sewing.

There were two methods proposed by the inventor, one showing the photographs arranged radially around a horizontal axis, and the other, the use of an endless belt more closely approximating the modern highly developed machine. The part played by photography in the development of the motion picture industry cannot be fully presented without reference to the pioneer experiment of Coleman Sellers.

Mr. Samuel Stern, of the Stern Mfg. Company, one of the first manufacturers of moving picture machine supplies, with Mrs. Stern celebrated the fifteenth anniversary of his marriage, "Crystal Wedding," on Sunday, April 14th, at the Oriental Drawing Room, at Broad Street and Columbia avenue. A number of men prominent in the moving picture trade were in attendance. Mr. Harry Rosen acted as toast master, Mr. Stern spoke on "Fifteen years of a Woman's Achievements," and Rev. Marvine Nathan also made a short address. There were a number of entertainment features.

The Calehuff Supply Co. have on demonstration one of the Motiographs Model 1-A, made by the Enterprise Optical Mfg. Co., of Chicago, and the local operators are well pleased with it, as it has several new features, seat attached and a rewinding attachment built on the machine.

CLEMENT H. CONGDON.

IN THE MISSISSIPPI VALLEY.

THE State Fire Marshal Department of Illonis, established a year or two ago, but inactive for a year because of lack of funds, has not yet taken up the investigation of picture shows. State Marshal Doyle advises the Moving Picture World that on account of the work incident to investigation and prosecution of arson and its kindred crimes, the inspection of photoplay houses has been delayed. Praise be for this respite!

The General and Special Feature Film Fixture Company of Chicago, has been incorporated, with capital stock of $2,000, to deal in moving picture supplies. The incorporators are Joseph and Leo A. Hopp and E. Jonas.

Following the defeat of the Sunday picture shows in Bloomington, Ill., when submitted to a referendum vote of the people, it is probable that the question will be balloted upon in Elgin, Ill. The city council ordered the theaters to close on Sunday, whereupon petitions asking that the matter be submitted to the people were circulated by the managers of the showhouses.

The Bessemer Amusement Company of Chicago, has been dissolved.

John Karzin, owner of the first motion picture theater in Springfield, Ill., who recently sold the Royal to his partner, Gus Keresotes, and the Casino to Charles Rochiccoli, is now devoting his time to his picture show in St. Louis, which he recently purchased.

Foote & Lindsey, formerly of Ipava, Ill., have purchased the Airdome at Chillicothe, Mo.

The Boston Theater Company of Chicago, has been incorporated, with capital stock of $40,000, to operate places of amusement. The incorporators are John G. Campbell, D. Avery Kimbark and Cyrus Heren.

A portion of the mob which recently did damage in Rock Island, Ill., surged through the lobby of the Family Theater, a moving picture show at Nineteenth Street and Second Avenue. An alarm of fire was spread and the crowd rushed for the exits. Doormen informed the audience of the nature of the disturbance and all left quietly. Nobody was injured.

Joe E. Tabor has been granted a permit to build a theater on South State Street, Belvidere, Ill.

R. W. Trego, formerly manager of the opera house at Medora, Ill., will conduct a motion picture show in a tent at that place this summer.

William McFerren, manager of McFerren's Opera House at Hoopeston, Ill., has purchased a motion picture machine and will run pictures and vaudeville this summer.

Ralph E. Sifford will give a picture show during the summer months at the opera house in Anna, Ill. The Misses Norma and Jean Grear will furnish the music.

When B. E. Clements showed Dante's Inferno at the Princess Theater, Freeport, Ill., the last day price was announced as 10 cents.

C. E. Zink, of Gilman, Ill., has secured Stewart Reed, trap drummer, of Monticello, Ind., and Miss Williams, of Iowa, pianist and vocalist, for his moving picture show.

The Lyric Theater at Peoria has been remodeled and a new ventilating system installed. The name will be changed; selection to be made by the patrons.

William Mogel, of Freeport, Ill., well known in moving picture circles, and Miss Gladys Conrad were recently married at St. Louis, Mo.

Contract has been let for a new moving picture theater and vaudeville house at Princeton, Ill., to be owned by Emil Simon and conducted by W. O.

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Stevens, present proprietor of the Star Theater. The house will be a ground floor theater with a seating capacity of 350, which can be increased at any time. Manager Stevens has taken a five-year lease on the place with an option for renewal.

A stock company with a capital of $25,000 has purchased a site on First Street, La Salle, Ill., for a new vaudeville and picture house, to be erected sometime this summer. The place will have a seating capacity of from 1,000 to 1,200. E. G. Newman, present proprietor of the Majestic, in that city, will be in charge.

FRANK H. MADISON.

LOUISVILLE.

AIDED by good weather, the moving picture business in Louisville has resumed splendid proportions, and is in eminently satisfactory condition. Attractions recently have been uniformly high-class, and the public has been treated to unusually fine films. The result has been augmented attendances and complaints as to business have disappeared.

The Masonic Theater, Louisville, usually the home of legitimate dramas, was turned over to the moving picture men for four days recently, the Felare World Tour being shown during that time. The major portion of the pictures were made by the Gaumont Company. A feature of their stay, and one which made a hit with Louisville folk, was the addition of a special performance for orphans of the Kentucky metropolis. An entire morning was devoted to taking the children around the world, via the animated picture route, and the two hours was well spent, judging from the breathless attention with which the pictures were received.

Manager Garrity announces the appearance of the Sarah Bernhardt reels in Louisville in the near future.

"The Hobo," a Selig film, presented at the Majestic Theater recently, scored with big crowds that witnessed it the one day it was shown.

The Sun Theater, erected by the Pastime Amusement Company at a cost of $15,000, opened April 14. The theater is the handsomest in the western part of Louisville. It is located at Eighteenth and Gallagher Streets. About 500 persons can be accommodated in the new theater. Vaudeville acts, changed three times a week, will be a feature of the theater. Two acts will be staged, one being a single, the other a double. Independent film service will be used, first run pictures being secured with a daily change. The admission price will be ten cents. A big electric sign will loom up at night and announce the daily feature of the new playhouse. H. B. Struby is president of the Pastime Amusement Company, which also operates the Empire, Shelby and Market Streets.

The West Broadway Amusement Company added the "Lady Minstrels" to its attractions recently, all of the girls composing the troupe being amateurs. Their work was unusually good, and attracted good crowds. The new theater being erected at Twenty-third and Market Streets by the West Broadway Amusement Company is progressing rapidly with the arrival of better weather, and it now seems as if it will be completed by June. It will cost $50,000.

The men who are organizing a State organization of exhibitors in Kentucky have thus far neglected to inform Louisville men of their plans, and the latter are wondering if they cut no ice in the exhibitors' pond. M. Switow, of the Falls Cities Amusement Company; Louis Dittmar, of the Majestic Amusement Company, Allen Kenney, of the Princess Amusement Company, and others who operate strings of houses have been left in the dark, and it seems as if the Gateway City will have no representation at the coming meeting.

It is probable that moving picture houses in Henderson, Ky., will be fumigated in the near future. The Board of Health of that town have already authorized the health officers to fumigate school buildings and will start next on the places of amusement, it is expected. Moving picture men of that town do not object seriously, though many believe the step unnecessary, as most of the theaters have ventilating systems above reproach.

A new moving picture house has been completed at Lafayette, Ky., and will be occupied at once. It has a seating capacity of 200, with entirely new fixtures. It will be known as the Fairy Theater.

More than one hundred school children of Lexington, Ky., were guests at a special performance at the Star and Colonial Theaters recently. Both houses are operated by the Colonial Amusement Company, which is co-operating with the school authorities of Lexington in offering free admission to their theaters to the pupils who are punctual at their schools. The plan worked admirably and will be a permanent feature hereafter.

The Third Kentucky Regiment band will open a moving picture theater at Hopkinsville, Ky., shortly. An Edison machine has been ordered. Three reels will be shown daily, besides the Gaumont weekly review. On one evening of each week, the band will vary the performance with musical numbers. The opera house in which the show will be given is being renovated and decorated. A new ventilating system which will insure plenty of cool air during the hot summer evenings will be installed.

W. O. Adams, formerly an engineer at the Panama Canal, was in Paducah, Ky., recently, lecturing and showing 2,500 feet of film dealing with the big ditch. The progress of the work is shown in detail and Mr. Adams addressed big crowds during his stay in the western Kentucky city.

Simons & Arn, proprietors of the Gem Theater, Maysville, Ky., will add new seats to their house, having placed an order for 400 new opera chairs with a Chicago concern. The Gem is a new theater.

The Pastime Theater, Winchester, Ky., will make its own power in the future, an electric plant now being installed. The theater will provide its own current for lights and ventilation.

Tony Sudekum, of Nashville, has added another theater to his chain, having leased the Grand Opera House, at Columbia, Tenn. It will be renovated for a moving picture theater. Legitimate attractions will be staged from time to time, though the animated pictures will be the regular attraction. Mr. Sudekum also operates the Dixie Theater in Columbia.

The new Rex Theater, Nashville, will be ready for the public some time in April. The house is located on Fifth Avenue, between Church and Union Streets. The new house, which consists of the old Rex Theater with an adjoining building, will have a seating capacity of 400. The improvements represent an expenditure of about $25,000. W. H. Wassman will manage the new house. The slope of the floor in the Rex will be unusually steep, the first row of seats being ten feet lower than the rear. The operating room of the theater will be encased by concrete, protecting the theater proper from blazes which may start in that section of the house. A new ventilating system, changing the air every six minutes, has been installed. A Wurlitzer duplex musical instrument, to cost $5,000, will complete the equipment of the Rex.

Improvements amounting to about $3,000 are now being made in the Alhambra Theater, Fifth Avenue, North, Nashville, Tenn. The house is operated by the Crescent Amusement Company, which owns fourteen other theaters in the South. A new color scheme will be put into effect, white, gold and gray being used. The indirect lighting system, which is so much in vogue, also will be adopted. The theater will be ready for the public late in April.

The passage of Lent and abstinence and the arrival of good weather have proven a fine combination for moving picture men of Louisville, and good attendances have been the rule at the various homes of animated pictures recently. The visit of Theodore Roosevelt also tended to bring additional crowds into the Kentucky metropolis.

At a recent meeting of the Louisville Photoplay Association it was decided to eliminate singing from five-cent moving picture houses and to allow theaters which charge 10 cents but one vocalist. The change went into effect April 14. It will assist in cutting down expenses of exhibitors in Louisville. Many moving picture men believe that singing is not popular, and the new system will demonstrate whether or not their views are correct.

Freddy Wells, a Louisville man, is now singing at the Crystal, the Market Street house of the Falls Cities Amusement Company. William J. Moore, the diminutive doorkeeper at the Novelty Theater, has resigned, and has been succeeded by Archie Dye, another midget from Louisville. Mr. Dye is but 3 feet 4 inches in height. He was somewhat embarrassed on his first appearance by his ill-fitting uniform. It was originally made for Moore, and was much too large for his successor. With the trousers rolled up and sleeves turned back, however, Mr. Dye managed to get along until Manager Hampton could have another uniform made. The management of the Falls Cities Amusement Company has announced that Wilmine Hammann will appear at the Novelty shortly as vocalist. Miss Hammann is well known in Louisville, having appeared a couple of years ago. She comes from Milwaukee, where she sang at the Schlitz garden.

The Broadway Amusement Company, which is erecting a $50,000 airdrome at Twenty-third and Market Streets, has announced that Henry Reiss will manage the new theater on its completion. Mr. Reiss is one of the officers of the company. The Broadway has secured the services of J. J. Musselman, formerly connected with the Princess Amusement Company, and he is now managing the Globe Theater.

The Sun Theater, erected at Eighteenth and Gallagher Streets by the Pastime Amusement Company; the Norman Theater, owned by J. M. Wentzel, and the Grand, of New Albany, operated by the Falls Cities Amusement Company, have arranged to use the vaudeville service of the Gomes' Theatrical Exchange, of Cincinnati. Arthur V. Sheckler, of Louisville, turned the deal. The theaters will make three changes weekly in the vaudeville line.

A. F. Mayer, representing the Swanson-Crawford Film Exchange, has stated that he will shortly file suit against the Parkland Amusement Company for $210, which is due for rental and loss of films, it is claimed. B. M. Bowers is head of the company, which operates the Parkland Theater, located at Twenty-eighth and Dumesnil Streets. The following films have been lost by the Parkland, according to the Louisville representative of the film company: "The Baseball Bug," "The Return," and "The Rivals." The Royal Theater, of New Albany, is now using the Swanson-Crawford service, while a new theater, erected by E. Motteler, at Twenty-third Street and Ormsby Avenue, also has put on that line of films.

Marie Wells, a Louisville woman who hurt her leg at the Columbia Theater, filed suit against the Princess Amusement Company, discovering too late that the Vaudo Amusement Company conducted the Columbia. The suit was dismissed. The same men are officers of both companies, hence the mistake. Miss Wells demanded $5,000.

The Hopkins' Theater, operated by the Princess Amusement Company, has decided to number all seats instead of allowing patrons to choose their own seats, as heretofore. The change has already gone into effect. Harry Bedell, of Dayton, Ky., sang at the Orpheum Theater, another Princess house, recently, and scored a hit with patrons of that theater. "Circus Day" was his selection, and he was forced to come back several times, the performance being delayed while he repeated the popular number.

"The Whitecap," a three-reel feature by the Atlas Company, was staged at the Cherokee Theater recently, Deer Brothers advertising the film by means of sending a two-horse rig through the streets. The driver was attired in white, his head being covered by a white cap. The feature attracted good crowds.

The West End Amusement Company has begun work on the airdrome to be erected at Twenty-sixth and Alford Streets. It will cost about $1,000 and be ready by June 1.

Fonda Minor will make changes in a building at 1217 Story Avenue, the building to be converted into an airdrome. It will be completed about May 1. Vaudeville and moving pictures will be shown.

The week beginning April 7 might appropriately have been known as "Moving Picture Week" in Louisville. Besides the regular presentation of animated pictures, both the Masonic and Macauley's Theaters, legitimate houses, were used for the films. Sarah Bernhardt drew big crowds in Camille at the Masonic, even the photographic likeness of "the divine" attracting the Louisville public. Lyman H. Howe took possession of Macauley's Theater, showing his well known "Travel Festival" during the entire week. The Louisville Aero Club viewed the scenes with interest, especially those showing aeroplanes in action. The club attended as guests of honor.

The Motion Picture Exhibitors' League of Kentucky will meet in Lexington, Ky., on April 25 and 26, according to announcement. The Phoenix Hotel will be the meeting place, and M. A. Neff, president of the Motion Picture Exhibitors' League of America, will preside. About 150 exhibitors are expected to attend the meeting, at which the state organization will be perfected. A banquet will be the social feature of the gathering. Trips will be made to various points of interest about Lexington. Motion pictures will be made of the meeting.

T. A. Nolan, proprietor of the Pastime Theater, of Maysville, Ky., will be married to Miss Anna Lee Riley in Maysville on April 24. Miss Riley resides in Cincinnati, although Maysville was formerly her home.

"Vanity Fair," the Vitagraph production, was shown at the Elite Theater, Bowling Green, Ky., for one day recently and aroused much enthusiasm.

The Lyric Theater, Winchester, Ky., has added a hundred 100-candle power lights to the illumination in front of the theater on Court Street. The string extends from the theater to the next corner, and converts the thoroughfare into a "white way." H. H. Phillips is manager of the Lyric.

The Pastime Theater, Winchester, Ky., was thrown open to the public on April 4. Clarence and Arthur Bloomfield are the owners. The Pastime has a seating capacity of over 3 0. A five piece orchestra is a feature. Vaudeville will probably be used during the summer.

G. D. CRAIN, JR.

Among the Exhibitors

La Salle, Ill.—The La Salle Enterprise Co. has been organized here with a capital of $25,000. Will erect a new vaudeville house on First Street.

Pittsburgh, Pa.—Plans for a summer theater at Kennywood Park have been made by Architect Edward P. Bock, Liberty Bank Building, for A. A. McTighe.

Columbus, Ohio.—The Progress Amusement Co., capital $1,200, E. M. Newmann, Lawrence Lowenstein and Edward Dotter.

Philadelphia, Pa.—Peoples Theater Co., capital $100,000, W. W. Bender, New York.

Cleveland, Ohio.—F. A. Richardson has had plans prepared by an architect, Geo. A. Grieble, for a new theater to be erected at E. 55th Street and Woodland Avenue.

Lansing, Mich.—Messrs. Wall & Fowser have purchased the Avenue Theater here and have changed its name to the Boneta Theater.

Norwalk, Ohio.—Gilger Theater, beginning April 11th, will install motion pictures and vaudeville.

Marshalltown, Iowa.—H. W. Savage has purchased the Elite Theater from Mrs. Alta Enziere, for $25,000. The admission price of the Elite is 5 cents.

Manistee, Mich.—Chas. M. Russell, proprietor of the Electric Theater will establish a new theater on River Street.

Smith Center, Kan.—Ed Miller is still figuring on the new opera house plans.

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THURSDAY, MAY 2

A reel of daintiest delicacy dallying with a sympathetic and pathetic little story that grips the strings of the heart.

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Ask any of the Western exchangemen who have had the opportunity of seeing this graphic feature in which a lion actually attacks a horse only to be shot by its rider when in the air bounding upon its equine prey. Joe Schnitzer, manager of the Toledo Film Exchange, writes in the following enthusiastic fact: "When your picture, 'Attacked by a Lion,' was thrown upon the screen at the local Exhibitors' Ball here last week, several Licensed exhibitors turned Independent at once. Gaumont received the highest praise of any films exhibited. They were the hit of the Ball." WE HAVE EVEN OUT-GAUMONTED OURSELVES ON THIS FEATURE.

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LICENSED Film Stories

ESSANAY.

NAPATIA, THE GREEK SINGER (April 30).—Billy Arnold, a young fireman, saves Napatia, a beautiful Greek street singer from the brutality of her foster-father one day and falls deeply in love with her. He manages to meet her several times, and one morning is overjoyed when she comes with her foster-father and sings before the engine-house. Billy's companions joke him good-naturedly about Napatia, but he tells them it is no joke and that he intends making Napatia his wife if possible. A few days later, Billy meets Napatia before her home and takes her for a walk. Coming upon an alarm-box, Billy shows her how to work it and tells her if she is ever in trouble and needs him, to send in an alarm. A moment later the venomous foster-father appears, rages at finding Napatia with Billy and attempte to strike her. Billy instantly knocks him down, warns him to cease his brutality toward the girl and watches them leave. Napatia pays for her walk with Billy by being imprisoned in an attic room by her enraged foster-parents. Frantically she tries to escape, but cannot. Suddenly she thinks of Billy'e promise to come to her in time of need. Gathering an armful of paper she sets it on fire and holds it near the window. A pedestrian sees the blaze, turns in an alarm, and the department quickly responds. Billy and his companions burst into the house, frighten the foster-parents out of their wits, break into the attic room and Napatia throws herself into Billy's arms and confesses what she has done to bring him. At this moment Chief Ryan strides in, the situation is explained, and Ryan, with a twinkle in his eye, tells Napatia and Billy to hustle out to the nearest marriage-license bureau, then gives orders for the boys to turn the hose on the enraged foster-parents if they make a move to interfere.

HIS THRIFTY WIFE (May 2).—Bob Stout is a martyr to the common henpeck cause. His wife is saving money for a little bungalow, and poor Bob is robbed continually. He tries to shave, but cannot. Wifie tries her hand at it and Bob, with his face nicely sliced, vows to leave home. He hikes into the bedroom and discovers wifie has appropriated his roll for the bungalow proposition. This is the last straw. Hastily dressing, he smashes the strong-box, gets his money and grip and leaves home. That night, and for several nights, he bunks in his office, where the draughts and chills give him the ague and disorder him generally. Meanwhile, Mrs. Stout sees an ad for a lady barber at Mrs. Slather's shop, applies for the job and gets it. A week later Stout receives a letter from his Uncle John, enclosing a check for five hundred dollar in honor of his wedding anniversary. Bob is delighted, meets a couple of gay pals and they prepare to blow in the pile. At the door of the café Bob decides to get a shave, hikes into Mrs. Slather's shop and she is preparing to shave him when word comes of her husband's being ill and she leaves, calling in Mrs. Stout to finish the job. Mrs. Stout gets one look at Bob's lathered face, then drives him pell-mell out. In the melee Bob loses his wallet with the five hundred dollars and only misses it when he is called upon to settle the café bill. He returns to the shop, is cornered by wifie, reconciliation follows and they depart for home. Meanwhile, Bob's pals are arrested for not settling their bill, call Bob on the 'phone and frantically pray him to bail them out, but Bob says nay nay, rings off and goes to wifie's arms.

THE CHAUFFEUR, THE GIRL AND THE COP. (May 3).—The Riches, a wealthy couple, employ a chauffeur, a maid and her mother. Jimmie, the chauffeur, is in love with Mollie, the maid, and his one rival is Hogan, a cop. Hogan hangs around Mollie in the kitchen and makes himself thoroughly obnoxious to Jimmie, who fusses and fumes and rages at Mollie, and is only rewarded by her laughter. One evening the Riches prepare to go to the theater and Mollie puts the opera-glasses in Rich's coat pocket and forgets to inform him. At the theater Rich thinks he has forgotten the glasses and dispatches Jimmie back to the house to get them. Jimmie returns and, in passing the kitchen window, sees Officer Hogan's reflection on the shade kissing Mollie. This is what he imagines, but the truth is that Hogan is just accepting a piece of pie from Mollie's mother. Jimmie is furious and, to avoid calling Mollie, raises a window and gets into the house secretly. He is rummaging about for the glasses when Mollie hears the noise. Hogan draws his gun, rushes in and captures Jimmie as a thief. Jimmie tries to explain, but Mollie tells of giving Rich the glasses and Jimmie is lugged off to the station by the exultant Hogan. Mollie's mother receives a phone from Rich about what is keeping Jimmie and tells of his arrest. Old Rich and his wife instantly ride to the station, where matters are explained. Jimmie is exonerated and leaves with Mollie while Hogan is reprimanded by the Sergeant for being overzealous. A week later Hogan watches the hack that is returning Mollie and Jimmie from the parson's, pass him all decorated with streamers and old shoes, and rages inwardly as they wave sarcastically.

BRONCHO BILLY AND THE BANDITS (May 4).—Jim Matthews, express agent in Red Rock, Arizona, and his daughter Alice, are watching anxiously over the bedside of Mrs. Matthews, who is very ill. An express box of money is now left by the stage and Matthews is ordered to guard it over night. The "Arizona Kid," a notorious bandit, who has followed the stage and watched while they left the box, now gallops back to the rendezvous of his pals, tells them of the easy chance to rob the office and they start at once. Meanwhile Alice has sent her father for a doctor and is all alone with her sick mother. Suddenly a knock is heard, Alice looks out, sees a shadowy figure, thinks it is the "Arizona Kid," a notice and picture of whom is tacked upon the wall, gets her father's revolver ,opens the door and admits - Broncho Billy, who has stopped for a night's lodging. Alice relieves him of his guns and, in spite of his protests, backs him into a storeroom and locks the door. A few moments later the bandidt gallop up and Alice, realizing her mistake, liberates Broncho, who gets his guns, tells Alice to hint that the money is in the storeroom and that he wil do the rest. A moment later the bandits, led by the "Kid," burst in the door and cover Alice. Weakly she nods toward the storeroom and, laughing exultantly, the gang rush in, only to be confronted by Broncho with leveled guns. Quickly disarming them, Broncho backs them out the door at gun's point, while Alice gazes after him with the lovelight shining in her eyes.

LUBIN.

PAYING THE PRICE (April 25).—Ned Davis, a ranchman, goes to town to buy a horse. After the ranchman's departure, Bert Adams, an old suitor, enters the cottage and insults Ned's wife. He kisses her and in the struggle makes a deep scratch on her arm. Mary drives the ruffian from the house. Fearful of the consequences, Adams induces Pedro, a peon, to steal a horse, sell it to Davis and then charge him with horse-stealing. The plot is carried through successfully and the sheriff and a posse seek Davis at his ranch and find the horse. Mrs. Davis tells of the assault and shows the wound on her arm. In a rage Davis seizes the cowardly Adams and there is a terrible struggle. The ruffian draws his revolver. In the struggle the stove is upset and the house takes fire. The revolver is discharged, the ball passes through the window and strikes Pedro, the peon, who is watching outside. The peon, fearing that he is mortally wounded, rushes in just as the posse are placing the rope around the ranchman's neck. He confesses his share in the plot and turns over the money he received for his work and the price of the horse. The sheriff removes the rope from Davis's neck and it is placed around the neck of Adams. The sheriff hands Davis the money, telling him that it and $500 reward is lawfully his and it will help to rebuild his cottage.

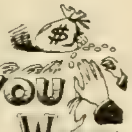
THE LOST DOG (April 27).—Kitty Tryon is out walking with her little dog Pinkie. Turning a corner the dog loses sight of his mistress and turns back. He is quickly picked up by Jule Murry, who is just leaving his home. Bob Nugent sees Kitty crying, and being informed of the loss of the dog, goes on the hunt for it. He meets Murry and demands the dog. Murry punches Nugent in the face, then there is a pretty vicious rough and tumble fight. The dog gets away and is picked up by Tom Jackson, who runs and is chased by the mob. He sees a sewer hole open and promptly drops down into the sewer. The dog gets loose and looks down the sewer at Jackson. The mob catch up and finally Pinkie is restored to his mistress.

THE FORGOTTEN POCKETBOOK (April 27).—Jean May and Noah Wilson are employed in a department store and they are apparently very much in love. Will Pickup, a masher, sees Jean and tries to flirt with her; he places his hat on one of the stools. While paying attention to Jean a customer comes in and sits on Will's hat. Will discovers the accident and as it is a half-holiday, the store closing at one o'clock, he hastens to purchase a new hat. Jean and Noah leave the store. Jean gives Noah her hand-bag, while she puts on her gloves. She cannot button the glove. Noah, on trying to help her, puts the handbag into his pocket. After a short walk Jean says Noah cannot go home with her, whereupon Noah claims she does not love him. Jean says she does and kisses him, much to the surprise of Noah. Jean, realizing what she has done, runs away. Noah, of course, is delighted, puts his hand in his pocket and discovers he has Jean's hand-bag. He calls to her, but she keeps on running. Noah decides to catch her, and in his haste runs into a crowd of people coming from a factory. A girl is knocked down and her friends, thinking she has been robbed of her hand-bag, follows Noah. Jean gets on a car and meets Will Pickup again. Not having any money, as it is in her hand bag that Noah has, Will Pickup offers to pay her fare, but a man-hater in the car sees his actions and he is rather roughly handled. The woman insists on paying Jean's fare. Noah loses the car and takes a short cut to Jean's home with the crowd still following. Jean, realizing that she has passed the right street, gets hurriedly off the car. She falls and sprains her ankle. Finally she reaches home and falls fainting on the steps of her house. Noah comes up and tries to assist her. The crowd, thinking he is assaulting her, pounces upon him, and beats him up when Officer Chase arrives. He is about to arrest Noah when Jean comes from the crowd and tells the officer that Noah is her sweetheart and the hand-bag is hers.

A LEAP YEAR LOTTERY PRIZE (April 29).—Ralph Dinsmore, the young bachelor minister, was very popular with his congregation. Being called from the West and unaccustomed to the wiles of the young ladies, he was rather backward and bashful. If he could have gotten up the nerve, he would have told his love to Grace Walker and she would have been pleased. The minister has a housekeeper named Sarah Squibbs, older than himself and far from prepossessing, but she loved her master. Bob Smith, Dinsmore's best chum, seeing the situation, conceived an idea to help out the game and make Ralph and Grace the winners. He proposes a lottery, the minister to be the prize. He then juggles the tickets so that Grace shall hold No. 12, the winning number. Sarah is on the alert and changes the winning number to 23, and then secures No. 23 for herself. When the drawing comes off there is much excitement and screams when No. 23 is found to be the winner. The poor minister is crazy and Bob Smith and he settles down to think up a plan to beat the inevitable. They hit upon an idea. The ice man is a big, husky fellow, and they induce him to dress up in female garb and present himself at the rectory and claim her long-lost husband, the good minister. Dinsmore is kept out of sight and the ice man, or supposed wife is to seek the heart's blood of the hussy who is trying to steal her husband. The game is worked well. Sarah jumps out of the kitchen window and escapes, the minister is called from his hiding place and grasping the ice man by the hand, all have a good laugh. Grace arrives and finds the road clear to happiness.

WON BY WAITING (May 1).—Amos Randall, a wealthy old bachelor, dies, leaving a big fortune to be divided between Arthur Wells, his ward, and Flo Fleming, his niece, with the understanding that they shall marry within three months after his demise. Wells, who has been living in luxury on his guardian's bounty, accepts the situation, much against his will. Flo is an uncouth country girl, brought up to be good and honest, but without any training in the arts of refinement and etiquette. They get married, and the young wife's bad manners pall on the aristocratic husband's fastidious nature. He neglects her at every opportunity, and finally leaves her entirely to the care of Jack Murry, a clubmate, who frequently visits the house. Despite her shortcomings, Flo is a beautiful creature and Jack, feeling that he has no responsibility, falls in love with her. He is her constant companion and escort to balls and other functions, and the husband is relieved of the attention. Flo loves her husband and realizing the fullness of the situation, resolves to play a counter game. One night Wells asks her to go with him to the opera. She haughtily informs him that she has promised to go with Jack Murry. As Jack and Flo are about to leave, Arthur calls Jack back. He tells him that he loves his wife. He loads two pistols, one with a ball cartridge and the other with a blank, and bids his club friend take one of the pistols, as one of them must die. Murry refuses as he admits that he loves his life more than any woman. Wells forces one of the weapons in Jack's hand when the wife rushes in and embracing her husband, tells him that Jack was only a means by which to accomplish the end.

A SON'S DEVOTION (May 2).—His mother desperately ill, Juan, a poor Mexican peon, gets the doctor to visit her. The doctor, however, can give the lad no encouragement. He tells Juan that she will probably die, and that she surely will unless he can secure for her the necessary medicines and nourishing food. Departing, he leaves Juan in despair, for the poor lad is penniless. However, he cheers the sick woman and departs in an effort to secure the necessary medicine and food. His efforts prove fruitless. Nobody will trust the Mexican and he is forced to return to his humble home and the dying woman with empty hands. Filled with despair at his failure and the knowledge that a few dollars would prolong and perhaps save the life of his mother, whom he loves dearly, Juan determines to get the things at any cost. He leaves the house the second time, filled with this determination, and, driven by his desperation and want, steals a horse and sells it. With the money thus procured, Juan purchases the medicine and food and starts home. The owner of the stolen horse has, in the meantime, discovered his loss and reported the theft to the sheriff. They promptly start out, find the horse in the possession of the man who had purchased it from Juan and thus learn the identity of the thief. They overtake Juan and start to place him under arrest. Juan tells them his story and finally his earnest pleading moves them to permit him to return with the articles he has purchased for his sick mother. The sheriff finally consents and they all return to Juan's house. They come too late, however, the mother has passed beyond the need of any possible earthly help. Touched by the lad's sorrow, the men depart, leaving him alone with his dead.



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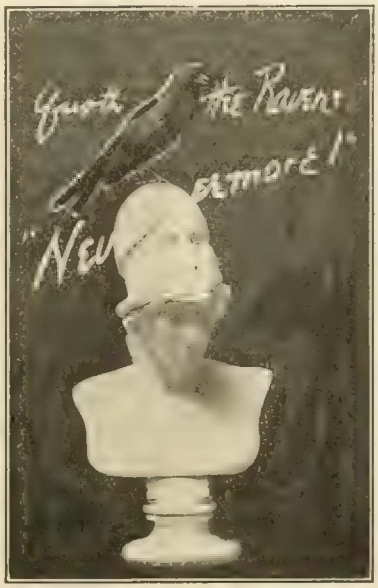

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THE TURTLE INDUSTRY IN FLORIDA (May 4).—A very interesting picture of a turtle farm. The monsters are handled fearlessly by the keepers, who give them their turn in the tanks. A boy rides on the back of one of the turtles, as a keeper prods the beast to improve his speed. The dressing for the market is done rapidly and on a wholesale scale.

THE TIN CAN RATTLE (May 4).—Jim Bledsoe, the editor of the Tin Can Rattle, is up against it. He cannot collect his bills, but is forced to pay his own debts at the point of a gun. Jim is very despondent until a very unusual caller, Miss Sadie Williams, a stranded actress, appears. Sadie, too, is up against it, as we learn from the ad she desires Jim to put in his paper, viz: "Young actress from New York financially embarrased in the city of Tin Can, seeks light employment of any kind; willing and obliging." Jim suddenly conceives an idea and engages Sadie on the spot, making her his cashier. Jim's creditors quickly "fall" for the newcomer and promptly receipt his bills without consideration. Sadie inspires Jim with this idea: A contest to decide the most popular man in Tin Can City, ten votes being given with each paid in advance subscription to the "Rattle." To win the admiration of Sadie the cowpunchers spend all their earnings as well as pawning their valuables to buy votes for themselves. The final day of the contest arrives. It is discovered that the five main contestants are tie, but the editor of the "Rattle" wins. The men arrive at the station just in time to see the train pull out with Jim and Sadie safely aboard, waving their hands bood-bye to the boys and good luck to the "Tin Can Rattle."

MELIES.

FINDING THE "LAST CHANCE" MINE (May 9).—Jean Dyer, an old one-legged hermit who lives in a mean abode on Lonely Mountain, has the villagers all guessing as to where he gets his gold, for whenever he comes to town he spends freely.

The villagers appoint Jimmie, a genial cowboy, to visit the old man, get him "full," and pump him as to the location of the mine. Jimmie wins the old man's confidence and liking, but in a terrific storm that comes up, a tree crashes through the roof and mortally wounds Dyer. His last words are an endeavor to locate the mine so that Jim might have the benefit. He dies before he finishes.

The news of the death stirs all the villagers to an organized hunt for the gold mine, but their efforts are in vain. Jim buries the old man respectably, and when a few days later he visits the grave, finds there Dyer's old burro which had been his only chum. An idea comes to Jim. He puts on the old hermit's wooden leg, mounts the burro in the old man's way, kicks him with the wooden leg, as was Dyer's wont, and is led to the very entrance of the mine.

The villagers would share it with him, but "Findings is keepings" is the unwritten law of the West.

EDISON

WINTER LOGGING IN MAINE (April 30).—The film shows the activity of the logging camps during the long winter months, when the heavy snow fall makes the hauling of heavy loads of logs possible over the smooth, icy roads through the woods. After the trees are cut and stripped they are first gathered together in huge piles, called yards, which line the road to the landing. As soon as the snow falls the snow-plow clears this road and is followed by the sprinkler. The water thrown from the sprinkler at once freezes, making a hard, icy road which will sustain the heavy sled loads of logs and enable one team of horses to haul from five to six thousand feet of timber. These logs are all gathered at the landing, usually on the bank of some river or on the frozen surface of the river itself, to await the coming of the spring thaw, when they are run down stream to the various mills. An exceptional group of scenes show the evolution of logging—first oxen, then horses, next steam (hauling five loads), and then gasoline.

BLINKS AND JINKS, ATTORNEYS AT LAW (May 1).—While trying to pass each other on a narrow country road, a banker's automobile and a farmer's wagon collide. In the mix-up the farmer's rear wheel is wrenched off. The automobilist offers to settle the damages for twenty dollars, but the farmer promptly refuses, demanding sixty dollars. The stubbornness of both men leaves the matter unsettled. A few days later the farmer goes to the village to seek legal aid in recovering damages. Blinks, a shyster lawyer, advises him to bring suit for sixty dollars—which he does. The automobilist is duly summoned to appear in court and he, too, engages a lawyer by the name of Jinks, also a shyster. Lawyers Blinks and Jinks, by the way, have adjoining offices and are in collusion.

On the day set for the trial no little amusement is caused in the court-room by the attitude of Blinks and Jinks, who in behalf of their respective clients attack one another in a most ferocious manner. The case is finally decided in favor of the plaintiff and the automobilist is ordered to pay the farmer sixty dollars. The farmer and his friends are quite happy over this legal victory and leave the court-room in high spirits, while the lawyers go home to have a good laugh. The next day the automobilist appears in Lawyer Blinks' office where he reluctantly pays the farmer sixty dollars and departs. For a moment there is joy, but only for a moment, for when the lawyer presents his bill of sixty dollars for professional services rendered, the poor farmer nearly collapses and departs in great anger.

Blinks now calls in Jinks from the adjoining office to divide the sixty dollars.

OUT OF THE DEEP (May 3).—The beginning of the film deals with the love romance of a deep-sea diver and the daughter of an old curio collector, whose past life takes up a good part of the film and reveals to the spectator his younger days as he tells them the story of his romance and marriage. The dramatic situations, showing how his young bride was stolen from him by buccaneers, his heroic rescue of her, the casting overboard of the treasure chest and the burning of the vessel, prepare the spectator for the climax of this dramatic film when the deep-sea diver goes in search of the sunken treasure.

Here is introduced a wonderful scene of the bottom of the ocean with the diver at his work. The frantic struggle for air when the pumps are stopped, the finding of the treasure and the saving of his sweetheart's father are all intensely interesting.

THE GUILTY PARTY (May 4).—Big Bill, a lumberman in the Maine woods, gets into a violent argument with the foreman over money matters and in the quarrel which develops, knocks him down. The foreman, in falling, has dropped his wallet, but enters his cabin without noting his loss. Not so, however, with Nettie's bull pup Rowdy, who, spying the wallet, picks it up and hides it under a pile of logs.

The foreman misses his wallet and not being able to find it comes to the conclusion that Bill has stolen it. He tells his suspicion to one of his men and sends him for the sheriff. Nettie, returning from her errand, hears of Bill's threatened arrest and, thinking that Bill may have taken the money in a fit of temper, sends him a note to meet her at their trysting place, promising that she will save him. Then she hurries into town to draw her own savings from the bank.

Bill is duly arrested by the sheriff on the foreman's charge, and when searched Nettie's note and a roll of bills which he has, point strongly to his guilt.

Returning from the bank Nettie is caught in a blizzard. She manages to reach the trysting place, but is exhausted and writes a note which she attaches to Rowdy's collar and sends him to the camp for help. Rowdy delivers the note to Ed, Bill's pal, and he at once informs Bill, who is in custody. Ed volunteers to go to Nettie's rescue, but cannot understand, from Bill's description, where she is penned. As a last resort, in order that Bill may lead a rescuing party, Ed falsely confesses to the sheriff that he stole the wallet. Thereupon the sheriff releases Bill and puts Ed under arrest in his stead.

After many difficulties Nettie's rescue is accomplished and the party returns to camp, where they meet the sheriff taking Ed to the county seat. Bill starts to explain the situation, when Rowdy joins the party, carrying the lost wallet.

The foreman at once recognizes his property and is forced to make his apologies to Bill and acknowledge that not he, but Rowdy, is the guilty party.

ECLIPSE.

PERCY'S VISIT (May 1).—Percy boldly invites himself to stay a few days at Charlie's house. The latter is not over-pleased with Percy's nerve, and tells the servants that he will double their wages if they succeed in getting rid of him.

The servants immediately set out to earn the additional stipend; they play all sorts of practical jokes upon the unfortunate guest, who, after many unpleasant experiences, decides to "beat it."

CHUMS (May 1).—Sammy and his faithful dog, Rover, are close companions. Rover is an exceptionally clever dog, and really takes good care of Sammy. At one time he rescues his master from prison, and then frightens the pursuers so thoroughly that they are glad to give up the chase, and allow the two rogues to return home in safety.

CINES.

'TWIXT LOVE AND WAR (April 30).—A soldier's superior rank in the army does not always assure him success over a rival in love. Such is the conclusion of Colonel Sani, when he discovers that his lieutenant has become engaged to the charming Marie.

One day the regiment is face to face with the enemy, and the colonel, seeing a possible opportunity to get rid of his rival, orders the lieutenant to the front, right under the enemy's fire. The young fellow leads a gallant charge, and wins a glorious victory, but is severely wounded and taken almost lifeless to the field hospital.

There the faithful Marie, now a Red Cross nurse, tenderly cares for him. During the convalescence the colonel happens to visit the hospital, and Marie, overcome with anger, reproaches him for his jealousy.

The soldier cannot face the accusation, and decides that the best course for him is to return to the front, and leave the field of love entirely to the young lieutenant.

GENOA, ITALY (April 30).—Picturing a beautiful panoramic view of the city, and such interesting places as "The Castle," "Corvetto Square," "The Lighthouse," and "Reggio Park,"

THE LOVE GERM (May 4).—Robert Scott, a prosperous widower, and his son pay a visit to Mrs. Turner, a charming widow, and her daughter. With the young people it is a case of love at first sight, a fact which pleases the fond parents immensely. And the old gentleman finds the widow's company so agreeable that he also gets busy.

Naturally, the valet, seeing his masters in many tender situations, becomes infected with the idea, and finds that the chambermaid in the house is the very ideal of his dreams.

Everything is progressing splendidly, when suddenly a hasty word starts the young people to quarreling, and the other couples follow suit. The result is that the three gentlemen leave in their motor car, bag and baggage.

On their way home they see the folly of their ways, and devise a scheme to bring about a reconciliation. They pretend to have met with an accident, and send word to the ladies that they are in need of assistance.

The ladies waste no time in reaching the injured, and it does not take long for the love germ to get in its fatal work once more

KALEM.

THE STOLEN INVENTION (April 29).—Rawley, a promoter, endeavors to obtain the plans of an invention which Conrey has made but without success. He then resorts to underhand methods and succeeds in establishing his confederate, Mark Hunter, in the Conrey household.

Mark finds his early efforts frustrated, when he attempts to gain possession of the coveted plans, and he determines to pay ardent court to Gladys, Conrey's charming daughter, hoping to have more liberty in the house. Floyd, Gladys' lover, sees the couple together and when the young woman notices that she is being watched, she decides to make Floyd jealous and pretends to listen to Hunter's words of love. Floyd, concluding Gladys no longer cares for him, prepares to leave the neighborhood.

Through the carelessness of the inventor, the Conrey work shop is set on fire. There is a general rush to extinguish the blaze and Hunter, seeing his opportunity, enters the house and makes away with the plans. Just at that time Floyd passes, and surmising what has taken place, follows in pursuit.

Returning from the fire, Conrey, receives a liberal offer for his invention, only to find that his valuable plans have disappeared. He and his family are at a loss what to do when Floyd and an officer return with the two criminals and deliver the valuable papers. Gladys, who is now quite repentant of her folly, makes things clear to Floyd and all ends happily.

A FISH STORY (May 1).—John, in order to get off for a day's fishing, tells his boss he is sick. Being excused from work he hurries home, secures his rod and basket, says good-bye to his wife and rushes off for a day's sport. After a long and tiresome wait John lands a fish. While he is baiting his hook a sea-gull swoops down and secures John's catch. This so rattles our hero that in the excitement of the moment while throwing the line, the hook catches in the dress of a very pretty girl who is fishing nearby. Through the misunderstanding that arises, John gets into difficulties that result in his being driven from the wharf and into the sea. The story he tells his wife is the usual fish story but it must be seen on the screen to be appreciated.

ALONG THE MEDITERRANEAN (May 1).—The spectator is taken for a visit to Algiers. A splendid view is shown of the Place du Government, the principal square of the city. We next visit the picturesque mosque for women. Passing on down the street we view the meeting of Young America and Young Algiers.

Our next stop is at the historic harbor of Genoa, Italy. Going ashore, we visit the most beautiful cemetery in the world, the Campo Canto. As we walk through one of the galleries of this celebrated burial ground, we are impressed by the wonderful carvings in stone that meet us on every hand.

Our next visit is to a little side street where we find the original home of Christopher Columbus, the discoverer of America, and read an inscription on the stone beneath his room window.

The next stop along the Mediterranean is the beautiful Bay of Naples. Skirting the harbor is the magnificent Santa Lucia Boulevard and in the background to the right we have a splendid view of the famous volcano, Mount Vesuvius.

GETTING THE MONEY (May 3).—Tom needs $2,000 for a speculative enterprise and on receipt of an appeal for the money, his benevolent Aunt Sally supplies the needed currency. Tom's excuse is that he wishes the money to take piano lessons. Six months later Aunt Sally writes Tom she is coming to the city to visit him and see how he is making out with the music lessons. This places Tom right up against it. As a subterfuge Tom engages a street musician with his hurdy-gurdy and places him in an adjoining room with instructions to play for dear life every time Tom sneezes. Everything goes well until Aunt Sally accidentally sneezes. At this moment Tom unfortu-

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nately was not pretending to play. This exposes the rascal and Aunt Sally is about to depart in anger when Tom's partner in the speculation arrives on the scene and informs him that he has made a big winning.

THE POTTERS OF THE NILE (May 3).—This is a very interesting series of pictures and we observe the method of pottery making from the first process to the last as it probably has existed here since times immemorial. We believe this will prove to be one of the most interesting educational films ever placed on exhibition.

VITAGRAPH.

FRANK COFFYN'S HYDRO - AEROPLANE FLIGTHS (April 29).—The wonderful achievements of Frank Coffyn in his hydroplane introduces to our notice a most exhilarating entertainment. He takes us in his wonderful invention far above terra firma and imparts to us a most peculiar sensation as we look down upon different points of interest, over the numerous sky-scrapers of New York City. From Governors' Island he sails us over the Statute of Liberty, the Produce Exchange, the Singer, Liberty, Park Row and numerous other babel-like business towers, all of which appear like so many distorted and toppling toys, as we view them from the different angles of his hydroplane. Flying across the East River, he suddenly darts down into the water; his hydroplane is suddenly converted into a hydro-aeroplane, and we sail over the surface of the stream as safely as we would in a boat. Like a swan the plane glides out of the water and takes us under the Brooklyn and Manhattan Bridges, across and over to Brooklyn.

THE OLD KENT ROAD (April 30).—Bill Simmonds is a poor coster with a large family. His wife is a good woman, but with rather a short temper. The daughter Sue, the eldest, is their great comfort and the peacemaker of the family when things go wrong. The first pictures show the Simmonds family life, and Harry Gettings, a young coster who is paying court to Sue, with her parents' consent.

One day, to the old Kent Road comes Mr. Mallett, a lawyer, who tells Bill that his uncle at Camberwell, has quarreled with his only son, and dying, has left his house, a yearly income and his donkey and "shay" to Bill. Joy reigns in the Simmonds household. With money that Mallett advances they buy fine clothes, and Bill, in a new corduroy suit, drives the family in his newly acquired "shay," much to the admiration and envy of the Road. But Bill does not now think that Harry is good enough for his daughter, and breaks off the match, to poor Sue's great unhappiness. They remove to the cottage at Camberwell and put on great airs, but alas, pride goes before a fall.

In an old desk, Sue comes across a package addresed to Mr. Mallett, the lawyer. It proves to be a later will of old Mr. Simmonds, leaving all to his son, and so poor Bill, after his taste of greatness, goes dejectedly back to the Old Kent Road. But to Sue, misfortune brings happiness, for the faithful Harry is again received as her suitor and Bill and his wife try to make the best of things in contemplating their child's happiness.

SHERIFF JIM'S LAST SHOT (May 1).—Sheriff Jim goes in pursuit of "Black Burke," the notorious outlaw. He trails him to the desert. All day the man lay in ambush with a pool of water between them, tortured by thirst, until at last, "Black Burke," in desperation, crawls toward the pool. The sheriff shoots and wounds Burke severely. Then he, too, crawls out to quench his thirst. Passing clouds darken the moonlit sands. When they have passed by, the two men get a momentary glance at each other, until they come face to face at the spring, both with guns drawn and ready. As the moonlight penetrates the darkness they shoot, and as the clouds lift, both lay upon the ground, mortally wounded. "Black Burke" staggers to his feet and wanders deliriously off, to the very door-step of the sheriff's house. In the name of humanity, Jim's wife, who does not know the outlaw, gives him shelter and while she is attending him, he dies. Before he loses consciousness, he scrawls upon a piece of paper that Sheriff Jim's last shot got him.

He has scarcely passed away when a posse enter, carrying the body of the sheriff. Jim's wife cannot explain the circumstances, but the note written by "Black Burke," found upon the floor, clears the mystery and Sheriff Jim's widow receives the reward for "Black Burke's" capture.

RED INK TRAGEDY (May 3).—John Sport returns to his boarding house in high spirits. He enters the parlor and looks upon a bottle of red ink, mistaking it for wine. He starts to drink it and spills it all over his face and shirt front. He falls upon the couch and is soon in slumberland. The maid enters. Horrified, she decides a murder has been committed and calls up the police.

A young detective is assigned to the case. In the meantime, a boarder who is shaving, cuts himself, hears the confusion and rushes into the room with his razor in his hand. When the detective sees him he puts him under arrest and then calls for help and an ambulance. Assistance is soon at hand and when the surgeon discovers that John Sport is not dead—but "dead drunk" and the "blood" is only red ink, all hands join in a good hearty laugh at the expense of the young detective.

OLD LOVE LETTERS (May 3).—Sitting one evening at the table in the gleaming of life's passing hours, an old couple are looking over the correspondence of their younger days. The old love letters recall the happy days when their hearts were young and their fancies free. Each letter, as they read it, brings before them a vision of the past.

First can be seen the intervention of her stern parents, making her reject the man to whom she is now married, and wed for money instead of love. The martyrdom of their love, in their marriage to some one else, is most vividly presented in the scenes which are brought before us. The death of her first husband, and his first wife, her meeting again with the man of her first and last choice, now sitting beside her in sweet contentment in happy anticipation of the future.

THE HIEROGLYPHIC (May 4).—Peter Barton leaves his wealth to his niece, Mary, disinheriting his dissipated son, Edgar, who steals the will. Jack Smart, a rascal, an associate of Edgar's, keeps close watch upon him. At the point of a revolver he compels Edgar to surrender the will to him. Mary, the niece, is obliged to go to work, takes a position as a reporter, and meets Tom Swayne, who falls in love with her. Tom sees Jack Smart in a restaurant, and after the villain leaves, Tom picks up a menu card, upon which Smart has written some hieroglyphics.

Mary shows him an envelope which she picked up in her uncle's room, where Smart took the will from Edgar, after he had stolen it. Tom compares it and the hieroglyphics on it with those on the menu card. They are the same. Smart agrees to return the will to Barton for $10,000. Mary and Tom enter the restaurant where Tom found the menu card, and see Smart enter and leave. They ask the waiter who wrote the hieroglyphics on the card. He tells them the man who has just left. Tom and Mary trail him. Smart returns to the restaurant and meets Edgar Barton. They enter a private dining room. Barton passes over the money to Smart. Edgar is applying a match to the will when a policeman, with Tom and Mary, enters. The policeman rescues the will and gives it to Mary.

BIOGRAPH.

THE LESSER EVIL (April 29).—As per appointment, the girl goes to meet her sweetheart outside an old shack. This spot is selected as being the most sequestered. Unknown to anyone, this shack is used by a gang of smugglers for the reception of contraband goods for shipment. This gang is just preparing to take away a cargo when the girl arrives. Not finding her sweetheart there, and hearing voices, she imagines he is inside the shack, and enters. The gang becomes panic-stricken at the entrance of an outsider. It is not long before they realize the importance of the situation, and as she has discovered their secret, they dare not leave her behind. Carrying her aboard their ship they sail away, just as the girl's sweetheart, who was late on account of the stopping of his watch, arrives at the place of meeting, and helplessly witnesses their departure. The young man rushing off, gets the Harbor Officers to attempt a rescue. In the meantime, the girl is in great peril on the ship, as the captain, who has locked her in his cabin, defends her from the onslaught of his drunken, mutinous crew. Finally, his ammunition being reduced to one cartridge, she begs that it be turned upon her, choosing death rather than falling into their hands. Good fortune, however, ordains that the rescue party shall deliver her from her peril.

THE LEADING MAN (May 2).—Out of work, he arrives at the boarding-house and poses as a great actor. He is a great "hit" until the time comes to pay up, and then, having no money, he is a "frost." However, through a clever scheme, he manages to bluff it out, until his regular position is open to him. And such a job! The folks of the boarding-house receive an awful shock when, later, they see him in his true colors.

THE FICKLE SPANIARD (May 2).—To Marcel, the little Spanish Senorita, he swears eternal love, only to fall, later, a victim to the charms of Margot. Marcel sees their meeting while she is shaving her father, an accomplishment she had to acquire because of her father's arm being disabled. Well, in a moment her fiery temper bursts forth and she dashes after the perfidious Spaniard, who runs to cover in his house. However, she swears to be avenged, and her time comes, but how, we would rather let you see than tell.

PATHE.

PATHE'S WEEKLY, REEL NO 17, 1912 (April 22).—New York, N. Y. The new side-door, stepless car proves a success on its first trip down Broadway.

Waterloo, Neb.—The Missouri River overflows its banks, inundating this entire section of the country.

Tripoli, Tripoli. The Italo-Turkish War. Another ammunition train leaves Tripoli for Gargaresch.

Clifton, N. J. A hurricane twists the second story from a house in this town and throws it fifty feet, killing a passing pedestrian.

Washington, D. C. The Indian chiefs of the various tribes in Wyoming and Montana visit the capitol and call on Speaker Champ Clark.

Arcis-sur-Aube, France. An army aeroplane arrives on the field and in forty minutes is taken out, assembled, tuned up and started in flight, establishing a new world's record.

Newark, N. J. A novel method is used to wreck the chimney of an abandoned factory. The stack measured 186 feet high and 28 feet in diameter.

New York, N. Y. The late James Petrie Chalmers, Editor of the Moving Picture World, is buried in Kensico Cemetery. Procession headed by the staff of the Moving Picture World in the following order, from left to right: W. Stephen Bush; James L. Hoff; Hugh F. Hoffman; F. H. Richardson; J. A. Archer; E. G. Archer; D. J. Shea; A. MacArthur; Louis Reeves Harrison; L. J. Reynolds. Following the hearse: John F. Chalmers; John D. Rosie; John Wylie; Rev. W. H. Jackson. The family in carriages.

Paris, France. Spring millinery shows a wide diversity in style.

N. B.—This program is subject to change without notice, should any events of greater importance than the above occur after going to press.

REDMEN'S HONOR (May 1).—Into an Indian camp comes one day a stranger of another tribe who wins the affection of Blue Fawn, the wife of Lone Wolf. In the fierce fashion of the day, Blue Fawn, thinking only of herself, deserts her friends and tribe and goes away with the stranger. They are followed, however, by Lone Wolf, captured, tied together, thrown into a canoe, which leaks, and set adrift down stream. Blue Fawn's little children, however, follow the canoe along the shore and when the opportunity offers, rescue their mother from her perilous position. They come just in time, for the stranger is already dead.

COWBOY GIRLS (May 2).—Two girls in a preparatory school decide to try life on a ranch, and disguising themselves as cowboys they find employment. That they are green everybody knows and life is made so miserable for them that they are glad to escape back to the seclusion of the schoolroom.

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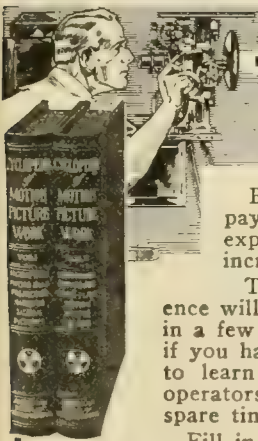
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THE FILM INDEX

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THE SALVATIONIST (May 4).—A Salvation Army girl wins the admiration of a wealthy clubman, who does the best he can to pursuade her to leave the army, which she refuses. The next day the clubman drives his own car in a big automobile race and before doing so he makes over his entire fortune to the little Salvation Army girl in case he meets with an accident. He does meet with an accident, but it is not fatal. The careful nursing of the Salvation Army girl, who comes to his house after reading of the accident, brings him back to health and strength and ultimately they are married.

C. G. P. C.

A LA FRANCAISE (April 30).—An Englishman is in love with an English girl who has a friend married to a Frenchman. She receives a letter from the latter telling her of the great affection her husband has for his wife and stating that no one knows how to love like the French. The English girl sends her sweetheart to France to learn the art of making love. He sees many peculiar things in France which he puts into practice on his return to England, but, strange to say, he wins out.

A SISTER'S DEVOTION (May 3).—A chemist has a most beautiful wife and also the misfortune to have his wife infatuated with another man. These two run away and the day they leave the chemist loses his sight in an explosion in the laboratory. When brought to his own home his wife's flight had already been discovered by her sister, and rather than let the unfortunate man add this knowledge to his suffering, she plays the part of her sister in comforting and nursing him. Two weeks later a delicate operation is performed, with the hope that the chemist's sight may be restored. Everyone is happy but the sister, who knows that in a few moments, if the operation is successful, the chemist will discover his wife's absence. At the moment, however, of taking the bandage from his eyes the wife, who has had an unfortunate time of it with her companion, enters and saves the day for everybody.

Among the Exhibitors

Dover, Del.—Peoples Theater Co., capital $100,000. W. W. Bender, H. O. Coughlan and J. M. Satterfield.

Toppenish, Wash.—The New Empire Theater, in the Spencer Block, has been purchased by Lundy & Blish, of N. Yakima, from W. H. Albright.

New York, N. Y.—Plans have been filed for the construction of a two-story moving picture theater at the southwest corner of 7th Avenue and 116th Street, for Robert Marvin, at the cost of $150,000.

La Salle, Ill.—La Salle is to have a new vaudeville house, to be erected on 1st Street, at a cost of $25,000, by the La Salle Enterprise Co.

Baltimore, Md.—Architect John Freund, Jr., has prepared plans for the erection of a one story moving picture theater, to be erected at 617 to 19 North Duncan Place, at a cost of $4,000.

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SITUATION WANTED — Experienced operator. Chicago license, good morals, used to any machine, wants position in or near Chicago. Address C. G. ROBINSON, 843 Barry Ave., Chicago, Ill.

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AT LIBERTY—Picture operator with Massachusetts license. Three years' experience. Can repair any make machine. Please state wages ANTHONY COUILLARD, Jr., Nickel Theater, Fitchburg, Mass.

OPERATOR—New York license, 15 years' electrical line, wishes position in open air show, New York, Brooklyn or Bronx, or will take interest. Have A-1 Powers No. 6 outfit. Address OPERATOR, care of Moving Picture World, New York City.

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MISCELLANEOUS.

Advertiser wants to secure privileges in motion picture theaters, also in open air places, New York and Brooklyn, to sell candy, soda and other refreshments. Address PRIVILEGE, care of Moving Picture World, New York City.

LETTERS TO THE EDITOR

AGREES WITH HARRISON.

Editor THE MOVING PICTURE WORLD.

Dear Sir:—I have read "Something New," by Louis Reeves Harrison in your April 6th issue and venture to concur in his opinions as expressed in the first paragraph particularly. There is too much of the sort of things he describes.

I have been struck with the numerous photoplays wherein the rich man offers to save the unfortunate speculator, if he may marry the speculator's daughter. Such a play is un-American. Our men don't sell their daughters and our daughters don't sell themselves when they are in love with the "poor man," as is always presented in the photoplay.

Mr. Harrison's references to the cowboys brings us to the Indians; the sentimental Indian. An Indian has no sentiment, he is rarely ever grateful, it is not in his nature, and I suggest that scenario writers inform themselves about Indians by a course of reading of Tanner's Narrative, Henry's Journal, Lewis & Clark's Diary, Thompson's, Frazer's, Ogden's, and hundreds of others who lived among the Indians in the early days.

It seems to me the motion picture companies must have one or two men only to write scenarios. Of course it would be, or is, cheaper to hire one man at $1,200-$2,000 a year, than pay many writers $30 or $40 for each manuscript, but this system will kill the game. Fifty per cent. of the moving pictures are next to worthless, but a "fan" must endure these in order to enjoy the remainder.

In motion pictures there is offered the opportunity for naturalness such as was never possible in the strictly theatrical, and mere stagecraft with its limitations can be entirely avoided. Better allow the scenario writer "stage" his story than a stage manager, and thus the aim be, as far as possible, and I think it not impossible, to disregard the purely theatrical and bring the stage "back to nature" in the motion picture, by avoiding the clap-trap.

Mr. Harrison refers to the value of "travel" pictures, and in this connection would it not be more interesting and educational to label the industrial "news" giving the "locale." I have traveled a great deal and think I know something of my country and Europe, and I find my interest keenest when viewing familiar scenes, and would be interested equally did I know the places where the picture was made, and might go to that place or country did I know the locality. America is a nation of travelers. What a pity William E. Curtis could not have had a motion picture machine in his travels.

The moving picture is attracting the best minds more each year, thanks to Burton Holmes and others who are using them, and who first offered them to the "high-brows" and if the thing is to develop, all classes must be interested and not merely the "poor devil" who is supposed to enjoy only such dramas as are shown in the "ten, twent and thirt" houses. Like Mr. Harrison, I will "welcome the grand plays when they come."

Denver, Colo. H. CHADWICK HUNTER.

INCITES TO MURDER?

New Haven, Conn., March 23, 1912.

Editor of the Moving Picture World:

Allow me to call your attention to the following somewhat typical paragraph that appeared in a local newspaper a short time ago about the guilty man in a sensational murder case:

"Among the habits of R—— which illustrate his abnormal character is his extreme fondness for moving pictures, which he attended almost daily. He himself had tried to write some scenarios, and he even subscribed to a motion picture magazine."

Well, Moving Picture World, what have you to say to the charge of being the kind of paper that incites men to murder? Do you realize the heinousness, nay, the abject wickedness of your calling? Aren't you afraid of being cited by some subscriber who is trying to prove his insanity? You ought to know that the perusal of a moving picture magazine is a sign that the last glimmerings of virtue and reason have departed. Avaunt, foul sheet!

But to alleviate your opinion of this town, let me cite as a token of progress that a moving picture show has been opened here in the building, and with the full co-operation of the local Y. M. C. A. That ought to help some. Yours with best wishes,

P. S.—Enclosed find a carload of questions, of which I wish you would answer as many as you find convenient.

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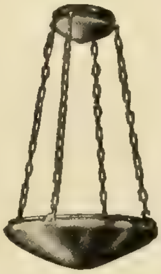

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Independent Film Stories

BISON.

BLAZING THE TRAIL (April 15).—The Cooper family is shown loading a prairie schooner with household goods and starting on the long journey. After traveling many days an emigrant train is sighted in the distance, and the Coopers join it. Arriving in the far West the Coopers decide to locate and part from the main train. Blake, a hardy young emigrant, has become very friendly with Jack Cooper, and has fallen in love with Helen, Jack's sister. He asks the elder Cooper's permission to remain with them, which is granted.

Preparations are made for the night's encampment. Blake takes a big canteen and goes to the far-off spring for water. In his absence a band of Indians approach the wagon. Alert, suspecting the savages, Jack Cooper and his father await them with ready rifles, but the Indians hold up their hands in token of peace. They are fed by the Coopers, and with assumed simplicity win the confidence of the emigrants. One of them asks Jack to let him see his revolver, and the moment it is in his hand he fires and wounds Jack. At the same instant another Indian strikes Cooper with a tomahawk and he falls lifeless. Mrs. Cooper meets a like fate. Screaming with terror, Helen is caught up by the savages, who steal everything from the wagon and burn the vehicle.

Blake returns and is horror stricken at the sight that meets his gaze. The still forms on the ground and the disappearance of Helen tell the tale. Overwhelmed with grief and rage, Blake swears to avenge the tragedy, and follows the trail of the Indians. In the Indian camp there is wild rejoicing as the fair captive is brought before the chief. The weeping girl is placed in a tepee and a guard set before it. Jack Cooper revives. Racked with pain as his senses return to him, he attempts to struggle to his feet. Slowly and laboriously he drags himself to the creek and quenches his fevered thirst. Blindly he gropes along until, exhausted, he falls fainting to the ground. The emigrant train passing on its way goes by Jack, and he is brought back to consciousness. Burning with anger, the emigrants decide to teach the Indians a lesson, and gallop toward the village.

Blake creeps to the top of a hill overlooking the Indian camp. An Indian sits there serenely unconscious of the white avenger behind him. Blake draws his revolver and takes careful aim. Just as his finger is about to press the trigger he realizes the folly of such an act, and picking up a rock he cautiously and slowly worms his way and brings the missile down on the Indian's head. He falls as though stricken by a lightning bolt, and Jack drags the body out of sight. Removing the Indian's apparel, Jack discards his clothing and dons the savage attire, including the head-dress and blanket, and then boldly walks into the Indian camp, concealing his face with a fold of the blanket.

He manages to reach the tepee where Helen is imprisoned, and slitting the back of the tent with his knife he effects an entrance. With a low warning he stills the frightened cry that leaps to Helen's lips, and she falls into his arms. Blake then resolves upon a daring scheme, and wrapping Helen in a blanket he attempts to leave the camp.

The plan fails. He is recognized and seized by a dozen savage hands. Tied to a post, he is turned over to the squaws for torture. Tiring of this sport, the Indians compel him to run the gauntlet. Wounded and exhausted, Blake falls, and as the chief is about to administer the death blow a startling interruption stays his hand. While the Indians have been engrossed in torturing Blake, the emigrants have massed behind the crest of the hill, and a volley of lead is poured into the ranks of the redskins. Reloading quickly, the emigrants advance and another deadly volley causes the surviving Indians to scamper for safety, hotly pursued by the exultant white men.

Blake and Helen are triumphantly carried back to the emigrant camp. The next day the bodies of the dead are buried, and Jack, Blake and Helen sorrow over the two mounds which mark the last resting-place of Mr. and Mrs. Cooper.

CHAMPION.

THE HORSE THIEVES OF BAR X RANCH (April 29).—Out on the Bar X, the boys were seated one day near the corral when long Harry came on the scene. They made fun of him, led on by burly Jim, the foreman of the ranch. But Harry wasn't the sort to stand too much nonsense, so he gave the foreman a clout over the ear that sent him to the grass. What might have happened then and there, there's no telling, had not the proprietor and his daughter Bess just then arrived and put a stop to further proceedings—Harry being engaged to punch cattle, that being his calling.

Now Burly Jim swore to get even, and with a few of the boys he set about his dirty work in a systematic manner. First he stole Harry's hat from his bunk house and placed it near the stable; next he stole a couple of horses from the same stable and tethered them in the woods. He then arranged to have himself tied hand and foot in the stable so that he could claim that Harry had done the deed, and he, Jim, would be evidence of the fact. Before this he had drawn the ranch-owner's attention to Harry's hat at the barn door; just after the discovery had been made of the horse theft. This made it look bad for Harry.

Now everything would have worked out fine had not Harry overheard part of the plot. He had then laid in wait at the barn and seen the fake arrangements made to entrap him. In the meantime he had caught and located the spot where the horses were tied which were supposed to be stolen. Now when the time came to make the charge Jim's pals worked out the game according to schedule and Jim was brought forth. But somehow Jim's bold statement went for naught. The trick was laid bare, the horses recovered and the whole plot to ruin Harry frustrated.

AN ITALIAN ROMANCE (May 1).—Marianina is a daughter of Sunny Italy, living with her old father, a shoemaker in the Italian colony. We see the old shoemaker pegging away at his shoes down in the cellar basement. A letter comes to Marianina from her lover in Italy, pleading to be sent for and protesting to her his undying devotion. She gets the money from her father and sends for her lover. In the meantime Giussepi, a foreman in a sweatshop, falls in love with the girl and desires to marry her; but while she appreciates his devotion, she is loyal to her sweetheart, Gambolio, in the far-away Soupthern clime.

Gambolio arrives in America, but when six months have scarcely gone by he proves himself a perfidious wretch to the girl who has been so loyal to him, flirting shamelessly with other signorinas. Mariana discovers this and vents her righteous wrath upon him. Then she casts him from her as she would a viper, and accepts the better man, the foreman Giussepi. A year later, Gambolio shows himself to be the scoundrel that he is. He tries to renew for himself the infatuation Marianina once felt for him. But she is a true wife and a noble woman and scornfully repulses the fellow's advances.

The scoundrel foiled, swears vengeance on her devoted head. He steals her photograph and later boasts a conquest of the woman in the teeth of her husband. The lie is given the wretch with a dash of wine in the face—an immediate duello is here prevented by friends of both parties, but is later arranged for. At Giuseppi's home his faithful wife is made to suffer the agony of wrongful accusation on the part of her husband, but overhearing the arrangements, she decides a plan to prove her love for Giuseppi.

Drugging his wine, she dresses in his clothes and betakes herself to the field of honor, and there she fights a fierce battle with her traducer. The latter is wounded dangerously, just as Giuseppi, who has recovered from the stupor, rushes on the field, and realizing everything in its true light, hugs Marianina to his breast.

SOLAX.

THE REFORMATION OF MARY (May 1).—Mary Brammal, a female crook, is discharged from prison. Soon after, when she is at the end of her resources and starving in New York, she encounters Frances Van Brunt, the six-year-old daughter of cashier Van Brunt, of the First National Bank. Mary is being roughly moved on by a policeman, when Frances interferes and then gives poor Mary some money.

Later Mary meets some of her old pals, and as they are forming to plan to rob a bank, they induce Mary to take part and go back to her former life. She disguises herself as a boy and secures a position in a bank as a messenger. The bank is installing a new vault, equipped with a new time lock, and Mary listens while the workman is explaining to Van Brunt and Harding, the president of the bank. When their backs are turned, she moves the time lock so that it will open the vault at ten that night, as well as ten the next morning, and then conceals herself beneath a counter.

The vault opens and Mary removes the currency to a suitcase. She then closes the vault and leaves by a window. The next morning the vault is found to be empty when it is opened, and it is then discovered that the time lock has been set twice. The president suspects Van Brunt, and that evening goes with a detective to Van Brunt's home and arrests him. Frances is grief stricken at her father being taken away, and follows the men to the street, crying bitterly. Mary is passing at the time, recognizes Frances, and inquires the cause of the trouble. Frances explains. Mary stops the arrest, explaining that she has the money in the suitcase, and that she is the thief. The party hear the whole story and Van Brunt prevails upon Harding to forego prosecution. Mary then seeks refuge in a convent.

A QUESTION OF HAIR (May 3).—May, the cobbler's daughter, has beautiful blond hair and plenty of it. Her father's youthful apprentice is in love with her and her hair. They become engaged. Billy, who has a weakness for hair, is ensnared in the wiles of another charmer, who wears a great deal of store hair. He wonders why May does not fix her hair as prettily as Madge does. Madge is an artful young lady and soon has Billy tagging after her. Her hairdresser, however, gets after Madge for the hair goods she has not paid for. Madge refuses to pay because the hairdresser has turned her hair green. The case is brought into court, and by a remarkable coincident, Billy is summoned to serve on the jury. The judge orders Madge to prove her assertion that the hairdresser had turned her hair green. She pulls off all her false hair to show him, and Billy learns a few things about girls and hair that sends him back to May ready and willing to eat his humble pie.

REPUBLIC.

THE TALE OF A KITE (April 30).—Ada and Dick are in love with each other. The girl's father objects to Dick, but the mother approves of him. Ada and Dick decide to elope. The girl writes a letter to her sweetheart, planning the elopement, telling him to be at a certain corner and have the same taxi they have used before, No. 999. Dick receives the letter and leaves it in his room, then goes out to keep his appointment. His small brother, Willie, has been trying to fly a kite, but without success, as the kite keeps dipping down all the time. Seeing Dick, he asks him to help him. He can't stop, but suggests to Willie that he tie some paper on the tail, so it won't dip. Dick goes on his way. Willie looks for paper and finally gets into Dick's room, takes the letter from Ada to Dick, and ties it onto the tail of the kite, which he then sails successfully.

Ada's father sits out in the back yard and reads his newspaper, but soon he falls asleep. We see the kite up in the air, finally the strings break and the kite sails over the village and falls on the head of Ada's father. He pulls the kite off his head, and in so doing gets hold of the letter. He calls Ada and her mother out, then locks Ada up in the woodshed, but the mother lets her out. This the father sees and takes after Ada. The girl meets Dick and they ride off in the taxi No. 999, just as the father arrives. He gives chase in another taxi. Dick's taxi breaks down. He quickly lowers the top to change the appearance of the car, then sees the No. 999. He breaks up the part where it says New York, turns it upside down so it now reads No. 666, then they hide in the bottom of the car. The father misses them. They go back to the mother, and are just about to be married when the father comes in; he admits that he has been outwitted and forgives them.

IN THE TIDE (May 4).—Fred Martin, pays attention to a rich young lady. His sole object is to marry her for her wealth. The past life which Fred has been leading begins to show on him and he becomes a victim of the cocaine habit. He still keeps his swell appearance and his proposal is accepted by the young lady. They are married and the time elapses—six years. Fred has been going from bad to worse. The wife begs her brother, a minister, to try and persuade Fred to quit his bad habits, but to no avail.

The minister meets a poor girl of the slums, and befriends her. His sister, who is in need of a nurse for her child, acts upon the minister's suggestion and engages the poor girl as nurse. The minister's interest in the girl ripens into love and the girl appears to return his love. The husband having noticed the new nurse girl, decides on making a conquest, which is resented by the girl. This does not stop him. He becomes bold and tries to force the girl to give him a kiss. The wife, returning at this moment, is told by the girl that she is going to leave. She is too angry to give any explanation, but leaves the room. The husband does his best to poison his wife's mind against the girl. He takes his wife's jewelry and places it into the girl's grip. The girl is about to leave. The wife discovering the loss of her jewelry, informs her husband, who throws suspicion upon the girl. Her grips are searched and the jewels found. The minister arriving on the scene, champions the girl, who thanks him. Seeing the minister a little doubtful, she refuses his offer to help her and leaves the house. She takes up her life in the poorer districts again.

The minister longs for the girl, but knows she will never be his with the disgrace over her head. He meets her, but she is still firm in her decision in refusing him. The husband is picked up by the minister in Chinatown. The husband's condition is serious.

He makes a confession to the minister alone. The minister then goes to the girl and tells her and finally all the obstacles that separated the lovers are bridged over. The husband dies, leaving the wife ignorant of the life he had led.

RELIANCE.

THE BURGLAR'S REFORMATION (April 24).—Harold Graves is in love with Myrtle Wisner, but Myrtle is wrapped up in her slum work and has an idea that Harold is too much of a "son of the idle rich," to please her strict ideas. She writes him a note, against her father's wishes, informing him that when he can show her that he has helped some one else than himself, she will consider his suit. The night he gets the letter a burglar enters

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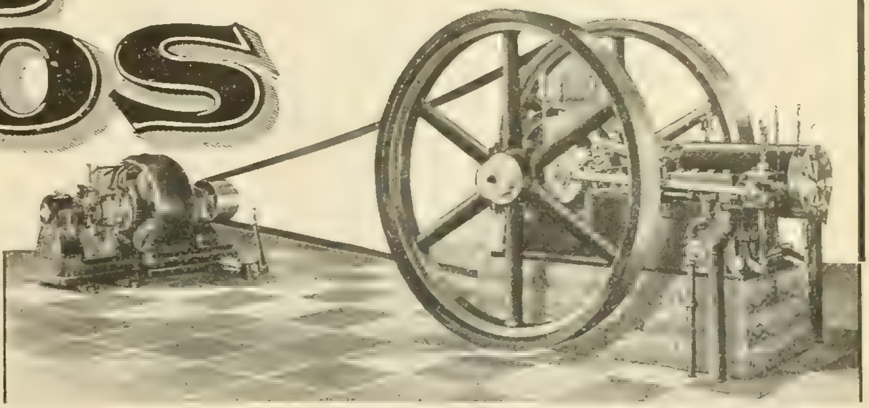

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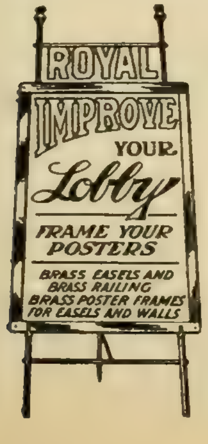
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his room and tries to hold him up. Realizing that his chance to do a little good work has arrived he prevails upon the burglar to give himself over to his way of thinking. He dresses him up as a gentleman and gives him plenty of money. Later he gives him work in his office, where he is compelled to handle large sums of money. The burglar at first is obsessed with the temptation to steal the money. He conquers and the man is pleased. He tempts him at home by leaving a large sum of money in his desk and leaving the burglar at home that night. Upon his return he finds the burglar still there and the money intact, although in the meantime the burglar had taken the money out, pocketed it and walked as far as the door.

The next day he takes him to see his sweetheart and explained to her and her father all about the burglar's seeming reformation. The father laughs at such a presentment, but the girl believes in its ultimate success. The father and his son quarrel over the question of money before the prospective son-in-law and burglar arrive. The son takes advantage of his father's absence from the room, greeting his daughter's friends, to try and rob his father's safe, but is unsuccessful, due to the fact that his father and the burglar repair to that particular room for a smoke. Finding no cigars at hand, the father steps out to get some and the burglar goes to the window hidden by the curtains, and watches the street without. The son thinking the coast clear returns and opening the safe is about to get away with his father's money when the burglar steps from behind the curtain and stops him. Hearing the father returning the burglar shoves the boy back of the curtains and tries to put the money back in the safe, but is caught by the father. The father calls his daughter and her sweetheart to witness that their experiment of trying to reform a burglar is a failure, for he points out to them that he has caught the burglar redhanded. He starts telephoning the police when his son steps from behind the curtain and makes a clean breast of it all. The father sternly disowns his son, but the burglar pleads with him to give the boy another chance. He finally agrees and leaves the room with his son. The burglar turns to the other two and seeing his presence is not needed, quietly leaves the room. Alone, Harold and Myrtle plight their troth.

BEDELIA AS A MOTHER-IN-LAW (April 27).—Bedelia writes a letter to her daughter telling her that she is coming on a visit. Upon her arrival she is greeted effusively by her daughter, but gets a very sad welcome from her son-in-law. She proceeds to make life unbearable for him and he in turn takes it out on his wife. He schemes to send mother back home by paying all his attention to her and entirely overlooking his wife. He showers her with flowers, candy and new hats, something he had not done for his wife in ages. Naturally his wife resents it. The culmination of the whole affair comes after Bedelia and her mother-in-law have spent the evening at a fashionable restaurant. Bedelia comes home much the worse for wear. The next morning the angry wife brings her mother her hat, coat and baggage and sends her on her way home.

THE PYGMY CIRCUS (April 27).—This is an exceptionally interesting and novel series of untrained little animals in their natural antics, in short a natural history subject.

NESTOR.

LOTTERY TICKET NUMBER 13 (April 22).—The boys in Kenyon's office receive a number of lottery tickets, which are placed in a hat; then each man draws for his number. No. 13 falls to Ben Capewell. He puts the ticket in a drawer in his desk and thinks no more of it. Ben is in love with Florence Smith, a pretty nurse. He calls on her, proposes and is accepted. From then on, Ben works night and day in order to save up money enough to buy a little home for his bride-to-be. At the end of six months his health is gone and he is unable to work. Florence breaks the engagement, her love being of the shallow kind. She returns the ring and poor Ben's pleadings are in vain.

Following the instructions of his family doctor, Ben goes into the country to work on a farm and hires out to James Karker. Slowly he regains his health and eventually finds himself deeply in love with Ione, the farmer's daughter. They become engaged. Some time later Ben receives a letter apprising him that lottery ticket No. 13 had won one of the grand prizes and he returns to the city for a few days. Following Ben's departure, Ione is taken ill. A nurse is sent for. The nurse turns out to be Florence, Ben's old sweetheart. Florence finds Ben's picture, also the letter telling of his good fortune and the money he will receive. Perhaps Ben loves her yet. She will try to win him at all costs now that he has money. On the day of Ben's return to the Karker home, Florence gets Ione out of the way and is all alone when he comes. Ben lets Florence think he still loves her and as she holds out her finger to receive the ring, Ben squares up the account. Ione gets the ring and a loving husband with a nice bank account, on Lottery Ticket Number 13.

THE LITTLE NUGGET (April 24).—John, a miner, and Mary, his wife, are happily married. Their home is brightened by a pretty tot of five years, whom they call their "Little Nugget." Lewis, an old admirer of Mary, and Joe, another miner, call for John on their way to work. Lewis makes an excuse to return to the cabin, where he is severely repulsed by Mary. Later, however, when all work is suspended at the mines where the three men are employed, Lewis and Joe set out for a prospecting trip in the mountains and Lewis insists upon John taking his money and putting it in John's strong iron chest. Mary objects, but to no avail.

Two months pass. The beloved child is dangerously ill and the family on the verge of starvation. John wishes to take some of Lewis's money, but Mary pleads earnestly with him not to touch that man's gold, but get it elsewhere. John at last agrees, secretly planning to steal the money that night to provide for his wife and sick child. Going into the bedroom, he takes the cartridges from the revolver which Mary has in the drawer and, taking his rolled blankets, tells her he will return the next day and goes out to wait until night.

By night the child is better, thanks to the prompt action of the doctor, but John returns masked and attempts to open the door. Mary hears him as she sits by the child's bed and getting the revolver discovers it is unloaded, She promptly loads it and gains the room in which the iron chest is kept, just as John starts for the door with the money. Mary fires and faints, but John runs out unhurt. As he hesitates whether to go to his wife or hurry away before she discovers him, Lewis and Joe, who returned that afternoon after a lucky strike and were spending the evening with their friends, hear the shot and run to the cabin, capture John and tear the mask from his face. They are dumbfounded to discover their friend. John explains the situation to them in broken sentences, and then they hasten inside to revive Mary. As John is about to tell her the truth, Lewis hastily stops him, saying, "The thief escaped, but we got the money." Then, going into the next room, Lewis puts the bag of gold on the table with a note "For Baby Nugget," and hastens away to work his claim back in the mountains.

THREE OF A KIND (April 27).—The town of Glendale was stirred one day by the advent of Alice Reynolds. The next day she is searching about the station and, when questioned by the station-agent, tells him of the loss of a ten dollar bill, the corner of which was slightly torn. The station-agent acquaints the village boys of her loss and they all aid in the hunt, but to no avail. She leaves weeping and the boys' hearts are touched.

Bud Hoover, one of the boys, hits upon a scheme to try to get into the good graces of the young lady. He takes a ten dollar bill, tears the corner of it, calls upon Alice and gives her the money, claiming to have found it. She thanks him and gives him a flower as a reward.

Bud's success sets the boys a-thinking. He is no sooner gone than Silas Gray hits upon the same plan and gives Alice a ten dollar bill with a torn corner, telling her he had found the money. Still another boy, Cy Smith, thinks the same brilliant plan and he, too, gets a flower.

Bud proudly tells the station-agent of his luck. Silas comes next and Cy brings in the rear. They all have the same tale to tell. When notes are compared, they realize that they have been stung, and starts for the hotel as Alice leaves with suit case, steps into station bus, and tells driver she must catch the 2 p. m. train. The bus passes the boys on its way to the train, but they are not aware it contains the girl. At the hotel, the clerk informs them she has gone. They dash out and make a bee line for the depot. The girl sees them coming and with a laugh, steps on the now moving train.

AMERICAN LUMBER MILL, ALBUQUERQUE, N, M. (April 27).—In this film is shown operations at the largest lumber mill in the world, with a capacity of 300,000 feet of lumber per day; a panoramic view of the pond where the logs, which average 30 inches in diameter, are unloaded from the cars and stored until needed, from whence they are poled to the flume and floated to the log-jack which automatically picks them up, carrying them to the cutting frame where they are sawed into planks of various dimensions; thence to the sorting table which sorts the different sizes preparatory to being conveyed to the immense yards for piling, where 23,000,000 feet of white pine lumber, valued at $500,000, is stored in piles.

The creosoting of railroad ties is also shown, a process which increases the life and usefulness of the ties to fifty years, whereas, without this treatment, which is accomplished under a presssure of 175 pounds per square inch for six hours in massive steel tubes, the average life would be but five years. The capacity of this plant is 1,000,000 ties per year.

IMP.

THE LURE OF THE PICTURE (April 29).—Antonio Morso is a struggling artist in Rome, devoted to his attractive young wife and baby. He cannot dispose of his picture, however, and as the story opens, there is no food in the house. His wife, receiving attentions from the famous artist, Pietro Novetti, becomes discontented, and as her husband leaves to make another effort to dispose of his work, receives the more prosperous painter, who makes passionate love to her, and tempts her to desert her husband. In a weak moment she succumbs and leaves her husband and baby.

Tony is successful in obtaining a pittance for his paintings and starts home happily with a few purchases. He finds his wife gone, and a note from her, in which she tells him she loves Pietro. The poor artist breaks down over his baby's crib, and then the vengeance in his nature asserts itself and he decides to bide his time.

He leaves for America, where for five years he struggles against misfortune. One day as he is painting in the Art Museum, he is brought face to face with a new picture entitled "Despair," which has been presented to the Museum by a wealthy society woman. In the model he recognizes his wife, and in the artist, the man who has broken his life. He learns that the artist will shortly come out to America and in a moment of frenzy he takes his palette knife and cuts the picture from the frame.

A great reception is arranged for the Italian painter, Pietro Novetti, and he is feted at Miss Caldwell's home. The unhappy Tony sends his little daughter with a note to Pietro, telling him to follow her, and he will find "Despair," the picture, whose theft has aroused the police forces of the world. Novetti follows the child, refusing the company of the other guests. They, however, rush in an automobile to police headquarters, where they secure the assistance of detectives and police.

Meantime, Pietro arrives with little Angelica, at Tony's home. In a dark corner is "Despair," carefully curtained from curious eyes. Tony faces Pietro after sending the little girl into the next room, where she seats herself at her small easel, and oblivious to what is to follow, paints her little picture. Tony throws aside the curtains and reveals the picture to Pietro. He, of course, recognizes Tony as the man he has wronged and tries to make his escape. The door is locked, however, and the moment of the unhappy artist's revenge is here. Tony seized Pietro by the throat, and overpowering him, is about to stab him, when little Angelica rushes into the room and prevents the act. Just then the door is broken open by the police who arrest Tony.

Pietro is seized with remorse, and to free the man whose heart he has broken, pronounces this picture "a miserable copy." The police then leave the two men alone, and the prosperous artist hands Tony a letter from his wife, Angelica, in which she writes, "You may well picture me as Despair. I have only loved one man, and I dare not return to him. This is the end." He offers his hand to the sobbing, broken-hearted Tony, but the latter refuses it, and is left alone with the one tie that binds him to life, little Angelica.

ALL FOR HER (May 2).—Old Tom and old Will are cronies, into whose lives a little child comes, attracted by the music of their violin and 'cello. Little Elaine sells newspapers for an old hag with whom she lives. She treats her cruelly. Wandering about in the cold, Elaine hears the strains of the old men's music, and following the sound enters their room, where she stands fascinated. The old men decide instantly to adopt her. They pay a visit to old Mother Lawton, who for a sum of money releases all claim on the little girl.

Years pass, the child has grown into a woman and is a great violinist. On the tenth anniversary of their meeting, after her triumphant appearance at a concert, she invites them to a dinner at a famous restaurant. The two old men are charmed with the idea and don their best clothes of fifty years ago, thinking to honor their child, but instead they imagine they humiliate her. They think they are only a burden, standing in the way of her progress, so they decide to pass from her life.

Fortune smiles on Elaine, but frowns upon old Tom and Will. Elaine marries happily and is the musical sensation of her time. Poverty overtakes

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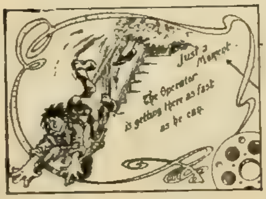
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the two old gentlemen and finally proves fatal to Will.

One day Tom is playing his 'cello on the street, trying to earn a few pennies, and unknowingly plays before the home of Elaine. She at once recognizes the touch of her old benefactor and rushes into the street. He is dazed at the meeting and gladly allows her to lead him into the warm firelight of her pretty home.

Just as he and old Will cared for her in the long ago, so she and her husband do for him now, and the picture closes with the old gentleman fondling their baby.

MELODRAMA OF YESTERDAY (May 4).—The story is that of a burlesque on old-time melodrama. The villain demands payment of a mortgage upon the house which shelters the persecuted heroine and her poor but honest parents. The machinations of the villain are defeated by the hero who providentially discovers a large sum of money which he digs up in a field, and arriving in the nick of time is instrumental in saving the old home and winning the girl.

BREACH OF PROMISE (May 4).—Lizzie Snodgrass, an unattractive lady of uncertain age, is betrothed to Michael Thomson, who has no affection for her, but who is terribly in need of the ready cash which she possesses. A short time after the engagement Michael is informed by a lawyer that he has inherited a large sum of money. At this information he is overcome with joy, as he can now break his engagement to Lizzie, having no need of her money.

He calls on his fiancée and declares the engagement off. She having read in a paper that Michael has inherited money, knows immediately that is his reason for casting her off. Before they part, she vows a breach of promise suit will be started against him.

A few days later, while walking on the street, Michael hearing a newsboy crying "Extra," purchases one and sees that he is being sued by Miss Snodgrass for $50,000. Looking up he sees Lizzie and a constable approaching him to serve the papers. Just here there is an exciting chase between the distracted man and Lizzie and the constable. Finally, he is caught and has no alternative but to accept the papers.

Shortly afterwards his lawyers notify him that they have discovered that he is not the right Michael Thomson and, therefore, the money is not his. Rather than face poverty again, he calls on Lizzie and pleads to renew the engagement. After much coaxing the lady consents and they go forth to find a minister.

While Michael enters a house to inquire if the reverend gentleman can perform the ceremony, Lizzie waiting for him, buys a paper, and is horrified to learn that her husband-soon-to-be is penniless. She then realizes why he returned to her. Upon emerging from the house the jubilant man is confronted by the angry woman, who denounces him bitterly and, jumping into the carriage, drives off, leaving Michael tearing his hair and railing at fate.

THANHOUSER.

THE CRY OF THE CHILDREN, Part I (April 30).—Little Alice, more fortunate than some of the others, was not always a child slave. She was the youngest of three children, and the pet. Wages were small, but her parents and her brother and sister found it possible to feed an extra mouth, although the margin between income and expenses was pitifully scanty. So little Alice, for a time, was a happy child, and not a tiny old woman, as were the other little girls in the manufacturing town.

The wife of the owner of the mill was a selfish, dissatisfied society woman. Driving out in her auto one day, she saw little Alice, and immediately was struck with the youth and beauty of the pretty child. A creature of impulse, she decided she wanted Alice for her own, and summoning the parents told them of the good fortune in store for them.

Much to the rich woman's surprise, they did not see it as she did. They did not want to give the child up, and said so. The mother, however, thought of the advantages that Alice would have if she accepted the offer. With true self-sacrificing mother love, she told Alice that she could go to the home where riches awaited her, but that decision rested entirely with her.

The child looked from the "pretty lady" to the homely, poorly dressed woman, and the man and the two tattered children awaited her decision with breathless interest. Her choice was made, and she threw herself into her mother's arms.

The "pretty lady" watched the happy, shabby group through her lorgnette. Then she entered her auto and was driven back to her beautiful home, where love and self-sacrifice did not abide.

THE CRY OF THE CHILDREN, Part II (April 30).—Little Alice was an odd figure in the grimy town she called home, because, unlike the other children, she did not work in the mill. Her father, mother, brother and sister worked there many weary hours a day, and made many sacrifices so that "Baby Alice" might remain a child, and did not become an old woman before she was in her teens. The wife of the rich mill owner had seen Alice, been struck by her appearance, and offered to adopt her, but although the parents were willing to give her up, for her own good, she delighted their hearts by declining to do so.

Later, trouble came to the family and to many others in the town. Wages in the mill were reduced, and the workers struck. It was a strike of desperation. The workers had no money, no helping hand was extended to them, and what the mill owner had predicted to them came to pass. They were starved out, and crept back to their old places at his terms, and were worse off than they had been before.

The strike made a great change in the future of little Alice. Her mother was frail, and the period of semi-starvation through which she had passed, weakened her more. She tried to go back to work, but was unable to do so. So little Alice insisted on being a wage-earner, and her parents could not forbid it.

In her new environment, little Alice speedily lost her freshness and beauty. So day by day the child faded away, becoming old and haggard before her time.

The mother of Alice was also growing weaker, and the child knew that only money and rest could restore her. So her thoughts turned to the "pretty lady" who wanted to adopt her, and she decided, for her mother's sake, to accept the offer. But the "pretty lady" scornfully turned her away, telling Alice that she was old and ugly now, and that no one would want her. Also she had a pet, a poodle dog, that held the chief place in her affections.

Little Alice returned to the factory, and lived out her brief life there. She was stricken while at work, and died there. The other children did not grieve, they envied her, but the "pretty lady" who met the mourners returning from the funeral, shuddered, and was serious and thoughtful for once in her life.

MISS ARABELLA SNAITH (May 3).—When Harold Hargreaves wrote the satirical society novel, "Like Lowing Kine," he achieved even more success than he had contemplated. For Harold, despite his name, was a shy, sensitive chap, and could not be a social lion, even had he desired to be.

Therefore it made him unhappy to receive invitations galore, flowers and mash notes. Also to find reporters and photographers lurking on his front door step at all hours of the day or night. Under the circumstances he decided to take refuge in flight, and sought seclusion in a seashore hotel, where he modestly registered as "John Jones, of Bayonne, N. J."

For a time he found that he was unknown, but then exposure came. A woman, once young, unmasked him, but consented to keep his secret at his earnest request. Under the circumstances he could not refuse to be polite to her, and she was his companion on many trips when he would have preferred to have been alone.

On one of these excursions they were unfortunate enough to be on an island and did not notice the rising tide until it was too late to return to the main land. The woman wept, but really did not mind. Her name was Arabelle Snaith and she would have preferred to change it to Mrs. Harold Hargreaves. Consequently when they had returned to safety she informed the unhappy man that she had been put in a false position and that only marriage could set her right in the eyes of the world. Hardly knowing what he was doing, he consented, but later regretted it. She had told him that only death could part them, so he decided to die, but only so far as she was concerned. There was a mock funeral, and the author, in disguise, acted as his own minister. Then, to his horror, he found that the fickle Arabella Snaith had transferred her affections to him in his new reincarnation.

He began to fear that Arabella would annex him after all, but being a resourceful man, as all good novelists must be, he decided to hire a substitute. His choice fell upon a friend who was hard up, and ready to do anything for money, as he had frequently boasted. The author gave him a chance to make good, the hardest test he could think of, but the friend "made good."

Arabella Snaith changed her name, but she is not Mrs. Hargreaves. She is the wife of his friend, and the friend was happy for a time, as Harold gave him a big sum of money for a wedding present. For the beautiful curved lines on the yellow-backed bills made him forget the lack of curves which were marked in the case of the once maybe perhaps fair Arabella.

LUX.

THE CRIMSON HEART (April 26).—Jean Legrand and his companions carry on a very successful campaign in some of the most fashionable Parisian hotels. Their occupation is thieving, and they adopt the most up-to-date methods of their kind. The arrival at the Hotel Rougemont of the famous singer, Miss Marie Barlowe, is noted by these gentry, and they are soon enstalled in an adjoining room. At the dead of night, a dark figure is to be seen moving stealthily in the upper corridors of the Hotel Rougemont. It attempts to enter a room, a woman's cry comes through the night followed by a revolver shot. Then all is silent; but not for long. The whole place is in an uproar, as the servants and guests of the hotel rush up to the spot whence the scream came. Miss Barlowe is found to have fainted in her room. She tells the story of the hand which was pushed through the opening door of her room. She remembers no more. Some time later, Miss Barlowe is attacked by a cowardly ruffian, but the assault is baffled by the opportune and highly romantic appearance of a handsome stranger who rescues the young lady. A friendship springs up between the young couple, and Miss Barlowe finally accepts the stranger's invitation to dine with him. They proceed to dine at the hotel, and the meal progresses merrily, but suddenly Miss Barlowe utters a cry and staggers to the window. She has seen something upon the stranger's hand which awakens memories of her first and alarming night at the hotel. She is terribly excited, but conceals this under a pretended indisposition. She then retires and summons aid. Returning to her captive, she entertains him until the police arrive and he is arrested. Miss Barlowe is thus saved from the deep traps of Jean Legrand, for he is betrayed by the brand upon his hand—The Crimson Heart.

POWERS

WHEN THE LILY DIED (April 30).—Mamie Judson is a most devoted little daughter and during her few years of life has always looked after the welfare of her sick mother. One day, while out shopping, she sees some beautiful Easter lilies and craves one for her mother, but is too poor to buy one. Performing a slight service for a strange gentleman, she is rewarded with a dime and hastens to the florist and offers him the money. The lilies are a dollar and a half each, but the florist reading the depth of the desire in the wistful little face, finally gives her a small sickly little flower and the child hurries home with it, delighted. The mother is also delighted with it, but that night the lily dies and Mamie is filled with despair. Then a remarkable thing happens. In dying, the lily droops to one side, and out of it falls a diamond. The mother and child are astounded, and the mother, realizing its value, writes the florist and informs him of their discovery. Then it turns out that the diamond was lost in the florist's shop by a wealthy young lady, whose father offers a large reward for its return. Mamie receives the reward, which enables her mother to procure the necessary medical aid and other comforts, but what pleases Mamie most is the gift of a number of beautiful lilies that will not die.

THE FIVE SENSES (April 30).—A little boy and a little girl go on a foraging expedition in their home; the boy going after tobacco, while the girl seeks jam. Both, then, experience five separate and distinct sensations: seeing, smelling, tasting, hearing and—last, but not least—feeling, and it is to be hoped that they are feeling it yet.

IN FRIENDSHIP'S NAME (May 4).—Ned Wright is in love with a handsome woman in Australia. She is known as Juno Temple and seems to be a wealthy member of society. She suddenly disappears and Ned learns to his consternation and sorrow that she is no other than Maud Hillis, a notorious English forger.

Some months later, Ned comes to the United States and visits his old friend Jack Wentworth, a wealthy young society man. During their conversation Jack informs Ned that he is engaged to be married and proudly shows the photograph of his fiancée. Ned immediately recognizes in the picture, Juno Temple, and warns Jack against her, producing a newspaper picture of her in proof of his accusations. Jack is at first hard to convince, but finally consents to having Ned confront Juno. This is done and she cringes before Ned and is bitterly denounced by Jack as a heartless adventuress. Ned withdraws and, in the scene which follows, Juno kills Jack and then informs the police that Ned has killed his friend in a jealous quarrel. Ned is arrested and convicted on testimony of Juno and her maid and is sentenced to life imprisonment. Later, Juno's maid has a vision which forcibly brings home to her the terrible consequences of her act in swearing away Ned's liberty and, filled with remorse, she rushes off to the police station and con-

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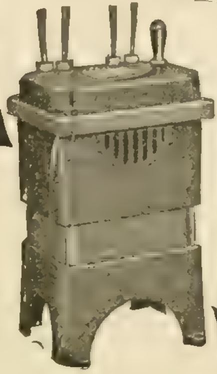

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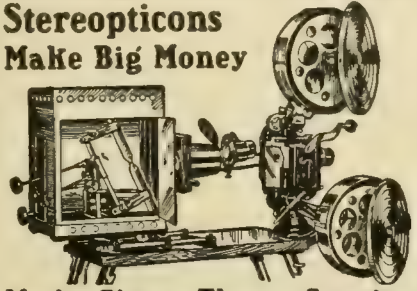

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fesses her complicity in the affair and accuses her mistress of the murder. Juno is arrested and convicted and Ned is released from his unjust imprisonment.

MAJESTIC.

BOYS (April 28).—Doctor Andrews, a dentist, is a widower, who feels that it is not well to live alone. His son John, a lively boy of fourteen, does not share this feeling. The doctor bestows his attentions on Mrs. Lucy Brown, a widow, who also has a son named John, of the same age and temperament as the doctor's boy.

The widow sends her boy to the doctor's office, telling him to call that night and get his answer. While there, young Brown purloins a pair of forceps. Furthermore, when Andrews calls, and gets a favorable answer to his suit, the youngster enters, and makes fun of the lovers. But the dentist does not mind this, not knowing what is to come.

After the wedding, Andrews takes his bride home, and a pleasant surprise awaits her, in the person of young John Andrews, of whom she knew nothing. The doctor laughingly says that the two boys will make pleasant companions, and at supper the boys promptly refute this, by getting into a fight, and having to be led to bed. The parents, of course, take the parts of their respective children. A few minutes of peace follow, but when John Andrews is soundly asleep, John Brown pulls one of his teeth, with the purloined forceps, and pandemonium follows. The bride leads her son to her room, the bridegroom leads his son to his room, and so their married life begins.

The next morning the doctor's boy is so obstreperous that he is given a letter to his school teacher, which will insure him a whipping. Young Andrews bribes young Brown to deliver the note, and naturally the latter receives the punishment. He returns home, tells his mother, she upbraids her husband, explanations are useless, and she leaves the house, accompanied by her son.

Mrs. Andrews returns to her old home, from which her John goes forth, purchases a bag of candy, and proceeds to forget his troubles. But he is set upon by a number of boys who wish to share his candy, and is in dire straits when John Andrews happens along, and goes to his rescue. Together they vanquish the enemy, and then swear eternal friendship.

The boys now visit the lonely bride, and explain their friendly relations. Thence they go to the lonely bridegroom, with more explanations, and induce him to go to his wife. A reconciliation follows, with great hope for the future, cemented by the new-found loyalty of the boys.

THE SILENT CALL (April 30).—The clerk of a hotel wishes to marry the telephone girl, with whom he shares the "night shift." A traveling salesman fascinates the girl for a moment, taking her to the opera and to a fashionable café. Afterwards he tricks her into entering his room, where he demands a kiss. she tries to telephone for help; he takes the receiver from her, and they struggle in front of the instrument.

The silent call is recorded in the hotel office, below, by a light which comes and goes on the switchboard. This attracts the clerk, who answers the call, and hears his sweetheart's voice raised in altercration with her admirer.

He dashes upstairs, but for fear of raising a disturbance which might affect the girl's reputation, gains the room by means of a fire-escape and a window coping. He knocks down the lothario, rescues the girl, and when they are again at their respective posts an engagement ring brings about a happy understanding.

ECLAIR.

MIETTE'S ADVENTURES (April 28).—Pierre, after a long journey, comes back home. In the midst of the rejoicing, Miette alone, a nice young working girl, is bending over her work. Nevertheless, the young man has noticed her, succeeds in attracting her attention, thus giving him a chance to tell her how beautiful she looks. Mme. Duhaime has noticed their actions, and discharges the poor girl. The days have gone by, Miette has settled in humble lodgings. On the other hand, Pierre wants to see again the young girl; he writes her a letter. The girl comes to the appointed place, and together they traverse the plain, making future plans. An unfortunate accident happens, Pierre falls and hurts himself. Impossible to go back home, he must be carried. Miette brings him back, but remembering the severity of Mme. Duhaime she dares not go inside. Many days pass, the doctor cannot cure his patient. The wound on the body is a trifling matter, but there is something more serious. Braving the thundering of Mme. Duhaime, he himself goes to find the young girl, and places her in the arms of Pierre. As long as the doctor has willed it so, the mother cannot object longer, and later consents to their marriage.

GAUMONT.

THE SHADE OF AUTUMN (May 2).—Innocent little baby of five summers that he is, Bobby believes the literal meaning of the doctor's words to his father when he says, "she (Bobby's mother) will die with the last of the falling leaves." The words pall the youngster. While tenderly nursing his mother, Jimmie ventures a peep into the garden and sees to his horror, the golden brown and red tints on the stiff dry leaves, now rapidly falling and robbing the trees of all their foliage. He thinks of the doctor's warning and hurries to the thicket to pick up the leaves as they fall, fancying that by keeping them off the ground, his mother has a much greater chance for life. But alas, little Bobby finds the task impossible and with a cry of despair rushes back to the bedside of his dear mother only to find her dead.

BANKS OF THE DANUBE (May 2).—A scenic depicting glimpses of the picturesque Danube as it wends its way through the castle regions of Austria-Hungary.

DRIVEN FROM THE RANCH (May 5).—Cowboy Joe is certainly a bad tempered proposition and mighty hard to subdue when on the rampage. This particular afternoon, Joe had lost heavily at gambling and took his adverse luck out on several of his comrades. They came to blows, with the result that Joe received a discharge from his employer, who was also the sheriff of that locality. In vain did the cowboy seek other employment, but the meanness of his disposition rendered same impossible. Discouraged and disheartened, Joe is forced to spend the night on the plains with his faithful horse as his only friend. Early in the morning it so happens that the sheriff and his posse pass him in search of a notorious horse-thief. Inasmuch as they did not see him, Joe took advantage of their absence and in revenge for his dismissal stampeded the sheriff's horses. However, the daughter of the sheriff detects the sound of hoofs, learns the nature of the trouble and gallops to her father with the news. The leader and his posse then start in pursuit of Joe and are just in the act of overtaking him when he leaps from his horse onto a passing train and escapes. His daring climbing and maneuvering aboard the freight cars forms the most exciting and original picture ever produced. Raffled by his miraculous escape, a price of $200 is placed upon his head and each of the cowboys, together with the sheriff himself, vow to find the culprit dead or alive. They track him to a desolate marsh when they separate to hunt him down. It falls to the lot of the sheriff to come upon him and rather than see him hang, he offers him his pistol so that he may commit suicide.

REX.

THE FASHION REVIEW (April 25).—The Easter parade, the proud pageant of clothes, on the Boardwalk, Atlantic City, is more than an interesting exhibition of miles of style; it is a psychological study of colors and patterns and their influence and reflection on the minds and manners of their wearers. Spring hasn't dressed its new blossoms in any grander garb or with a more alluring distribution of tints than our American fathers and husbands have this year provided for the feminine percentage of the population.

After the parade itself has told its illustrated story, something like a few hundred feet of fashion-film, showing every item of apparel society will wear in 1912, from what they call hats to shoesies. Hats that are familiarly characterized as "dreams" by the women, and as nightmares by the men; soft, clinging, little things whose names we don't know, direct from the most fashionable and expensive shops of Paris, skirts and other relations of feminine apparel—one of the models who showed them off to such advantage, here corrects us and tells us they are not "skirts," but gowns—hose so unusual and so startlingly beautiful that you really forget what's in them; shoes that are poems in leather; bathing suits that couldn't afford to get wet—a galaxy of regal raiment.

THE SERPENT'S EYES (April 28).—The artist had a friend, a sincere person who earnestly desired to help the artist's weak finances. He knew the Serpent was interested in modern art, so he took some of the artist's work in the hope that they would be sold. The Serpent glanced casually at the paintings, but his eyes returned to and rested upon a particular portrait, the portrait of a sweet young woman, with a child's face and a woman's hopes and courage. He was interested in that face.

So he called upon the artist and questioned him as to the woman's identity. He found that she was his wife, but the man knew not that man's right and God's law were greater than millions of dollars —and perhaps they're not! All his life his whims had been the laws of others, his wishes the most important thing in the lives of thousands of his minions. Now he wanted her and determined to have her. And his eyes were the eyes of the Serpent.

He met her, and the devil's glance gleamed into her eyes. She was fascinated by the look, hypnotized by the lure. And another victory was added to the devil's list of conquests.

He invited them to a reception at his home, and there and then it was that the husband first became suspicious. One of the world's talkers came to him and told him that the Serpent and his wife were in the conservatory, but when he came there he found only the Serpent. But—he knew!

That night he declared war. He told his wife he was going to slay the Serpent, and he snatched a dagger lying near. There was a little struggle, she obtained the weapon, and rushed from the house to warn the Serpent.

The devil is an optimistic citizen, so it didn't worry him. She was there, alone, with him. Her husband and the rest of the world didn't count, so he took her in his arms. But suddenly the right and the truth in her were reinforced by some stronger power, and she plunged the dagger into his heart.

GREAT NORTHERN.

THE DREAM OF DEATH (April 27).—The scene opens with a young man seated in his home waiting for his wife, who has gone to a theater. The impatience of the young man suggests that she is late in returning. A sound outside attracts his attention, and he goes to the window and, looking out, sees the approach of a motor car, from which his wife steps out, acompanied by a man. This circumstance arouses the jealousy of the husband, and when his wife enters, he upbraids her angrily for her conduct, and refusing explanations he suddenly throws her from him with such force that she falls upon the floor. The wife retires to her chamber in great distress and goes to bed leaving the husband in the agonizing pangs of jealousy. Wild with rage, he enters the chamber and going to the bedside makes a move as if to strangle the sleeping woman, but is turned from his purpose and leaves the room. Still greatly distressed, he sits down in a chair and goes to sleep. In his troubled dreams he sees himself approach the grave of his wife, upon which he throws himself, sobbing and remorseful. Two officers come upon him and the next picture shows him in a cell with the warden reading the death sentence. Then he is taken to the place of execution, where the guillotine and the executioner stand ready to carry out the mandates of the law. Just as he is about to be decapitated, he wakes with a scream, which brings his wife from her chamber. The young man is overjoyed in discovering that it was but a dream, and embraces his wife with fervor. She then takes from her bosom a card, upon which is written a message from her brother, explaining that he met her at the theater and took her to dinner, and asking the husband's pardon for keeping her out so late.

Among the Exhibitors.

Hartington, Neb.—L. Clemmensen has sold the Majestic Moving Picture Theater to J. H. Hann of Neligh, who will take possession.

Denver, Colo.—H. H. Quine is erecting a new theater at Ellsworth and Broadway, at a cost of $50,000. Jesse Fleming has the contract.

Bath, N. Y.—A company is being organized here to be capitalized at $25,000, for the erection of a new theater. Wm. R. Sutton is interested.

Pasadena, Cal.—Col. G. G. Green, of the Hotel Green, is in favor of erecting a new theater here.

Modesto, Cal.—The Home Construction Co., of Modesto, has been awarded the contract for the erection of a new $55,000 theater here to be erected on 10th Street, by W. R. Mensinger.

Brownsville, N. Y.—The Samuel Howe Amusement Co. will erect a new theater at Hopkinson Avenue and Pitkin, at a cost of $50,000. Seating capacity, 1,000.

New York, N. Y.—Architect Thomas W. Lamb has prepared plans for altering the Greeley Square Theater at 6th Avenue and 30th Street, at a cost of $15,000.

Washington, D. C.—Chas. Sonne, 3504 13th Street, N. W., will erect a theater and store building.

Baton Rouge, La.—J. B. Banks, of Louisville, Ky., will erect a motion picture theater on 3rd Street, at a cost of $15,000.

Williams, Ariz.—The contract has been let for the erection of a new theater here to cost $20,000.

Rochester, N. Y.—The Gordon Amusement Co. of Boston and Rochester, will erect a new vaudeville theater here on Clinton Avenue. Will cost about $80,000.

Cincinnati, Ohio.—Architects Stewart & Stewart have prepared plans for a new theater at 8th and Depot Streets, by the Waldorf Amusement Co., with seating capacity of 600.

Toledo, Iowa.—C. W. Ennis has begun to work on the Opera House.

Bingham, N. Y.—G. H. Vandemark and M. D. Gibson, of Elmira, have completed arrangements for the erection of a new theater at Washington and State Streets.

Princeton Ill.—C. O. Omen has the contract for the erection of a new theater on South Main Street.

Binghamton, N. Y.—C. B. Swartwood, of Elmira, is planning the erection of a new theater here in Washington Street.

Iowa City, Ia.—A new Opera House, to cost $100,000, is being planned for this city.

Cuba City, Wis.—A new Opera House is being planned for this city.

Ripon, Wis.—Draheim & Barnes will open a new moving picture theater in the Bishop Building on Jackson Street.

Buffalo, N. Y.—A new vaudeville and motion picture theater will be erected here with a seating capacity of 3,500, by the Shea Amusement Co., at Main & Chippewa Streets, at a cost of $250,000.

Buffalo, N. Y.—Chas. Farrell, of this city, has purchased property at Kenmore, and will erect a new moving picture theater, to be called the La Verne Theater.

Waverly, N. Y.—Brev La Pierre is contemplating the erection of a new theater here.

Columbia City, Ind.—A new Opera House is to be erected in this city.

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April 17—The Tramp and the Barrel (Com.)..
April 17—A Day of Haste (Com.)............
April 24—Reaping the Harvest (Dr.)...........

BISON.

Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.)..................
Mar. 22—Blazing the Trail (Dr.).............
Mar. 29—The Crisis (Dr.)......................

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April 24—Brothers (Dr.) 950
April 29—The Horse Thieves of Bar X Ranch (Dr.) 950
May 1—An Italian Romance (Dr.)........... 950

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Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).......................
Jan. 19—Thirty Days (Com.)...................

ECLAIR.

April 11—A Lucky Holdup (Com.)............
April 14—Tunisian Fisheries (Edu.)...........
April 14—A Gypsy's Heart (Com.-Dr.).........
April 16—A Son's Ingratitude (Dr.)...........
April 18—Oh! You Ragtime (Com.)............
April 21—A Generous Pardon (Dr.)...........
April 21—Portuguese Dancers (Dance)..........
April 23—Legend of Sleepy Hollow (Com. Dr.).
April 25—The Easter Bonnet (Com.)...........
April 28—Miette's Adventures (Dr.)...........
April 28—Fishes of the Tropics (Edu.)........
April 30—The Revenge of the Silk Masks (Com.)
May 2—Cousin Kate's Revolution (Com.)....
May 5—The Voice of the Past (Dr.).........
May 5—The Alhambra Granada (Edu.).......
May 7—The Raven, 2 reels (Dr.)............

GAUMONT.

April 7—The Margrave's Daughter (Dr.)......
April 11—Jimmie Capitulates (Com.) ....
April 11—A Victim of Circumstances (Com.)..
April 14—The Prairie on Fire (Dr.)...........
April 18—A Bet and Its Results (Com.)......
April 21—The Mysterious Cigarette (Dr.).......
April 25—Jimmie Pulls the Trigger (Com.)...
April 28—Heliogabalus, Tyrant of Rome (Dr.)
April 28—Dinant of the Meuse (Scenic)........
May 2—The Shade of Autumn (Dr.).........
May 2—The Banks of the Danube (Scenic)..
May 5—Driven from the Ranch (Dr.)........

GREAT NORTHERN.

Mar. 30—Young Womans' Protective Society (Com.) ....
April 6—During the Carnivals (Com.)........
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April 13—Glimpses of Southern France (Sc.)....
April 20—Those Eyes (Dr.)...................
April 20—Revenge Is Blind (Dr.)..............
April 20—Clever Boys (Acrobatic) ....
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April 19—An Embarrassing Purchase (Com.).. 514
April 19—Ching-Chang in Paris (Com.)........ 429
April 26—The Crimson Heart (Dr.)........... 937
May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.) 377

ITALA.

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Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)...........
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

NESTOR.

April 8—The Torn Letter (Dr.)..............
April 10—The Renegade (W. Dr.)............
April 13—In Dry Territory (Com.)............
April 15—A Pair of Baby Shoes (Dr.).........
April 17—Her Indian Hero (W. Dr.)..........
April 20—The Love Trail (Com.)..............
April 22—Lottery Ticket No. 13 (Dr.).......
April 24—The Little Nugget (W. Dr.)........
April 27—Three of a Kind (Com.)............
April 27—American Lumber Mill—Albuquerque, New Mexico (Ind.) ....
April 29—The Impostor (Dr.).................
May 1—The Everlasting Judy (Com.-Dr.)...
May 4—Her Corner on Hearts (Com.)........

POWERS.

April 9—Meeting His Match (Com.).........
April 13—The Ways of Men (Dr.).............
April 16—Her Lord and Master (?) (Com.).....
April 16—What's the Use? (Com.)............
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April 27—The Schemers (Dr.) ....
April 30—When the Lily Dies (Dr.)............
April 30—The Five Senses (Com.).............
May 4—In Friendship's Name (Dr.).........

RELIANCE.

Mar. 20—Hide and Seek (Dr.).................
Mar. 23—Jealousy (Dr.) ....
Mar. 23—Up From the Primitive (Edu.)......
Mar. 27—A Tragic Experiment (Dr.)..........
Mar. 30—Fur Smugglers (Dr.).................
April 3—Birthday Present (Dr.) ....
April 3—Raising Alligators (Ind.) ....
April 6—Mother (Dr.) ....
April 10—When the Heart Calls (Dr.).........
April 13—An Opportune Burglar (Com.).......
April 17—A Question of Evidence (Dr.)........
April 20—Love Is Blind (Dr.)................
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedelia As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)...........
May 1—Return of John Gray (Dr.)...........
May 4—His Love of Children (Dr.)...........

REPUBLIC.

Apr. 2—Two Women (Dr.)....................
Apr. 6—A Dual Personality (Dr.).............
April 9—Cure for Stage Fever (Dr.)..........
April 13—A Tragic Moment (Dr.).............
April 16—Los Anarquistas (Dr.)..............
April 20—A Severe Lesson (Dr.)...............
April 23—The Averted Step (Dr.)..............
April 27—The Claim Jumper (Dr.)............
April 30—The Tale of a Kite (Com.-Dr.)........
May 4—On the Tide (Dr.)..................

REX.

Mar. 24—The Strength of the Weak (Dr.)......
Mar. 28—Love's Four Stone Walls (Dr.)......
Mar. 31—The Light on the Way (Dr.)........
April 4—Modern Slaves (Dr.) ....
April 7—The Unending Love (Dr.)...........
April 11—A Tangled Web (Dr.)................
April 14—The Seal of Time (Dr.)..............
April 18—Beauty and the Beast (Dr.)..........
April 21—While Wedding Bells Ring Out (Dr.)
April 25—The Fashion Review (Topical)........
April 28—The Serpent's Eyes (Dr.)............
May 2—Sate's Warning (Dr.)................
May 5—A Thorn in Vengeance (Dr.)........

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April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...
May 1—Animated Weekly, No. 8 (Topical)..

SHAMROCK.

May 7—A Gypsy's Love (Dr.)..............
May 11—Algernon's Busy Day (Com.)........

SOLAX.

Mar. 22—The Child of the Tenements (Dr.).....
Mar. 27—Billy's Shoes (Com.).................
Mar. 29—Handle With Care (Com.)...........
Apr. 3—The Witch's Necklace (Dr.).........
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April 10—The Detective's Dog (Com. Dr.)....
April 12—Billy's Nurse (Com.) ....
April 17—Saved by a Cat (Dr.)...............
April 19—Billy the Detective (Com.)..........
April 24—The Sewer—2 reels (Dr.)............
April 26—Billy's Insomnia (Com.) ....
May 1—The Reformation of Mary (Dr.)......
May 3—A Question of Hair (Com.)..........

THANHOUSER.

Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)..............
Mar. 29—My Baby's Voice (Dr.)..............
Apr. 2—The Star of the Side Show (Dr.)......
Apr. 5—The Girl of the Grove (Dr.)...... ......
April 9—A Love of Long Ago (Dr.)..........
April 12—An Easy Mark (Dr.)................
April 16—The Baby Bride (Dr.)...............
April 19—Into the Desert (Dr.)...............
April 23—Rejuvenation (Dr.) ....
April 26—When Mandy Came to Town (Dr.)...
April 30—The Cry of the Children, Parts I and II (Dr.) ....
May 3—Miss Arabella Snaith (Dr.)..........

MISCELLANEOUS.

MAJESTIC.

Mar. 26—Opportunity (Dr.) ....
Mar. 31—The Lighted Candle (Dr.)...........
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Apr. 2—Keep Quiet (Com.)..................
April 7—A Dangerous Model (Dr.)............
April 9—A Warrior Bold (Com.)..............
April 14—The Return of Life (Dr.)............
April 16—Not on the Programme (Dr.)........
April 21—Down and Out (Com. Dr.)..........
April 23—The Installment Plan (Com.).......
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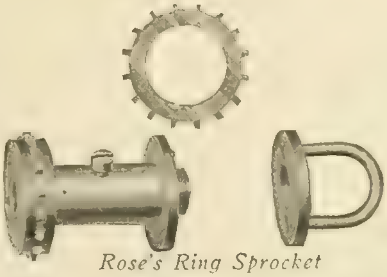
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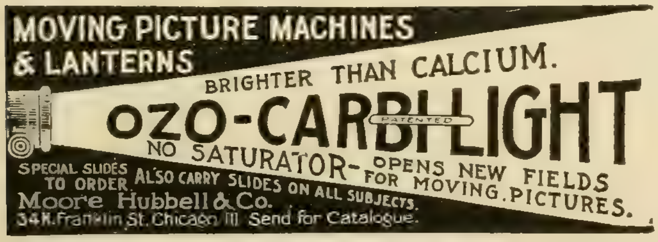
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Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Apr. 1—Oh, Those Eyes (Com.)............
Apr. 1—Those Hicksville Boys (Com.)......
Apr. 4—The Punishment (Dr.)..............
April 8—Fate's Interception (Dr.)...........
April 11—Their First Kidnapping Case (Com.).
April 11—Help! Help! (Com.) ....
April 15—The Female of the Species (Dr.)....
April 18—Just Like a Woman (Dr.)............
April 22—The Brave Hunter (Com.)............
April 22—Won By a Fish (Com.)...............
April 25—One is Business; the Other Crime (Dr.) ....
April 29—The Lesser Evil (Dr.)...............
May 2—The Leading Man (Com.)..............
May 2—The Fickle Spaniard (Com.).........

CINES.
(G. Kleine.)

Apr. 2—Naming the Baby (Com.)..........
Apr. 2—Assissi, Italy (Sc.)..................
Apr. 6—Love and Hypnotism (Dr.)..........1000
April 9—The Brigand (Dr.) ....
April 13—Madame Roland (Hist. Dr.).........
April 16—How they Lost Out (Com.)..........
April 20—Queen Elizabeth's Ring (Dr.)........
April 23—The Treasure Cave (Dr.)............
April 27—Leah, the Suffragette (Com.)........
April 27—Confusion (Com.) ....
April 30—'Twixt Love and War (Dr.)..........
April 30—Genoa, Italy (Scenic)...............
May 4—The Love Germ (Com)..............

EDISON.

Apr. 2—The Mine on the Yukon (Dr.)......1000
Apr. 3—Two Knights in a Barroom (Com.)..1000
Apr. 5—Charlie's Reform (Dr.)..............1000
Apr. 6—Rowdy and His New Pal (Com.-Dr... 675
Apr. 6—Dr. Brompton Watt's Age Adjuster (Com.) 325
April 9—The Spanish Cavalier (Dr.)..........1000
April 10—Is He Eligible (Com.)..............1000
April 12—Church and Country (Dr.).......... 990
April 13—Winnie's Dance (Com.) 1000
April 16—The Insurgent Senator (Dr.).........1000
April 17—The Dumb Wooing (Com.)...........1000
April 19—The Boss of Lumber Camp No. 4 (Dr.) 985
April 20—Dream Dances (Dance) 400 ft........
April 20—How Patrick's Eyes Were Opened (Com.) 600
April 23—The Little Woolen Shoe (Dr.)...... 990
April 24—A Tenacious Solicitor (Com.)........1000
April 26—An Unusual Sacrifice (Dr.)..........1000
April 27—A Winter Visit to Central Park, New York City (Sc.).............. 640
April 27—The Butler and the Maid (Com.).... 360
April 30—Winter Logging in Maine (Ind.).....1000
May 1—Blinks and Jinks, Attorneys at Law (Com.) 1000
May 3—Out of the Deep (Dr.)...............1000
May 4—The Quilting Party (Dr.).............1000

ESSANAY.

Mar. 22—A Record Romance (Com.)..........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Apr. 2—Cured (Com.)........................1000
Apr. 4—A Lucky Mix (Com.)................1000
Apr. 5—Teaching a Liar a Lesson (Com.)..1000
Apr. 6—A Road Agent's Love (Dr.)..........1000
April 9—Broncho Billy and the Girl (Dr.)....1000
April 11—All in the Famly (Com. Dr.)........1000
April 12—Lonesome Robert (Dr.) 1000
April 13—Under Mexican Skies (Dr.)..........1000
April 16—The Clue (Dr.).....................1000
April 18—Sam Simpkins, Sleuth (Com.)........1000
April 19—The Rivals (Dr.).......................1000
April 20—The Cattle King's Daughter (Dr.)....1000
April 23—"Alkali" Ike's Boarding House (Com.) 1000
April 25—The Doctor (Com.) 1000
April 26—Our Neighbor's Wife (Com.)........1000
April 27—The Indian and the Child (Dr.)......1000
April 30—Napatia, the Greek Singer (Dr.)......1000
May 2—His Thrifty Wife (Com.)............1000
May 3—The Chauffeur, the Girl and the Cop (Com.) 1000
May 4—Broncho Billy and the Bandits (Dr.).1000

KALEM.

Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000
Mar. 25—The Trail Through the Hills (Dr.)...1000
Mar. 27—Outwitting Father (Com.)..........
Mar. 27—The Kidnapped Conductor (Com.)....
Mar. 29—The Banker's Daughter (Dr.).......1000
Apr. 1—Jean of the Jail (Dr.).............1000
Apr. 3—The Spanish Revolt of 1836 (Hist.-Dr.)1000
Apr. 5—The Schoolma'm of Stone Gulch (Com.)1000
April 8—The Tide of Battle (Hist. Dr.)......1000
April 10—A Leap Year Elopement (Com.).....1000
April 12—The Secret of the Miser's Cave (Dr.).1000
April 15—War's Havoc (Dr.)..................1000
April 17—The Adventures of American Joe (Dr.)1000
April 19—The Trail of Gold (Dr.).............1000
April 22—A Mardi Gras Mix-Up (Com.).......1000
April 24—The Mexican Revolutionist (Dr.)....1000
April 26—The Pasadena Peach (Com.)........1000
April 29—The Stolen Invention (Dr.)..........1000
May 1—A Fish Story (Com.)................
May 1—Along the Mediterranean (Scenic)....
May 3—Getting the Money (Com.)............
May 3—The Potters of the Nile (Ind.).......

LUBIN.

Apr. 1—Hello, Central! (Dr.)................1000
Apr. 3—The Sacrifice (Dr.)..................
Apr. 4—Shall Never Hunger (Dr.)............
Apr. 6—Fooling Father (Com.)..............
April 8—The Reformation of Kid Hogan (Dr.).1000
April 10—A Pie Worth While (Com. Dr.)......1000
April 11—That Chicken Dinner (Com.).........
April 11—His Little Sister (Com.).............
April 13—California Ostrich and Pigeon Farms (Ind.) ....
April 13—The Alligator Farm (Ind.)..........
April 13—Becky Gets a Husband (Com.)......
April 15—In After Years (Dr.)................1000
April 17—The Lover's Signal (Com.)..........1000
April 18—A Gay Time in Jacksonville, Florida (Com.) 1000
April 20—Captain King's Rescue (Dr.)........1000
April 22—A New Beginning (Dr.).............1000
April 24—A Complicated Campaign (Com.)....1000
April 25—Paying the Price (Dr.)............ 1000
April 27—The Lost Dog (Com.)..............
April 27—The Forgotten Pocket-Book (Com.).
April 29—A Leap Year Lottery Prize (Com.)..1000
May 1—Won By Waiting (Dr.)...............1000
May 2—A Son's Devotion (Dr.)..............1000
May 4—The Tin Can Rattle (Com.).........
May 4—The Turtle Industry in Florida (Ind.)

MELIES.

Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)...................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)...............1000
May 2—Widowers Three (Com.)...............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000

ECLIPSE.
(G. Kleine.)

Mar. 20—The Song of the Gypsy (Dr.).........
Mar. 27—True Love (Dr.)......................1000
Apr. 3—Taken By Surprise (Com.)............
Apr. 3—Scenes in Amsterdam (Sc.)..........
Apr. 3—Transformation of Scrap Iron (Ind.).
April 10—The Signal That Failed (Dr.).........1000
April 17—The Unknown Traveler (Dr.).......1000
April 24—John Milton (Dr.) ....
April 24—Exhibition Drill of the H. M. S. "Excellent" (Naval) ....
May 1—Percy's Visit (Com.)................
May 1—Chums (Com.) ....

PATHE.

Apr. 1—Pathe's Weekly No. 14, 1912 (Topical)
Apr. 3—Tiger's Claws (Dr.)..................
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 6—The Sins of the Father (Dr.)........
April 8—Pathe's Weekly No. 15—1912 (Top.)
April 10—The Torn Note (Am. Dr.)...........
April 11—The Girl Sheriff (Dr.)...............
April 13—Unwelcome Love (Dr.) ....
April 15—Pathe's Weekly No. 16, 1912 (Top.)
April. 17—Easy Marks (Com.)................
April 17—Training Fighting Cocks in Cuba (Sporting) ....
April 18—The Fishermaid's Love Story (Dr.)..
April 22—Pathe's Weekly No. 17—1912 (Top.)
April 24—That Houn' Dawg (Com.)..........
April 24—The Charcoal Industry in Cuba (Ind.)
April 25—For the Papoose (Dr.)..............
April 27—For His Mother's Sake (Dr.)........
April 29—Pathe's Weekly No. 18—1912 (Top.)
May 1—The Red Man's Honor (Dr.)..)..)..)
May 2—The Cowboy Girls (W. Com.)........
May 4—The Salvationist (Dr.)...............

C. G. P. C.

Apr. 2—The Clemency of Isabeau (Dr.)......
Apr. 5—The Cardinal's Gift (Dr.)............
April 9—Laughing Gas (Com.) ....
April 9—Wrasses, Dog Fish, Sole and Gurnet (Edu.) ....
April 12—Abraham's Sacrifice (Biblical) ......
April 12—The Cataracts of Elkfarleo (Sc.)....
April 16—The Anonymous Letter (Dr.).........
April 16—The Albertos (Acrobatic)............
April 19—A Hasty Honeymoon (Com.).........
April 19—An Excursion in New Zealand (Travel)
April 20—The Art of Printing (Ind.)..........
April 20—Bathing Cavalry Horses (Military)...
April 23—Jane Shore (Dr.) ....
April 26—The Queen's Messenger (Hist. Dr.).
April 30—A la Francaise (Com.)...............
April 30—Abaca, Its Culture and Use in the Philippines (Ind.) ....
April 30—Betty Is Worse Than Ever (Com.)....
May 3—A Sister's Devotion (Dr.).............

SELIG.

Apr. 4—Me and Bill (Dr.)....................1000
Apr. 5—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.)........ 500
Apr. 5—With the Boys of the Figure Two (Sporting) 500
April 8—Darkfeather's Stategy (Dr.).........1000
April 9—Driftwood (Dr.) 1000
April 11—The Redemption of "Greek Joe" (Dr.) 1000
April 12—When the Heart Rules (Dr.)........ 750
April 12—The Story of a Cocoanut (Edu.)..... 150
April 15—The Other Woman (Dr.)............1000
April 16—The End of the Romance (Dr.)......1000
April 18—The Devil, the Servant and the Man (Dr.) 1000
April 19—Bessie's Dream (Com.).............. 650
April 19—A Trip to Tahiti in the South Pacific (Edu.) 340
April 22—The Hand of Fate (Dr.).............1000
April 23—The Law of the North (Dr.).........1000
April 25—The New Woman and the Lion (Com.)1000
April 26—The Los Angeles Fire Department (Edu.) 750
April 26—Scenes in Korea (Sc.)............. 250
April 29—Exposed by the Dictograph (Dr.)....1000
April 30—The Price He Paid (W. Dr.).. ... .1000
May 2—Jack and Jingle (Dr.).............. .1000
May 3—The Katzenjammer Kids (Com.)...... 500
May 3—Uncle Sam's Tribute to the Heroes of the Maine (Topical) 500

VITAGRAPH.

Apr. 1—The Star Reporter (Dr.)............ 656
Apr. 1—His Mother-in-Law (Com.).......... 346
Apr. 2—She Never Knew (Dr.)...............1000
Apr. 3—The Seventh Son (Dr.)...............1000
Apr. 5—The Illumination (Biblical)..........1000
Apr. 6—The Unknown Violinist (Dr.),......1000
April 8—Burnt Cork (Com.) 800
April 8—Pushmobile Races (Sporting)........ 200
April 9—At Srogginses' Corner (Dr.)..........1000
April 10—His Father's Son (Dr.).............1000
April 12—The Jocular Winds of Fate (Com.)..1000
April 13—Captain Jenks' Diplomacy (Com.)....1000
April 15—The Pipe (Com.)....................1000
April 16—The Cave Man (Dr.).................1000
April 17—Working For Hubby (Com.).........1000
April 19—The Craven (Dr.)...................1000
April 20—Way of a Man With a Maid (Dr.)....1000
April 22—How He Papered the Room (Com.).. 500
April 22—Marshall P. Wilder (Com.)......... 500
April 23—Counsel for the Defense (Dr.)......1000
April 24—The Woman Haters (Dr.)...........1000
April 26—The Pink Pajama Girl (Com.)......1000
April 27—The Victoria Cross (Hist. Dr.)......1000
April 29—Frank Coffyn's Hydro-aeroplane Flights (Topical) 1000
April 30—The Old Kent Road (Dr.)........ 1000
May 1—Sheriff Jim's Last Shot (Dr.). 1000
May 3—Red Ink Tragedy (Com.).......... 500
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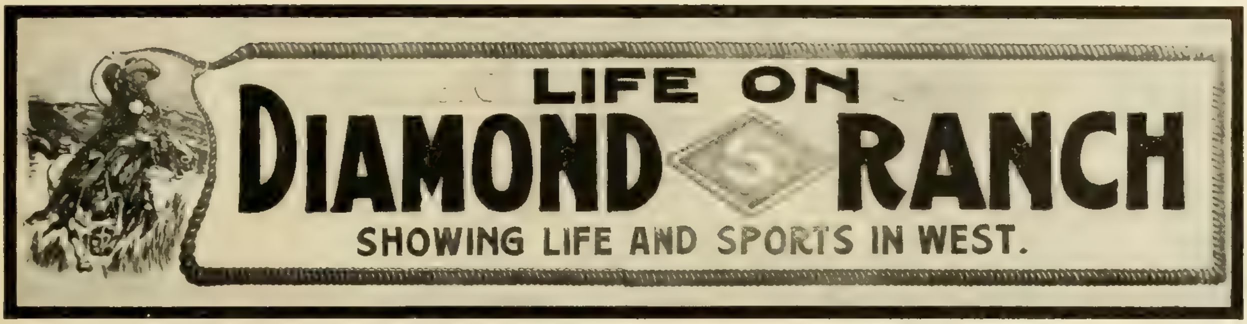
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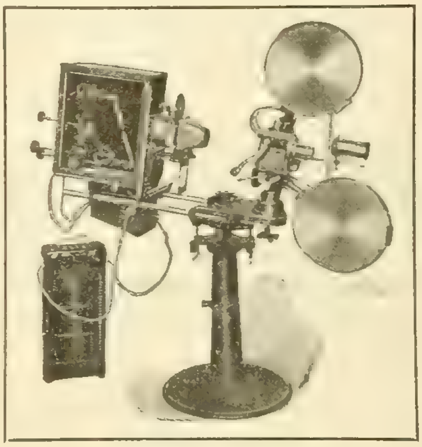

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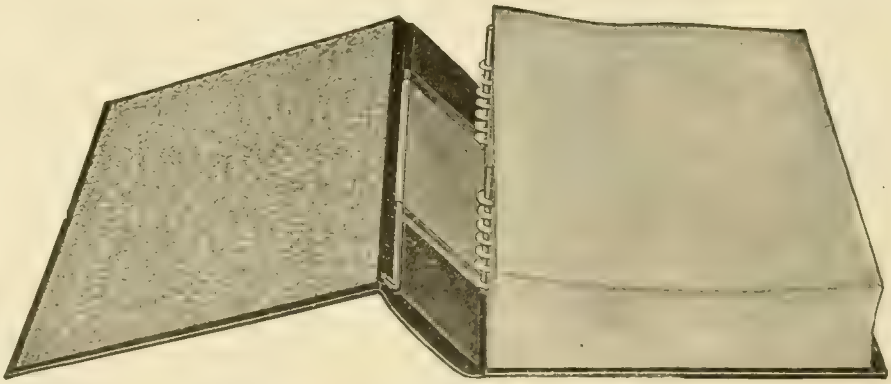

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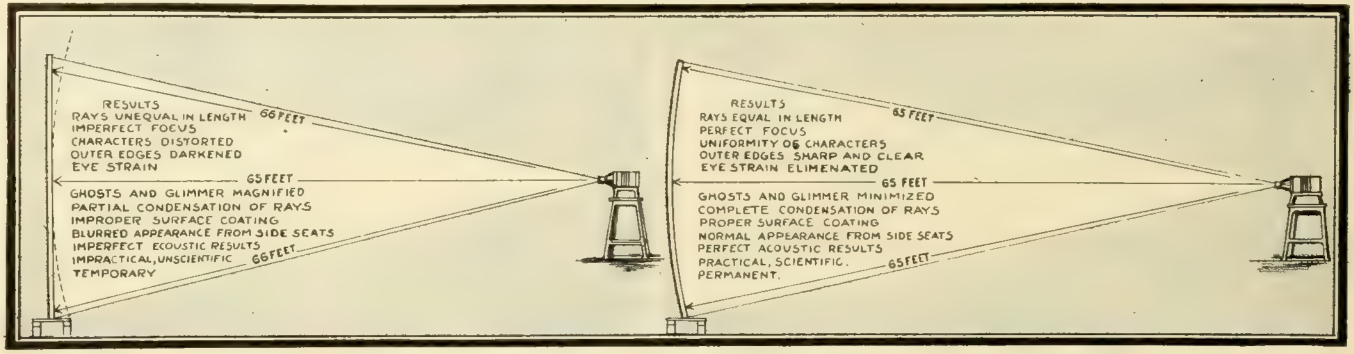
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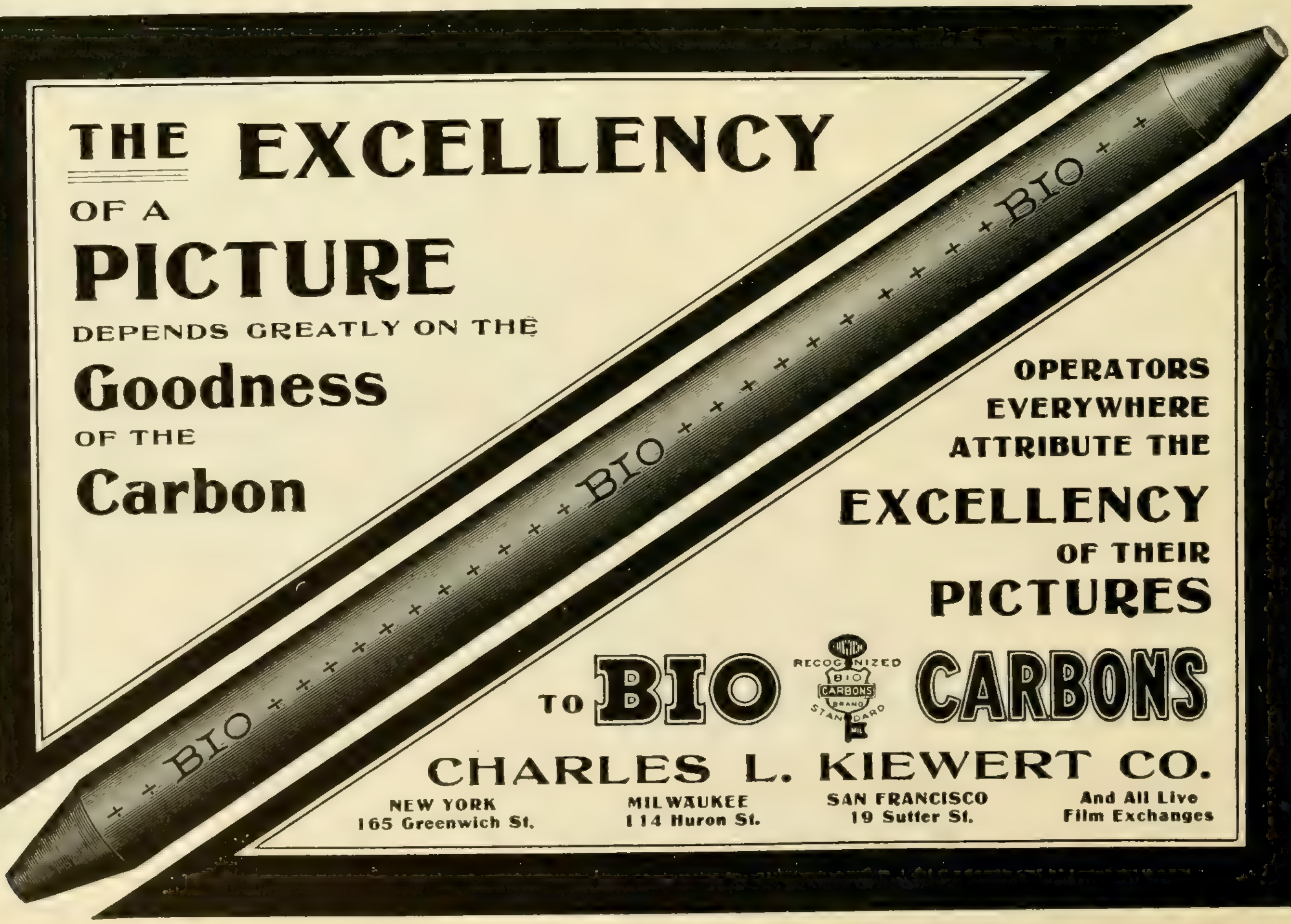

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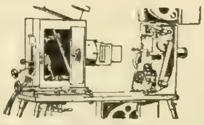

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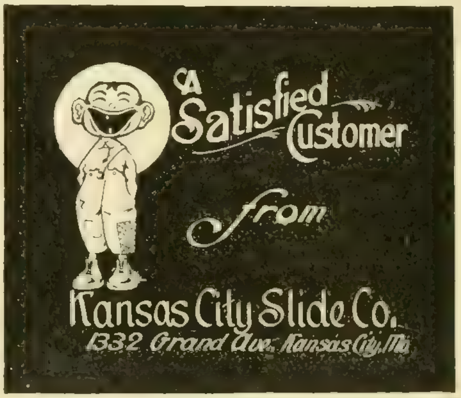
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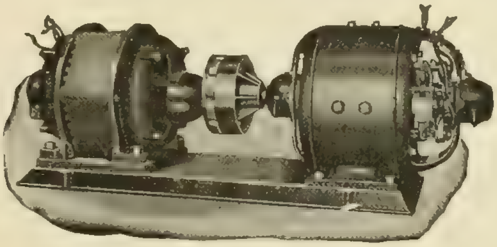

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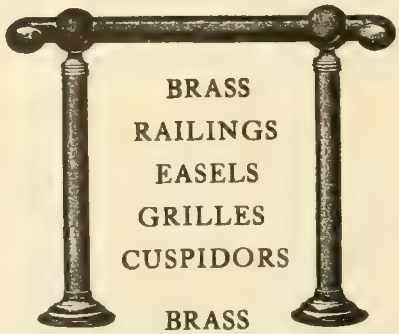

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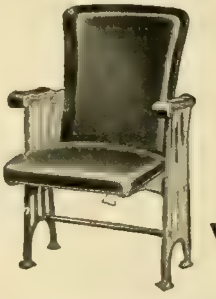

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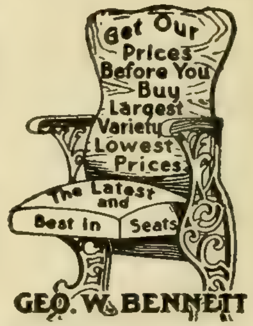
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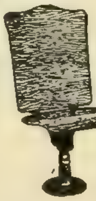

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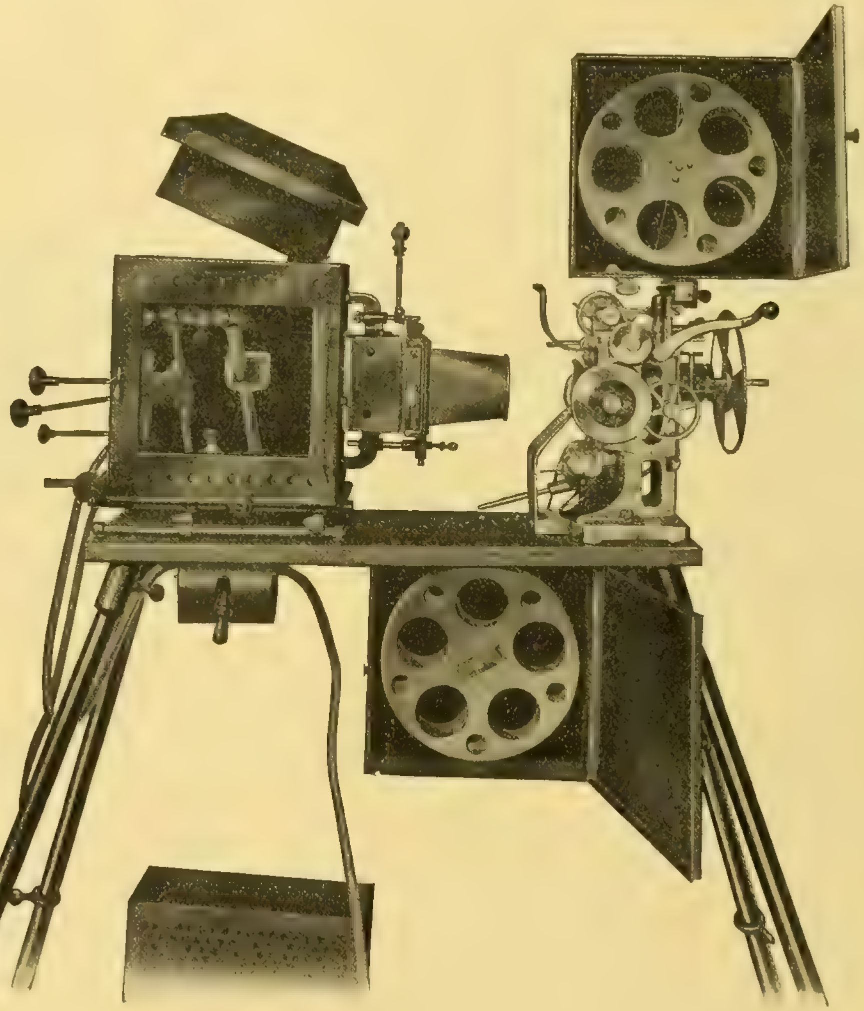

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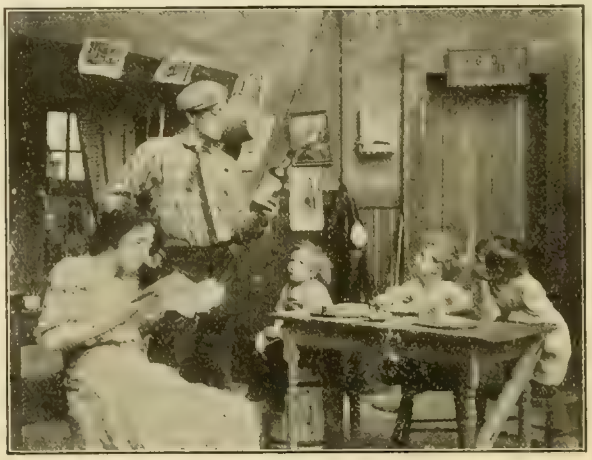

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EACH WEEK

Will go a long way toward solving the "Poor Business Problem." Some theatres never understand that a program that doesn't include AT LEAST ONE WESTERN isn't a complete program—isn't well rounded and thoroughly satisfying to EACH AND EVERY INDIVIDUAL IN THE AUDIENCE.

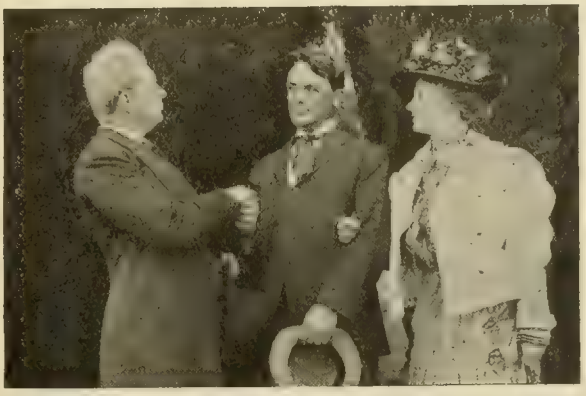
But—and here's an important thing to remember — STIPULATE "AMERICANS" when you call for "WESTERNS"—Don't forget that a company SPECIALIZING in the production of Western subjects is better equipped by experience to know just what is BEST IN WESTERNS. Two strong "AMERICANS" each week ARE A NECESSITY—If you know your business you will see that you GET THEM.

"COMING AMERICANS"

"END OF THE FEUD"

Release Thursday, May 2nd

A brilliant, deeply stirring exposition of the folly of deathbed vows and barbarous Kentucky feuds. How Bruce Jackson, son of a feudist, nearly wrecked his life's happiness and shattered three lives on the altar of solemn but silly promises. A bright love tale tinctured with the melancholy of a ghastly incident.



"THE WEDDING DRESS"

Release Monday, May 6th

How pretty Miss Betty, turned 38, became suddenly popular in Alexandria just because a letter came from an Eastern legal firm and the town thought Betty an heiress! And, by the way, Betty realized her dearest wish, which was to keep house forevermore for old Bob Plummer. A charming, well-told story you are certain to want.

COMING!

THURSDAY, MAY 9th **The Great Mystical Subject**

The MYTH of JAMASHA PASS

A beautifully tinted masterpiece, allegorical in character, that will make you think. Sooner or later you will demand it. Why not NOW?

AMERICAN FILM MFG. COMPANY

BANK FLOOR—ASHLAND BLOCK :: :: CHICAGO, ILL.

COMING! 3 WESTERNS WEEKLY

Oldest and Best

NESTOR

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

EXTRA! 3 EXTRA!

WORTH-WHILE WESTERNS WEEKLY

EXTRA! 3 EXTRA!

Monday, April 29th, 1912

THE IMPOSTOR

An Absorbing Drama in 990 feet. GET IT!

Wednesday, May 1st

THE EVERLASTING JUDY

The Merriest Western Foto-Comedy To-Date. 986 Feet of Unsurpassable Funny Film. GET IT!

Saturday, May 4th

HER CORNER ON HEARTS

A Delightful Comedy in 583 Feet.

ISLETA, N. M. (INDIAN CITY)

A Stupendous Scenic in 395 Feet. A Split Reel You Must Get. GET IT!

COMING NESTORS

May 6th, The Ten of Diamonds (Drama)
May 8th, The Thespian Bandit (W. Comedy)
May 11th, A Game of Bluff (Comedy)

WANTED! *Novel and Classy Western Scenarios. Save time and postage by sending scripts direct to the Nestor Film Company, Hollywood, Cal.*

DAVID HORSLEY : : BAYONNE, N. J.

COMING! 3 WESTERNS WEEKLY

SPIEGEL'S
Motion Song Slide Service

Can be had from Exchanges listed below

The slides are entirely different than the Genre motion slides and require our double action carriers, which are on sale at all our agencies.

The service will be restricted to only one theatre in the smaller cities and as the agency will probably give it to the first applicant, you should act quick.

Released Saturday, April 27th.

"THAT'S the KIND of FELLOW I COULD LOVE"

PUBLISHED BY JEROME H. REMICK & CO.

Released Saturday, May 4th,

"EVERYBODY'S DOIN' IT"

PUBLISHED BY TED SNYDER MUSIC CO.

W. E. Greene, 228 Tremont St., Boston, Mass.	Maine New Hampshire Vermont Massachusetts Rhode Island
F. C. Taylor, 105 E. 14th St., New York City	Connecticut New York New Jersey
Scranton Song Slide Exchange, 304 Real Estate Bldg., Scranton, Pa.	Pennsylvania, east of, not including Harrisburg Maryland Delaware Virginia Washington, D. C.
Dixieland Film Exchange, Stonewall Hotel Bldg., Charlotte, N. C.	North Carolina South Carolina Florida
Abe Seligman, Lafayette Theatre, New Orleans, La.	Alabama Georgia Mississippi Louisiana
Photo-Play Advertising & Specialty Co., 123 Fourth Ave., Pittsburg, Pa.	Pennsylvania, west of, including Harrisburg West Virginia
Photo-Play Advertising & Specialty Co., Columbus, Ohio.	Southern Ohio Southern Indiana Kentucky
Photo-Play Advertising & Specialty Co., Cleveland, Ohio	Northern Ohio
Photo-Play Advertising & Specialty Co., 70 Griswold St., Detroit, Mich.	Michigan Canada Northern Indiana
American Song Slide & Poster Co., 38 S. Dearborn St., Chicago, Ill.	Illinois Wisconsin Missouri Iowa Nebraska
American Associated Amusement Co., Oklahoma City, Okla.	Kansas Oklahoma Texas
A. H. Ahrendt, Dream Theatre, North Yakima, Wash.	Washington
Oregon Feature Film Co., 403 Marquam Bldg., Portland, Ore.	Oregon Northern California, north of Chico
Montana Amusement Co., Butte, Mont.	Montana Utah Wyoming Idaho
O. V. Traggardh, 212 Delta Bldg., Los Angeles, Cal.	Southern California, south of Chico Arizona New Mexico Nevada
Trimble Amusement Co., Memphis, Tenn.	Tennessee Arkansas
Geo. H. Webster Theatrical Exchange, Fargo, N. D.	North Dakota South Dakota Minnesota
Richard Thompson, Orpheum Theatre, Wailuku Maui, Hawaiian Islands	Hawaiian Islands

LEVI COMPANY, Inc.
1560 Broadway, New York
EXCLUSIVE MAKERS

Sunday **Tuesday**

The MAJESTIC

Is now recognized as the producer of the best high class comedy pictures in the business, and every exhibitor failing to secure both Majestics each week is losing his best opportunity to increase his profits.

SECURE THESE PICTURES

SUNDAY, MAY 5th. "HIS WEDDING DAY"—high-class comedy. A prospective bridegroom is entertained by his bachelor friends the night before the wedding. He oversleeps the next day and reaches the bride just three hours late, after a series of screamingly funny incidents.

TUESDAY, MAY 7th. "REDEEMED"— a strong drama. Jeanne, the wife of a Frenchman, loses her baby and husband the same day and goes to Paris to forget her worries. She at once is the idol of the studios. Hardened by her surroundings and temptations, she forgets her gentler feelings, but is finally redeemed by the tender touch of a friend's baby.

SUNDAY, MAY 12th. "TOM-BOY"—another comedy. A young girl, full of pranks, whose near-sighted father objects to her lover, succeeds in getting him to marry them unknowingly. She is the sole cause of the father's objection, because of her hoydenish tricks.

TUESDAY, MAY 14th. "BUNCOED"—Majestic comedy. A clever city girl, claiming she has lost a five-dollar bill, puts it over on five rural admirers and returns to town with twenty-five dollars.

APRIL 21st—"Down and Out"—Feature Comedy.
APRIL 23rd.—"The Installment Plan"—Comedy.
APRIL 28th.—"Boys"—Comedy.
APRIL 30th.—"The Silent Call"—Drama.

EVERY EXCHANGE MAN

Who is not buying Majestic Pictures is depriving himself of the best means of securing new customers and keep the old.

Majestic Motion Picture Co.
145 West 45th St. New York City

THE FUTURE AVOIDED!

Just that and a few other interesting things are done in

"FATE'S WARNING"

Released Thursday May 2nd

"The Future's Forecast"

A drama of a Tragedy of Tomorrow that was averted

"A Thorn in Vengeance"

Released Sunday May 5th

"THE CONQUEST"

Tale of a rosy lie and a thorny truth

The Rex Motion Picture Masterpiece Co.
573 Eleventh Avenue, New York
"EVERY INCH A FILM"
Sold through Motion Picture Dist. & Sales Co.
Your exchange knows you want Sunday and Thursday REX, but REMIND IT

QUALITY QUALITY QUALITY QUALITY QUALITY QUALITY QUALITY

POWERS PICTURE PLAYS

Release for Tuesday, May 7th
Our USUAL SPLIT REEL

"A Bridegroom's Troubles"

and

SCENES FROM NAPLES

Book our Tuesday Split Reel

Release for Saturday, May 11th

"RETRIBUTION"

SEE SYNOPSES

POWERS MOTION PICTURE COMPANY,
511 West 42nd Street New York City

QUALITY QUALITY QUALITY QUALITY QUALITY QUALITY QUALITY

GREAT NORTHERN

Release for Saturday, April 27th

THE DREAM OF DEATH

An unusual story certain to attract considerable attention. Secure your booking now.

Release for Saturday, May 4th

THE MUSICIAN'S LOVE

A drama, quaint in its conception, and well acted in picturesque surroundings.

On the same reel:

Norwegian Mountain Clefts

A remarkable selection of scenic grandeur.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

COMING RELEASES

Souls in the Shadow :: *Released Wednesday, May 15th*

Gripping and sensational story of social errors

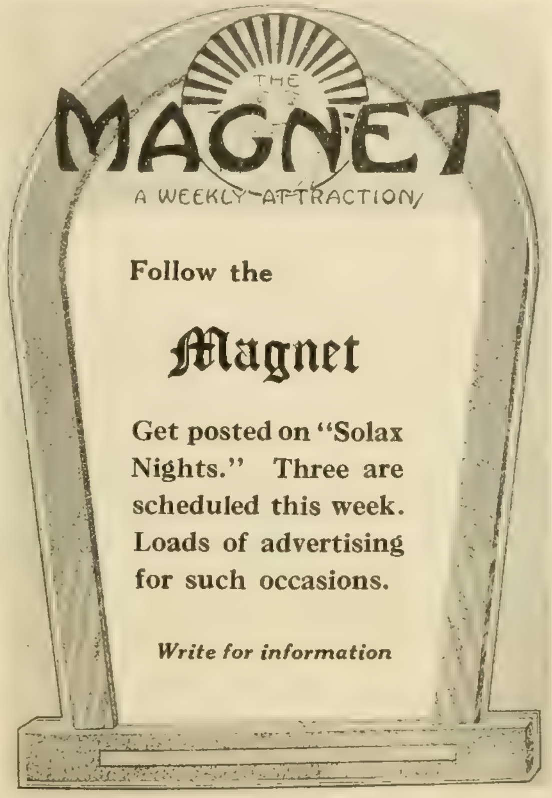
In the Year 2000 :: *Released Wednesday, May 22nd*

A "serious" comedy dealing in futures. One of the few novelties of the season.

The Wooing of Alice

Released Wednesday, May 8th

A thug and a gentleman have a superhuman struggle for the love of a girl. The girl finds it difficult to shake off the thug's brutal fascination. This is another wonderful psychological story.



Follow the

Magnet

Get posted on "Solax Nights." Three are scheduled this week. Loads of advertising for such occasions.

Write for information

Auto Suggestion

Released Friday, May 10th

A breezy "psychic" comedy in which two autos and a mistaken identity play important roles. When Billy and Marian find themselves on the running-board of a broken-down machine with smudged faces—we'll leave the rest to the imagination, and to Billy.

SOLAX COMPANY, Congress Ave., Flushing, N.Y.

SALES COMPANY AGENTS IN UNITED STATES AND CANADA

In answering advertisements kindly mention the Moving Picture World.

The Buckeye-Lake Shore Film Co.

Independent Film Service

Special attention given to each customer's needs and to all the little details.

We buy all the good Independent film released.

Good service and right treatment at the right price. Is there any good reason why you should not give us a trial?

422 N. High St, Columbus, Ohio

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

COMING A tender, touching two-reel story radiant with the delicacy of maternity, showing a sympathetic angle of the relation of daughter to mother. A tale of love that will better your box office.

THE FATE OF MOTHERS

Joy, love, sympathy, despair, surprise, anguish, terror, passion, jealousy selfishness and thoughtlessness are permanently combined in the most striking black and white drama ever filmed...2000 FEET. SUNDAY MAY 19. 2000 FEET.

JIMMIE THE BOLD BUCCANEER

1000 feet. Thursday, May 9th

A full reel of uproarious Moroccan adventure, experienced by Jimmie, the terror of the North African coast.

Scene from Jimmie the Bold Buccaneer

The LOST RING and UPPER BAVARIA

925 feet. Sunday May 12th

More hand colored subjects containing a delicate story in delicate manner, most delicately colored.

$20.00 extra for coloring.

Attacked by a Lion

Thursday, May 16th

The greatest lion film ever offered.

Motion Picture Distributing and Sales Co.

Sole Distributors

The Fate of Mothers

ANOTHER

GAUMONT SENSATION

Shoot your Order now for May 2

The Shade of Autumn and the Banks of the Danube

May 5th, **Driven From The Ranch**

GAUMONT CO., Flushing, N. Y.

The Firm of Lions and Hand-coloreds

LOOK OUT FOR THE LION!!!

ON THURSDAY, MAY 16, 1,000 FEET OF THE GREATEST THRILLER EVER

ATTACKED BY A LION!!!

Ask any of the Western Exchangemen who have had the good fortune of seeing this graphic feature what they think of it. You can't afford to miss the most remarkable film of the century. A lion attacks a horse only to be shot by its rider in the act of springing. All we ask you to do is to treat your exhibitor with the best, most sensational and remarkable reel feature ever offered.

EVEN OUT-GAUMONTED THE ORDINARY GAUMONT STANDARD ON THIS FEATURE.

In Answering Advertisement Kindly Mention Moving Picture World

---

We make a specialty of making titles, using any style frame a customer may desire.

Price 8 Cents Per Foot

Developing and printing; also taking moving pictures in any part of the country. First-class camera man and good work guaranteed.

Write Us—We Want to Bid on Your Work.

THE PARISIAN MFG. & FILM RENOVATING CO.

4940 Wentworth Ave., CHICAGO. Fred L. Tilley, President & General Manager

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MOVING PICTURE MACHINE REPAIRS

We have the most modern shop and the best moving picture machine repair man in the country. SATISFACTION GUARANTEED. Selling agents for all makes of machines.

We carry a full line of supplies. Second hand machines bought and sold.

CHICAGO MOVING PICTURE SUPPLY CO., 107 N. Dearborn Street, Chicago

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THE CINCINNATI-BUCKEYE FILM CO.

America's Largest Film Renting Concern. Entire Building 236 W. 4th Street, Cincinnati, O. Private Exchange connecting all Departments. Phones Main 1910-1911. Buying the entire Independent Output. Have every big feature production for rent. Write for prices. Dealers in Moving Picture Machines and all accessories pertaining to the business

"101" Bison Headliners

"THE POST TELEGRAPHER"

In Two Reels. Ready for Shipment on May 1st

A Cyclonic Presentation of War—Tremendously Sensational Scenes

A detachment of cavalry is caught in the Indians' "circle of death," and, fighting to the last gasp, all are exterminated. The post telegrapher, left for dead in the running fight, revives and drags himself to the telegraph wire, which he taps and sends a plea for help to the fort. The troops gallop madly to the scene, their coming being heralded by Indian scouts with smoke signals on hilltops. The Indians decoy the troops to the village by the use of dummies with headdresses, while they make a detour and attack the small garrison at the fort. Thrilling scenes are shown as the hordes of Indians batter down the stockade and endeavor to destroy the whites before the return of the troops, who are rushing back at breakneck speed. The final battle is ended by a sensational hand to hand conflict and a whirlwind cavalry charge. Through the picture runs a beautiful love story, showing the bravery of a girl who rescues the post telegrapher from the very jaws of death and carries him to safety on her horse.

"Blazing The Trail" Shipped on April 15th

COMING! "THE CRISIS" COMING!

In Two Reels. For Shipment May 15th. In Two Reels

The Following Exchanges Control Exclusively the Territory Listed Below. All Films Copyrighted

ALABAMA—Consolidated F. Ex., Atlanta, Ga.
ARIZONA—Feature F. Ex., 1149 Mission St., Frisco; San Fernando Bldg., Los. A.
ARKANSAS—Consolidated F. Ex., Atlanta, Ga.
CALIFORNIA—Feature F. Ex., 1149 Mission St., Frisco; San Fernando Bldg., Los A.
CANADA, ONTARIO & WEST—Canada Film Exchange.
CANADA, QUEBEC & EAST—Gaumont Co., Montreal.
COLORADO—W. H. Swanson, Denver.
CONNECTICUT—W. E. Greene, Boston, Mass., and Great Eastern Empire Exchs., N. Y. City.
DELAWARE—Washington F. Exch., Washington, D. C.
DIST. COLUMBIA—Washington F. Ex., Washington, D. C.
FLORIDA—Consolidated F. Ex., Atlanta, Ga.
GEORGIA—Consolidated F. Ex., Atlanta, Ga.
IDAHO—Pacific F. Ex., Seattle, Wash.
ILLINOIS—Laemmle F. Ser., Chicago.
INDIANA—Central F. Ser., Indianapolis; Toledo F. Ex., Toledo, and Victor F. Ser., Cleveland, O.
IOWA—Laemmle F. Ser., Des Moines, Ia.
KANSAS—J. W. Morgan, Kansas City, Mo.
KENTUCKY—(Same as Indiana).
LOUISIANA—Consolidated F. Ex., Atlanta, Ga.
MAINE—W. E. Greene, Boston, Mass.
MARYLAND—Washington F. Ex., Washington, D. C.
MASSACHUSETTS—W. E. Greene, Boston, Mass.
MICHIGAN—Toledo F. Ex., Toledo, O.
MINNESOTA—Laemmle F. Ser.
MISSISSIPPI—Consolidated F. Ex., Atlanta, Ga.
MISSOURI—J. W. Morgan, Kansas City.
MONTANA—Pacific F. Ex., Seattle, Wash.
NEBRASKA—Laemmle F. Ser., Omaha, Neb.
NEVADA—W. H. Swanson, Denver, Colo.
NEW HAMPSHIRE—W. E. Greene, Boston, Mass.
NEW JERSEY—Empire F. Ex. and Great Eastern F. Ex., N. Y. C.
NEW MEXICO—Feature F. Ex., 1149 Mission St., Frisco; San Fernando Bldg., Los A.
NEW YORK (Excluding Greater New York City)—Rex F. Ex., Albany; Victor F. Ser., Buffalo; Feature Film Co., Rochester.
NEW YORK CITY (Greater New York)—Empire F. Ex. and Great Eastern F. Ex., N. Y. City.
N. CAROLINA—Washington F. Ex., Washington, D. C.
N. DAKOTA—Laemmle F. Ser., Minneapolis, Minn.
OHIO—Toledo F. Ex., Toledo; Victor F. Ser., Cleveland; Central F. Ser., Indianapolis, Ind.
OKLAHOMA—J. W. Morgan, Kansas City, Mo.
OREGON—Ind. Western F. Ex., Portland.
PENNSYLVANIA (Eastern)—Eagle F. Ex., Philadelphia. Territory East of Altoona.
PENNSYLVANIA (Western)—Independent F. Ex., Pittsburgh. Territory West of Altoona.
RHODE ISLAND—W. E. Greene, Boston, Mass.
S. CAROLINA—Consolidated F. Ex., Atlanta, Ga.
S. DAKOTA—Laemmle F. Ser., Omaha, Neb.
TENNESSEE—Consolidated F. Ex., Atlanta, Ga.
TEXAS—Consolidated F. Ex., Atlanta, Ga.
UTAH—W. H. Swanson, Denver, Colo.
VERMONT—W. E. Greene, Boston, Mass.
VIRGINIA—Washington F. Ex., Washington, D. C.
WASHINGTON—Pacific Film Exchange, Seattle, Wash.
W. VIRGINIA—Ind. Film Ex., Pittsburgh, Pa.
WISCONSIN—Laemmle F. Ser., Chicago and Minneapolis.
WYOMING—W. H. Swanson, Denver, Colo.

FEATURE FILM DEPARTMENT

NEW YORK MOTION PICTURE CO., 251 W. 19th St., N. Y. City

THE
TITANIC WRECK
SPECIAL

Showing first and exclusively the **ONLY** moving pictures of incidents following the most terrible of marine disasters, —At *Weber's Theatre, New York, Sunday, April 21st* —has set the entire nation talking. It was the greatest "Scoop" in all history and puts the Independents head and shoulder over everything.

The First and Best In Everything — That's Our Policy

THE Animated Weekly

ORDER IT FROM YOUR EXCHANGE

Current Events Throughout the Entire World Are Pictured in the ANIMATED WEEKLY. No Matter Where, How Difficult To Get At or The Cost, If It Happens, the ANIMATED WEEKLY *Will* Have It.

EXHIBITORS!

ARE YOU RECEIVING THE NEW ANIMATED WEEKLY PICTORIAL LOBBY BULLETIN?
IT'S A CROWD GETTER — FREE TO YOU — WRITE

Motion Picture Distributing
and Sales Co.
111 East 14th St., N. Y.

ANIMATED WEEKLY
Department
31 East 27th St., N. Y.

NOW READY

THE

Titanic Disaster

Produced from original copyrighted photographs by the National Press Assn. from whom we obtained the exclusive rights.

We have produced an interesting lecture showing the ship, her commander, the notables among her passengers, the icefields, the arrival of the rescue ship, officers and survivors.

A graphic, pictorial description of the disaster.

No. 1—10	slides	Plain	$2.50
No. 2—10	"	Colored	$5.00
No. 3—20	"	Plain	$5.00
No. 4—20	"	Colored	$10.00
No. 5—40	"	Plain	$10.00
No. 6—40	"	Colored	$20.00

FREE SPECIAL ADVERTISING MATTER

With Set No. 1	—2—1 Sheets	
" " No. 2	—5—1 Sheets	
" " No. 3	—3—1 Sheets	
" " No. 4	—3—1 Sheets	
" " No. 5	—5—1 Sheets	1—3 Sheet 1 M Heralds
" " No. 6	—5—1 Sheets	2—3 Sheets 2 M Heralds

SPECIAL LECTURE FREE WITH EACH SET.

A. J. CLAPHAM, *Manufacturer of Fine Art Slides*
130 WEST 37th ST. NEW YORK
THE PLACE FOR FEATURES.

EXHIBITORS! ATTENTION!

The Stern Poster Frame, the greatest and best novelty for your lobby. They are at the present in great demand; send for illustrated circular. Moving Picture Machines, Condensers, Carbons and supplies of the good kind.

STERN MANUFACTURING CO.
109 N. 10th St., Philadelphia, Pa.

Motion Picture Slides

a distinct novelty—set of fifteen with special Carrier (which may be used for ordinary slides) $12.50 cash with order. Act quickly, be first in our territory to show Motion Picture Slides.

Presto Poster Frames

the better kind, never get out of order, $1.75 each up to three; four or more, $1.50 each.

Swaab Film Service Co.

INDEPENDENT FILMS ONLY
129 N. EIGHTH STREET PHILADELPHIA
Power's and Motiograph Machines

FOR SALE.—Big feature productions with National rights free. The Outcast, three reels, $250; The Blue Diamond, two reels, $140; Fools of Society, three reels, $1-60; Victor Hugo's Les Miserables, two reels, $140; Agrippina and Nero, two reels, $140; Curse of Drink, two reels, $120; Road to Ruin, three reels, $200; In the Grip of Alcohol, three reels, $200; A Moral Coward, three reels, $200; With Grant and Sheridan, three reels, $200; Custer's last Stand, three reels; Flower of a Mormon City, three reels; Mademoiselle Nitouche, three reels; Fall of Babylon, three reels; Retaliation, three reels; The Red Rose of the Apache, three reels; Retribution, three reels; Rob Roy, three reels; Nat, Pinkerton Detective, three reels; Robert Bruce, three reels; A Trespasser in Paradise, three reels; Venus, three reels; The Quality of Mercy, three reels. In addition to the above, many others. Write for list and prices. They're winners. **DAVIS FILM EXCHANGE CO.,** Watertown, Wis.

KLEINE

QUALITY FILM RELEASES

Cin-es Release of May 11, 1912

JOSEPHINE

A Feature Film

With the incomparable Jeannette Trimble in the leading role, nothing has been spared to offer the best in gorgeous scenes and wonderful acting.

Every exhibitor should book it.

Cin-es Release of May 7, 1912

A CONTEST AND NO PRIZE

FLUME, HUNGARY

A split reel containing a roaring comedy and an interesting scenic.

Eclipse Release of May 8, 1912

The SQUIRE'S FATE

TROPICAL CREATURES

A fine drama and nature study subject.

ADVANCE SYNOPSES FREE. WRITE TO

George Kleine

166 North State Street, Chicago

LICENSED BY MOTION PICTURE PATENTS COMPANY

LUBIN FILMS

Released Wednesday, May 1st, 1912
Length 1050 feet

Won by Waiting

Amos Randall, a rich old bachelor, leaves a big fortune to his ward, Arthur Wells, and his niece, Flo Fleming, provided that they marry within three months. Wells accepts the situation perforce, and Flo for love. The girl is a beauty but having been brought up in the country is bad on refinement. The husband turns her over to a club friend for companionship. The situation becomes very serious until an incident calls for an explanation and in the end Love triumphs.

Released Saturday, May 4th, 1912
Length 765 feet

"The Tin Can Rattle"

Jim Bledsoe, Editor of "The Rattle," is up against it, the paper does not pay and he has to pay his debts at the point of a gun, a stranded actress applies for a position and being pretty is promptly engaged. Among other innovations she proposes a voting contest to decide who is the most popular man in Tin Can. The Cowpunchers buy the papers by the cart load, but in the end Bledsoe wins the contest and the actress.

Length 262 feet

Turtle Industry in Florida

A very interesting picture of a Turtle Farm. The monsters are handled fearlessly by the keepers who give them their turn in the tanks. A boy rides on the back of one of the turtles, as a keeper prods the beast to improve his speed. The dressing for the market is done rapidly and on a wholesale scale. This is an educational picture which will be much admired by people who have not the opportunity to see a Florida Farm.

Released Thursday, May 2nd, 1912
Length About 1000 feet

"A SON'S DEVOTION"

Juan, a poor Mexican peon, being told by the doctor that his mother will surely die unless he can secure for her the necessary medicine and food, steals a horse and sells it. The theft is discovered and Juan arrested. At his earnest pleading the owner of the stolen horse and the sheriff accompany the boy to the home and find the mother has passed. Touched with Juan's despair, they leave him with his dead.

Released Monday, May 6th, 1912
Length about 1036 feet

LITTLE BOY BLUE

Little Harold and a number of other boys, members of the Star Baseball Team, with the assistance of a little girls' Friendly Society, give a Mother Hubbard Bazaar in the church vestry-room, for the benefit of Mr. and Mrs. Stone, a poor old couple who are in arrears for rent. The show is eminently successful, but at the close Harold is missing. A search is made and Mrs. Stone finds Little Boy Blue under a haycock, fast asleep.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST.
B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND.
BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

"FRANK COFFYN'S HYDRO-AEROPLANE FLIGHTS" *Monday, April 29th*

Up above the skyscrapers of New York and under the Brooklyn Bridge in a flying machine that skims the water like a duck and flies like a bird. A chance to take an airing and a sail at the same time.

"THE OLD KENT ROAD" *Tuesday, April 30th*

Enjoying riches left by a relative, an old coster is told a later will gives the inheritance to another. He is obliged to go back to his old home and vocation. Poverty brings its disappointments but it brings joy to the daughter, who marries her poor sweetheart.

"SHERIFF JIM'S LAST SHOT" *Wednesday, May 1st*

It reaches the heart and stirs the red blood of life into realization of what it meant to the real men and women of the West to settle and pioneer the West in the interests of civilization.

"RED INK TRAGEDY"
"OLD LOVE LETTERS" } **Two in One** *Friday, May 3rd*

A double header. One a riproaring comedy and gloom-chaser. The other a poetic portrayal of "Love's Old Sweet Song," recalling tender recollections of the past.

"THE HIEROGLYPHIC" *Saturday, May 4th*

It leads to the detection of two rascals who stole a will; the recovery of a fortune by the young heiress and her marriage to a young newspaper reporter.

NEXT WEEK NEXT WEEK

"DR. LA FLUER'S THEORY."—Very good one. MONDAY, MAY 6th.
"THOU SHALT NOT COVET."—Good idea. TUESDAY, MAY 7th.
"THE SERPENTS."—Temptation. WEDNESDAY, MAY 8th.
"WHEN DADDY WAS WISE."—Learn for yourselves. FRIDAY, MAY 10th.
"THE GREATEST THING IN THE WORLD."—That's what it is. SATURDAY, MAY 11th.

Use the beautifully colored Vitagraph Posters. Made Especially for Each Subject.

THE EDISON KINETOSCOPE

An Unsurpassed Moving Picture Machine from every point of view. "Once used, always used."

The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-maker for the men who are playing the game with both eyes open. Go into the business *now,* while it's still young, but be sure to *start* with the right machine. A cheap machine is a bad investment and a losing proposition from the beginning.

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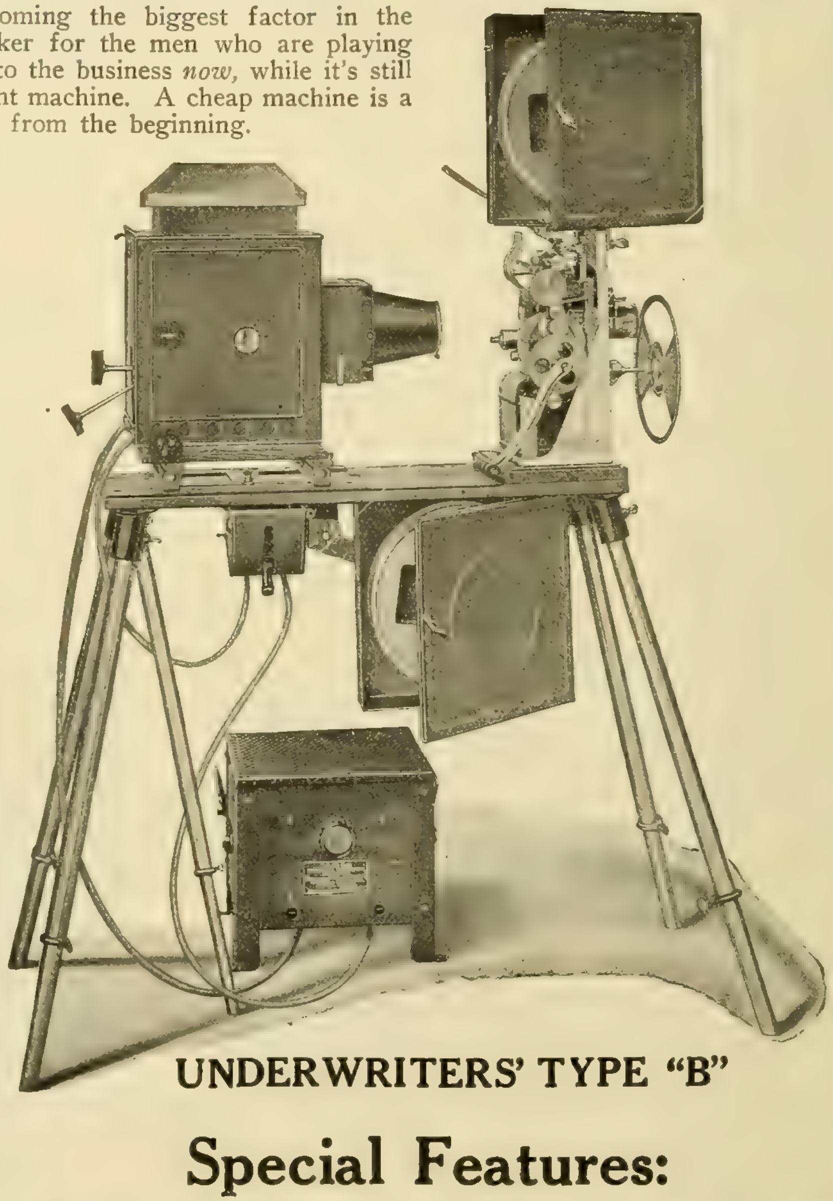

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Facts and Comments

IT is interesting and instructive to gauge the tendency of the motion picture by examining the lists of releases for the last month or so. There is a marked falling off of "Western" pictures, the kind that deal with impossible cowboys, halfbreeds, outlaws and sheriffs. Out of about four hundred subjects filmed as regular releases less than ten per cent are so-called "Western" subjects and of these many are distinctly meritorious and not the stereotyped variety. The increase of pictures of a more or less distinctly educational character is striking. The percentage of such pictures reaches about twenty. Drama and comedy of course predominate as they are bound to do. There is too a sprinkling of "yellow films," which are frankly sensational and sacrifice taste, decency, art and skill to sensation in the foolish hope that they have struck the right road to the kingdom of Get-Rich-Quick. These objectionable films are about evenly divided between foreign and domestic makers. It is pleasing to note that attempts at historical pictures are getting more numerous, as are scenic subjects. There is still a large number of releases, that appear to be consistently on the wrong track and out of touch with the feelings and demands of our public. On the whole however the situation is a gratifying one for the friends of the motion picture and incomparably better than it was a year ago this time.

* * *

NOWHERE in the field of moving pictures has the improvement of the years brought finer results than in the accompanying music. Music is, always has been and always will be the most natural and suitable of the "added attractions." Today it receives more attention than ever. The number of competent moving picture musicians is larger than ever. Shockingly unfitting music is heard only on very rare occasions, more often we fear in this city than in other parts of the country. In all things appertaining to the successful management of a moving picture theatre, New York City is still lagging miles behind the pace set by the more progressive exhibitors of other American cities. Within the last few days we heard the orchestra of an up-town theatre play "Everybody's doin' it," while the subject on the screen was an intensely dramatic episode taken from the Napoleonic wars. Generally speaking however moving picture music is coming into its own and growing into a source of strength. The dying out of the illustrated song has no doubt helped to better the tone of moving picture music. There has been a most desirable refinement. Intelligence and skill more than ever before dominate the musical situation today.

* * *

LESS than three years ago it was a common thing to hear the motion picture denounced from the bench as a "crime-breeder." A judge of the General Sessions indulged in a bitter and indiscriminating attack on the picture and soon the vituperative echoes were heard in numerous other courts. It is therefore especially gratifying to have a judge in Brooklyn, well-known for his sternness and severity, give his qualified approval of the motion picture as an "educating influence." In a long interview printed in a New York Sunday paper Judge Fawcett, of the Kings County Court condemns "Cheap vaudeville and three cent poolrooms as breeding places of crime," but says a good word for the motion picture, the effect of which on the youthful mind he thinks is "on the whole good, especially if there is moderation." Praise that comes from such sources and from apparently unwilling lips has the merit of being entirely sincere. We may be sure the picture deserves all the kind words it draws from the bench.

* * *

WE have often been amused in the past by such yellow journals as The New York World, which daily abounds in pictorial garbage of the worst kind, yelling themselves hoarse for "Reform in Moving Pictures." The yellow journalist in this respect is sometimes rivalled by the so-called evangelist, the descendant of the old-time field preacher who was proverbial for the ultra sensational methods of his preaching. In a Western city one of these evangelists launched out against the moving picture, dwelling particularly on its "morbid sensationalism." In the course of his sermon he recited in a harrowing manner the details of several brutal murders that had stirred the neighborhood and ended his discourse by taking an axe and in a very melodramatic manner smashing a demijohn. Strange how we detest our faults when we see them crop out in others, but are unable to see them when they are in ourselves. A local newspaper, commenting adversely on the evangelist's methods and rebuking him for his illogical censure of the motion picture, is cruel enough to intimate that the motion picture shows have unfavorably affected the patronage of the contribution box and that the doughty evangelist is being hurt in one of his tenderest spots.

* * *

UNITED States Senator William Alden Smith, chairman of the investigating committee, which seeks to get at the causes of the recent Titanic catastrophe was asked for permission to have the cinematograph make a record of the sessions of the committee. The Senator declined to grant the permission. "These sessions," he is quoted as saying in explanation of his refusal, "are solemn affairs and they must not be 'hippodromed' or commercialized." We have no reason to doubt the sincerity of the Senator's motives. He probably feels just the way he talks. He is, however, falling into a serious error of judgment. The sessions are held in public, they are carried on by the delegated authority of the public and they are supposed to be for the ultimate benefit of the public. This being so it is just as sensible and just to exclude the representatives of the press as well as the representatives of the pictorial weekly gazettes. As a matter of right and public policy, the camera men ought to have been permitted to place a pictorial life-like and moving record before their "readers," who are to say the least, fully as numerous as the readers of newspapers, printed in black type on white paper. The day of the "enfranchisement of the motion picture," for which this paper has consistently pleaded ever since its birth will surely come. As the usefulness of the motion picture as a recording medium of great contemporaneous events is becoming more widely known, public sense and sentiment will enact laws, which will give equal rights to the cinematographic reporter with the newspaper man. The lesson of the Titanic disaster and all its incidents can be made far more impressive by pictures that move than by mere words in cold letters.

* * *

WE are glad to observe that the daily press of the city with the exception of one notorious enemy of the motion picture is following the attitude of THE MOVING PICTURE WORLD regarding the preposterous ordinance providing for aldermanic censorship of motion pictures. One paper in particular urges the necessity of placing motion pictures as much beyond censorship as newspapers. The papers unite in condemning the aldermanic abortion and express their firm belief that the Mayor will make short work of it, if it ever reaches him. It would be interesting to know just what powers are behind this scheme. In its last analysis it has some features, that would make it a great instrument for what is known as "graft."

* * *

WE observe with regret, that one of our esteemed contemporaries, which conducts a moving picture section in its columns sees fit to attack Miss Jane Addams for some criticism she is alleged to have made of the abuses of the motion picture. Miss Jane Addams is a real and honest reformer and has proved her friendship for humanity by works as well as by her writings. She, like too many other sincere and well-intentioned people, may unconsciously have absorbed a prejudice against the motion picture; perhaps she just looked at some of the lurid posters, with which some moving picture theatres in prominent places decorate their lobbies and their fronts; she may have seen some bad pictures some time ago and still be under the impression which they produced on her mind. Whatever her reason for viewing motion pictures with suspicion there is no sense or justification in attacking her. It would be much better, if some of our manufacturers who are doing such splendid social work, just exactly along the lines of Miss Addams, were to urge her to look at their reels. She would then quickly revise her opinion. Women of the type of Miss Addams must be friends, not enemies, of the motion picture.

FOREIGN TRIBUTES TO THE LATE MR. JAMES P. CHALMERS.

The well-known British publication, "The Kinematograph and Lantern Weekly," speaking of the death of the late founder and editor of the Moving Picture World, says:

"Death claims its victims even from the ranks of journalism, and I regret to add even from the kinematographic press. I was deeply grieved to learn by this week's American mail of the untimely death of Mr. J. P. Chalmers, the editor and proprietor of the Moving Picture World of New York. I had a personal acquaintance with the deceased and well remember his courtesy and urbanity when I had occasion to cross the herring pond. Mr. Chalmers, who was a Scotchman by birth, was the quintessence of what a journalist should be. His keen perception, ability to gauge the value of news and above all his sterling uprightness eminently fitted him to be the head of an organ connected with such an important and advancing industry as the kinematograph trade. The late Mr. Chalmers wielded his pen energetically towards the furtherance of the Weekly's policy, the uplift of the motion picture. He never hesitated to expose its failings or shortcomings. Nothing that was likely to bring kinematography into disrepute was ever countenanced by him, and I am but giving praise where praise is due when I say that to his efforts the moving picture industry in America owes much of its position to-day.

"Mr. Chalmers may be said to have died at his post. Ignoring the claims of New York to his presence in that city he went to Dayton, Ohio, to attend a State Convention of Ohio Exhibitors, and whilst going over the National Cash Register Co.'s premises, accidentally opened the doors of an elevator, and falling a distance of 18 feet, died a few hours after, from the injuries he had received. I extend to the staff of the Moving Picture World on behalf of myself and fellow scribes of Mr. Chalmers on the Weekly, my most sincere sympathy in the loss the New York press has sustained, and to the father and mother, brother and two sisters of the deceased I offer the condolences of the entire kinematograph industries of Great Britain in the sad bereavement that has befallen them by the death of a man whom kinematography could ill afford to lose."

SCENIC ART IN MOTION PHOTOGRAPHY.

By Wray Bartlett Physioc.

THE term scenic painting has a definite and limited significance too often disregarded in the production of good films. Its maltreatment seems the more inexcusable when we remember that it is not a word originally wider in meaning which has been narrowed by the custom of the studio with limited technical applicability; but that its etymological dictionary force is at one with its employment in artistic parlance.

In the production of a film, the director and the scenic artist should co-operate. They should select their scenes with care. That the director nowadays has no time to study out his scenic plots with the scenic artist may be the fault of no one but himself, and yet there are certain circumstances that force the artist to work out his own ideas without the least conception of the scene he is to paint. "Just fake this up," is a frequent slogan.

During the last few years many methods of painting scenery for photography have been practiced, and many excellent effects produced, at seeming defiance of the old methods, until the conclusion is forced upon the mind that the real vitality of any work does not consist in its methods, but rather in the hiding of its construction altogether.

When we begin to examine a motion picture in particular examples, we shall prize most highly those scenes in which its characteristic qualities are most perfectly exhibited, its limitations most loyally respected, since as Mr. Gasnier, of the Pathe studio, once truly told me, a scene is at its best when it is most thoroughly **itself.** Those scenes which are the most free and most personal in handling and the richest in tone and in which good composition is employed, will be the finest.

Of course, in this as in all other arts, there is something more than technical skill to be considered. There is the idea which it expresses or the period of style which it interprets. But scene painting is not an imaginative art, even to the comparative degree which some arts may be esteemed, as it is the most boldly and frankly interpretative of all graphic modes—original, valuable ideas must have existed where really fine construction is seen. And in so interpretative an art, where very many details must be omitted, their effects dispensed with altogether or merely suggested to the observer's memory, the converse power of synthesis is implied as well. Therefore the scenic artist must be possessed by a clear idea of the thing he is expected to paint. And so it is when we see a scene of really strong and individual workmanship, it vouches for the intellectual qualities of the producer as well—it presupposes, by its very existence, clear, individual ideas.

And as this fact implies that perhaps the chief thing to be prized in a scenic artist's work is **economy of labor.** As the art is essentially a free and rapid one, a scene should be painted with as much simplicity as possible. An elaborate, patiently worked up scene is never so delightful as one that is simple—provided the desired effect is secured.

I once saw a scene painted for the motion pictures in color. This was the scenic artist's first attempt to paint for the pictures. The scene was photographed, but the photographic copy was of no assistance in getting the true values of tone and color. Most artists paint their scenes in black and white, and a few use sepia colors. This is according to the camera man's point of view. I prefer the black and white, as this color is capable of expressing everything; every stroke of the brush answers back in the negative exactly as the artist paints it, and the nerve-power flowing from the brain to the hand determines its quality. Scenic art is capable of the finest artistic expression. The mind and the hand that can produce quality, can express it with a piece of chalk on the cliff, or with a stick in the sand.

It has been said that nothing is more difficult than painting a scene in a one-toned color scheme. I do not think this is true, but it has probably crept into our belief by reason of the fact that one-toned effects show up better in the picture than a scene painted in five or six different tones.

One of the chief temptations which assail the director and the artist of to-day is the temptation of too much useless elaboration, too little abstraction and condensation and instence upon the vital structure of their scenes. They have not always conquered the possibilities of the art in the way of breadth and strength and originality; but they have not often travestied these best things.

An aspiring photoplay writer once asked a well-known dramatist how he constructed his plays, and was told in reply that he wrote all of his scenes in great length just as they occurred to him, but when he came to arrange the parts of his play he left out everything not necessary to the artistic evolution of the photoplay and everything not absolutely requisite to its utility, the result being one of vigorous dramatic strength. This illustrates in a way the principle that might be applied to the matter of setting a scene of any sort. For good taste not only concerns itself with the question of what could be put into a scenic set, but quite as much with what should be left out.

Too often we find a scene over-crowded not only with useless, but with unbeautiful things. As though any sentiment in the world could excuse the putting in a conspicuous place an object that does not belong there. The day has arrived when it is possible with a little thought to have every unit in the decorating of a scene fulfill the asthetic rules one might lay down for selection.

It is difficult, and might be unjust, to use absolute superlatives when speaking of men so nearly on a par as our best scenic artists. But I shall keep within quite undisputed facts in saying that there is not one among them who shows a truer feeling for the requirements of this peculiar art than Mr. John Ruff, of the Edison Company, who knows so exactly what to omit and what to insist upon, and thus produces such complete effects by such synthetic means.

Mr. Herman Steuernagel is another artist worthy of all attention. He has experienced widely with his art, especially with his color-treatment. His early work was very careful and elaborate, but he has gradually made his way to far greater simplicity and far greater results.

Mr. Tischbauer's name should not be forgotten in this connection, nor that of Mr. George Ackerson, who studied with one of the best stage scenic artists of our day, and learned from him a delicacy and refinement in the management of his brush, which stood him in good stead in several of his productions.

Mr. Kelly is a very young man, and just beginning, with energy and serious effort, his scenic work. He seems to have been influenced a good deal by Mr. Porter, both in his choice of theme and his manner of working. But his taste is artistic, his individuality is visible, and his master is a good one; so we may hope the three facts will work together till the former predominates in an art of first-rate quality.

NEW YORK VISITORS OF THE WEEK.

Mr. Frank L. Talbot, of St. Louis, was a visitor this week in Manhattan to get wised up on things in general, as well as to spend some of his time in merry meetings with gentlemen of the trade. Mr. Talbot is one of the high moving picture moguls of St. Louis, as everybody knows, and one of the first men to enter the moving picture business.

* * *

Mr. Al S. Davis, the "Celluloid King," of Pittsburgh, was welcomed to our city for a few days ending April 19th. Mr. Davis combined pleasure with business while in our midst and while enjoying himself he kept his ear to the ground all the time, metaphorically speaking. When the Carpathia docked on Thursday night, he went down to the Cunard pier with Herb Miles and Sherlocko to see if any of his friends had survived the disaster. He was not expecting anybody, but he thought there might be one or two. He got through the police lines by sticking a Pittsburgh meal ticket in the band of his hat.

NEW EQUIPMENT.

The new Thomashefsky Theater, in Baltimore, Md., with a seating capacity of 2,200, purchased their entire projection equipment, consisting of a Mirror screen, a new Edison, model B moving picture machine and compensarc, from Chas. E. Calehuff, 50 North 8th Street, Philadelphia, Pa.

AMERICAN WANTS SCENARIOS.

The American Film Mfg. Co., Chicago, is in the market for a new batch of scenarios in addition to those produced by its staff of writers. Strong Western subjects will receive first consideration. Omer F. Doud, manager of publicity, has assumed the duties of scenario editor for the Chicago offices.

Exhibitors League Notes.

KANSAS CITY LEAGUE NEWS.

Early in February the Motion Picture exhibitors of this city met at Hotel Sexton and formed an organization to be known as the Exhibitors' Association of Kansas City, Mo. At that meeting there was twenty-two exhibitors present, representing twenty-six theaters. This included both down-town and suburban houses. Since organizing the membership has increased until now it has a membership of thirty-six, representing forty-two theaters. By-laws were adopted and these officers were then elected to serve one year: Geo. H. Wiley, president; William L. Shelton, vice-president; John T. Hurtt, secretary; Jos. Steimen, treasurer; Earl Alexander, sergeant at arms; Board of Directors—J. Ray Samuel, N. J. Flynn, G. W. Flick, C. S. Sefferd, Malcom McKay.

Several weeks ago Mr. C. N. Christenson of Cleveland Local No. 1, also National secretary of the Motion Picture Exhibitors' League of America, visited our club room and spent a pleasant day with several of the members. Mr. Christenson was given our application for membership to the National League and a Charter was granted to us for the State of Missouri and permission to take in membership from Kansas at the convention held at Dayton, Ohio, on March 26 and 27, 1912.

We are planning to hold a convention in Kansas City on July 9 and 10, to be attended by the exhibitors from the States of Missouri and Kansas and at that convention we will elect delegates to the National Convention in Chicago to be held August 13. We are preparing for an active campaign to secure every exhibitor in the States of Kansas and Missouri for membership of Kansas City Local No. 1. We have the co-operation of all the local exchanges, who have taken a great interest in our Association. We expect in a few days to be able to place in the hands of every manager of a Motion Picture Theater in the above States a copy of our Constitution and By-laws which is now in the hands of the printer.

We maintain club rooms at 312 Shubert Building and visiting exhibitors are welcome. They will find on file the current issues of the Moving Picture World and other periodicals.

J. T. HURTT,
Secretary K. C. Local No. 1.

BOOMING THINGS IN CINCINNATI.

Cincinnati Local No. 2 has an organizer in the field and is enrolling new members daily. Several business meetings of the new local have been held and the manner of conducting business has made a good impression on exhibitors throughout the city. It is expected that all Cincinnati exhibitors will soon be induced to join. The new local is affiliated with the National League.

DAYTON EXHIBITORS ALL IN LINE.

Reports from Dayton, Ohio, announce that all exhibitors in that city have become members of the Dayton Local and that the organization is in a prosperous condition. Clem Kerr, of Dayton, has been appointed organizer for the State of Ohio by President Neff. Mr. Kerr hopes to enroll every worthy exhibitor in the State.

TOLEDO LOCAL HOLDS BANQUET.

On Thursday, April 11, the Toledo Local No. 3 of the League of America, gave a grand ball and banquet. President Neff was present and addressed the assembled guests. Motion pictures of the occasion were taken as the guests marched around the hall under the rays of a strong spot light. W. C. Bettis of the Colonial Theater, Toledo, was master of ceremonies. This occasion was the first of the kind ever held by the exhibitors of Toledo and was a grand success. Toledo exhibitors are enthusiastic over prospects of a convention of the State League there July 16-17.

WEST VIRGINIA CONVENTION.

The Exhibitors' League of West Virginia held a meeting at Huntington, W. Va., on May 1st and 2d. Headquarters were at the Fifth Avenue hotel and the sessions of the convention were held in the Carnegie library. President M. A. Neff and Secretary Christensen of the National League were present.

"The Coming of Columbus."

THE SELIG POLYSCOPE COMPANY AT LAST OFFERS TO THE WORLD THE GREAT HISTORICAL SPECTACLE OF THE DISCOVERY OF AMERICA. THIS RESULT OF MANY MONTHS OF CONSCIENTIOUS LABOR IS A CREDIT TO MOTOGRAPHY AND A GREAT CONTRIBUTION TO THE CAUSE OF EDUCATION.

Reviewed by James S. McQuade.

I RECOLLECT that, in his essay on "The Decline and Fall of the Roman Empire," Macaulay compared the author, in his undertaking of the gigantic task, to a lone axeman chopping his way through a primeval forest of unknown extent and difficulties. And, somehow, in beginning this review of "The Coming of Columbus," I am impressed that when William N. Selig first dreamt of filming this tremendous subject he must have felt somewhat like Macaulay's lone axeman, because of the bewildering barriers in his path. The great historian Gibbons struggled amid the abundance of myths and legends from which he had to sift the wheat of historical data; the filmer of "The Coming of Columbus" was puzzled what course to pursue, because of the great wealth of historical data right at hand. The difficulty lay in selecting the incidents that would best serve to portray the life and character of the Great Discoverer in a worthy manner, and on a scale that would fully measure up to the heights of his renown.

The Captains of the Nina and Pinta Attempt to Persuade Columbus to Turn Back.

There is a halo around Columbus that is clearly seen by the great eye of civilized humanity, and his lifework will inspire the human race as long as it will endure; and I am strong in the belief that his life, as revealed in the Selig pictures, is the greatest achievement yet wrought by cinematography. "The Coming of Columbus" is destined to win millions of new patrons for the moving picture; for the interest in it will be world wide, and it will clearly demonstrate the value and serviceability of the moving picture in the narration of notable historical and epochal themes.

To have undertaken the production of these films without careful research, well laid plans, the necessary facilities and abundant resources, would have resulted in regrettable failure. And, in addition to all these, the exact counterparts of the three caravels—the Santa Maria, the Pinta and the Nina—were required to give due realism to the story. Mr. Selig was especially fortunate in this respect; for, anchored in Yacht cove, in Jackson Park, the three vessels referred to have been in the care of the South Park Commissioners since the World's Columbian Exposition, in 1893. As is known, the Santa Maria was built in Spain and presented to the Exposition by the Queen Regent, Christina of Spain, being an exact reproduction of the flagship of Columbus. The Pinta and the Nina were reproduced in Spain, according to the most reliable records, by W. McCarty Little, of the United States Navy. These vessels crossed the Atlantic under their own sails, following as closely as possible the original course taken by Columbus. After reaching these shores the caravels were brought north, and passed up

"Land Ho!"

the St. Lawrence, through the Welland Canal, across Lakes Erie, Huron and Michigan, and into Chicago harbor.

These invaluable vessels were secured by Mr. Selig for use in the production, a bond of $100,000 being given for their safe return. The Knights of Columbus cooperated earnestly to secure the caravels from the Park Commissioners, the negotiations taking nearly three years before arrangements were made.

In this connection it may be stated that Mr. Selig's forces spent several weeks in docking the caravels and making them seaworthy. Their seams were recaulked, the bottoms painted and the upper works thoroughly overhauled. The rudder of one of the vessels was replaced and new sails were made for all three, at a heavy outlay. The manning of the caravels was another difficult task, as over 120 deep sea water sailors were required to handle them. When the men were secured, it took several weeks to familiarize them with the old style sails, so as to maneuver the vessels as required by the camera man.

It is worthy of note that Mr. Selig succeeded in securing the original log book of Columbus as a property for the Santa Maria. This was done through the kind offices of the Spanish Consul in Chicago, a bond of $10,000 being given for its return. Although this log book in the Santa Maria's cabin will catch but few eyes, its being there is an evidence of the great care taken in the matter of details.

The scenario was written by C. E. Nixon, a well known newspaper man, author, critic and playwright. Mr. Nixon spent three years in study and research for his material, and his completed work was afterwards carefully reviewed by the producing staff of the Selig Polyscope Company. The account left by Columbus of his voyages, and those of his associates, have been faithfully followed in the Selig production. Some of the incidents have been found in official documents and in the Spanish archives, and others have been taken from testimony given in the law suit brought against the Crown of Spain by Diego, the son of Columbus, after the death of his father. The aim throughout has been to give a moving, living picture of Columbus as he was and to keep close to historical accuracy and the atmosphere of the times.

Mr. Selig states that $50,000 has been expended on the three films in "The Coming of Columbus." Over 350 acting people were engaged in the production in addition to a host of supernumeraries and skilled workmen.

"The Coming of Columbus" will be released May 6, by special arrangement with, and under the exclusive control of the General Film Company. Harry J. Cohen, of the Selig Polyscope Co., left Chicago on a flying tour of the country, April 18, in the interests of these films. He will visit all the branch offices of the General Film Co., and private exhibitions will be given licensed exhibitors in the leading cities. Mr. Cohen left for the East and will next visit the South and far West and then the Middle West. His campaign will last 20 days, during which time he will never sleep in a hotel.

The publicity department of the Selig Polyscope has

Columbus Is Made an Admiral Before Departing on His Voyage.

completed arrangements for an extensive advertising campaign for "The Coming of Columbus." Exhibitors can be furnished with all varieties of aids to boom the films by applying to the Chicago office. A special Columbus circular will be mailed them giving all particulars as to prices, etc., of the various aids. A special musical program for the presentation of the films is being prepared for Mr. Selig by S. L. Rothapfel, the widely known manager of the Lyceum theatre, Minneapolis.

THE PICTURED STORY.

As is known, Columbus visited nearly every Court in Europe for assistance to carry out his great project. The Selig films introduce him to us in Portugal, where he sought the favor of John II. We see him visit a quaint votive shrine in Portugal accompanied by his son Diego, who is seen leading the lone donkey, which carried their scanty effects. They are on the way to Spain, where the mariner hopes to gain an audience with the good Queen Isabella.

We next see the little party at an old mission in Spain, where Columbus stops and explains his plans and theories to the pious fathers. Most of the latter, we can see, are astounded at his views on geography and shake their heads gravely as they ponder. However, he interests Fra Antonio, one of the Queen's confessors, who succeeds in getting him an audience with her Majesty. The meeting takes place in the royal tent on the field of Granada, where at the time, a conflict rages between the royal troops and the Moors. Just as Columbus has won the Queen's ear and he has spread his charts on the table, messengers arrive from the battlefield and announce the surrender of the Moors, putting an end to the interview.

Isabella turns Columbus over to the wise men of Salamanca to test his sanity, and one can easily see that they look on him as a mad theorist. But Fra Antonio persuades the Queen to grant Columbus another audience, and we are treated to a splendid Court scene, where Isabella and Ferdinand listen to the great mariner. The Queen offers to sell her jewels to support Columbus on his quest, but she is spared the sacrifice by the generosity of Fernandez, the Court physician, who finances the undertaking. Next we see Columbus made an admiral by King Ferdinand, in presence of the Court, and a great procession of ecclesiastics, a vestal choir, famous dignitaries and other members of the laity as they march past the royal stand. This is one of the most imposing scenes in the three films and forms a fitting close to the first reel.

And now the three caravels pass before us in order; first the flagship Santa Maria, next the Pinta and then the Nina. They are first seen anchored in the quiet harbor of Palos, from which they set sail on an epoch-making voyage. We catch a glimpse of Sunday mass on board the Santa Maria as the little vessels plow their ways further into unknown seas. And soon we notice discontent and disaffection among the sailors. The captains of the smaller craft see it and, half in accord with the spirit, try to influence Columbus to turn back to Spain. They visit him again as mutiny flaunts its face, and we see the intrepid Commander quelling the tur-

The Santa Maria, Nina and Pinta.

bulent spirits by his presence and cheering words of hope.

Shortly afterwards we see the faces of Columbus and others raised aloft in ecstasy, as the lookout cries, "Land Ho!" "Away to the West," he further cries in answer to the Admiral. And then, with hearts full of thankfulness to the Giver of all Good, we see the worn out sailors join with their Commander in offering thanksgiving. Then a bird is caught in the rigging by a sailor, and every eye is strained to catch a glimpse of the shore from which it has flown. Next we view the fleet at anchor and the landing on the island, on the coast of which a body of natives watches the strange white men from the clouds. The standard of Spain is reared on the new soil on which Columbus had first planted the emblem of the cross.

The third reel opens with a magnificent scene showing the welcome extended Columbus and his men at the Court of Ferdinand and Isabella. It is one fully befitting the occasion, and fairly flashes with royal and courtly splendor. In the midst of the great assemblage, where even stoical grandees applaud the success of Columbus, he is knighted by King Ferdinand.

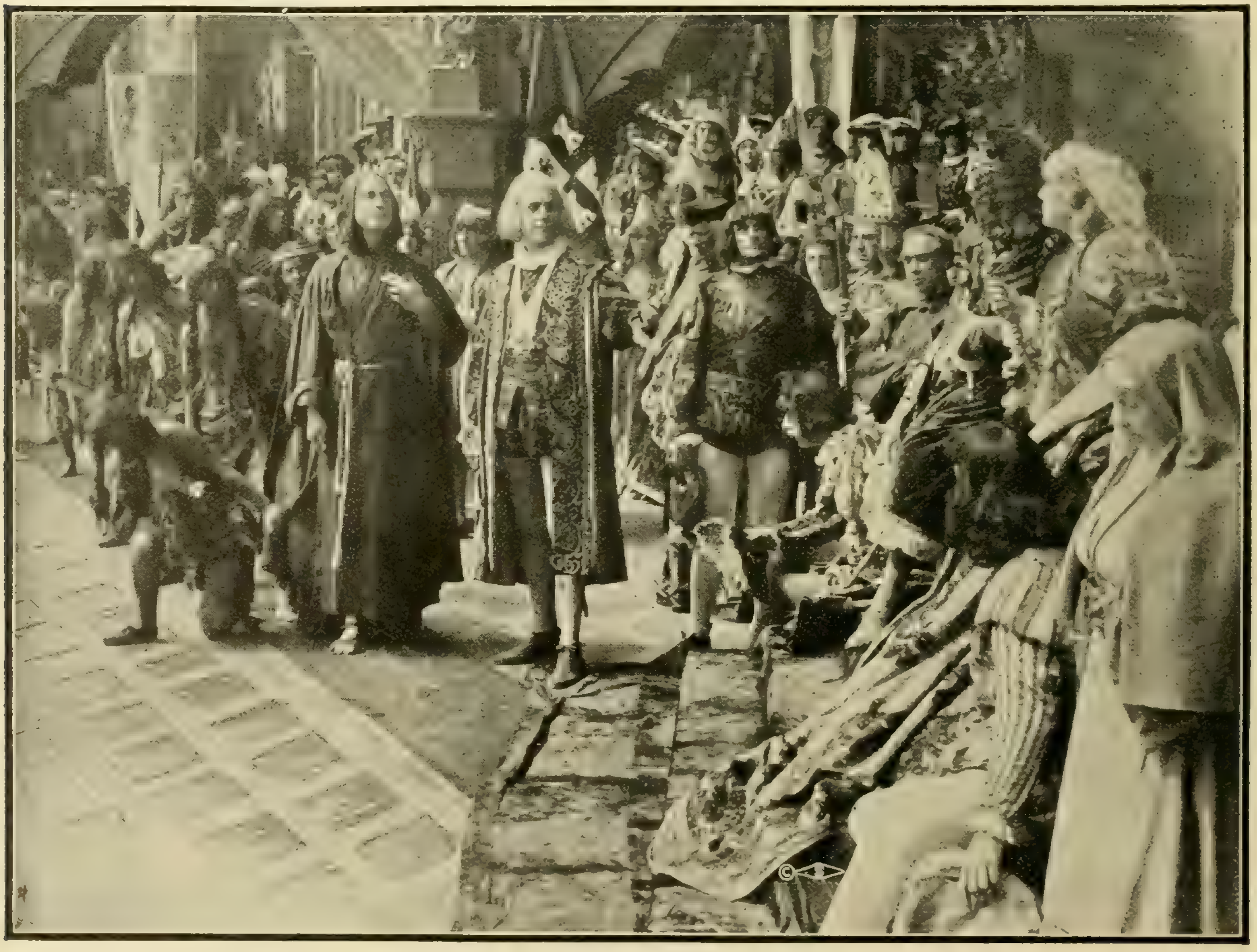
A fine interior scene is devoted to the "egg" incident. We see the insulting courtier, who had tried to belittle the feat of Columbus, humbled by the simple problem of standing an egg on end. This scene is artistically posed and is worthy of being ranked with a great painting. The third voyage is undertaken by Columbus and we see him mourning over the destruction of his colony, La Navidad. Insolent and avaricious Spanish nobles had wrought the ruin, and already they had planned the ruin of the Great Discoverer. While he is endeavoring to rebuild the colony and the fortunes of the natives who love him, Francisco de Boabdilla arrives to take him back in chains to Spain. As the arrest is being made the following proclamation is read:

"Whereas, one Christoper Columbus, governor of the Antilles, has been found guilty of malfeasance in office and has not accounted for much gold promised the Crown —the Commissioner of the Crown, Boabdilla, will cause his arrest and conduct him to Spain for trial.

"FERDINAND."

We see the natives determined to set Columbus free; but we also see him dissuading them from their purpose. Then our blood boils as we watch them riveting the cruel chains on his ankles, and witness the further shame of Spain as he sails away, bound and alone, in the vessel's hold.

The final sub-title in the third reel, "Sic transit gloria virum," is scarcely fitting in this case. True, the honors heaped on a man by the world may pass away, but the glory of great deeds performed by him for the human race cannot pass away. The glory of Columbus is greater now than ever before. While cheated of his right to have the great continent, discovered by him, named after him, the story of his life is known to all, while one is obliged to refer to an encyclopedia for information about Amerigo.



Court Reception to Columbus After His First Voyage. Columbus Returns to the Throne of Spain.

The Moving Picture Educator

THE UNCHANGED EAST.

THERE is not a student anywhere, no matter of what "age, profession or calling," but will be interested in "Egypt in the time of Moses" (Kalem), an outline of which was given in the last issue of the "Educator." This is not a picture alone for the Egyptologist, it is for the school boy (daily or Sabbath), the student of nature and the teacher; while every intelligent person will be interested in it. We have often been interested to notice the astonishment of the backward races when they first become acquainted with our modern evidences of progress. The automobile in the far east caused an awestricken people to call it a "devil-wagon," a phonograph was "bewitched," a balloon was "from the gods," and its occupants worshipped; while the people who possessed these advantages are considered as favorites of the "great white spirit." One of the promised benefits of the phonograph and cinematograph of to-day is that they are recording events for future generations.

When we look upon the film "Egypt in the time of Moses," we could well imagine that it is an historic record of the thousands of years ago; whereas, instead of being such a record it only reveals the Egypt of to-day, which has practically stood-still through these ages. The unchanged East is a marvel, no progress, no retrogression. A mighty and permanent continuity, and that with strange stability. While serving many important and valuable purposes, the greatest value of this film is that it confirms the only record of those times—the Scripture. What a mutuality of confirmation when the written word of the long ago and the pictures of the present time, yet continued from the unchanged long ago, come together!

Brick Making.

Beginning with Genesis xi. 3., nearly twenty-three centuries B. C. and continuing through Exodus 1. 14, and Exodus 5, 7, we have the first references to that process which we see depicted in these pictures in continuance to-day. The sun-drying of bricks is traced as of Egyptian origin and custom. The brick kiln was a later Babylonian development.

The use of chaff to-day in brickmaking is the exceptionally attractive feature, lending the interest it does to the proof of the increased burdens put upon the Israelites when in Egypt in that they were required to furnish their own straw or chaff, and yet "The tale of bricks should not be diminished. Ex. 5, 7-8.

Ancient Agriculture.

The ploughing is exactly as described in both the Old and New Testaments, a light stick or crook or two pieces joined at right angles which seemed to do little more than scratch the surface of the ground if one yoke of oxen were used, and made larger, as necessity required and more oxen were used. The reaping was either with a sickle or by pulling the stalks up by the roots, the earliest reference thereto being in Deuteronomy 16, 9, when the using of the sickle was a standard of the time. The gathering of the sheaves is common in all parts of the bible as in the way depicted.

Threshing usually took place upon a circular plot of hard ground, such places, or "floors," are repeatedly named from as early a time as Genesis 50, 10. Threshing was done in three ways; either with a stick or trampling by oxen, or by a "Norag," and which is perhaps first described in Isaiah 41, 15, or earlier still by less direct reference in II Samuel 24, 16. It should be noticed that now as then, the oxen are un-muzzled, in obedience to the injunction, "Thou shalt not muzzle the ox that treadeth out the corn."

The "shovel" or "Fan" indicates the process of ancient winnowing, Isaiah 30, 24, a conspicuous part of eastern husbandry, the "fan" (a broad shovel) threw the grain against the wind; an additional use of the sieve being made if necessary. The grinding of wheat into flour is identical with all scripture references, and one cannot see the "two women" who always ground together without thinking of Christ's prediction of sudden disaster when he said "two women shall be grinding at the mill, and one shall be taken and the other left." The kneading and baking are identical and comforming with biblical descriptions.

Making Cloth.

The art of weaving appears to be coeval with the first dawning of civilization. We find it practised with great skill by the Egyptians at a very early period. The "vestures of fine linen" such as Joseph wore, Genesis 41, 42, were the product of Egyptian looms. The Jews learned the art and so were able to produce the famous beautiful Tabernacle coverings. The Kalem pictures reproduce all these early and extant methods. This preservation of ancient peoples and customs seems to carry with it an Providential purpose; who can tell? Certain it is that a world of truth and knowledge is hidden therein, and should it be that destiny has fated that the modernizing influences of the West shall ultimately change "The unchanged East," these splendid film records will bear their powerful if silent testimony to the stability of the ages through which that section of the world has passed. The contrasts, comparisons and reflections which these pictures produce are educationally invaluable, and the whole educational world is debtor to these interesting pictures of "Egypt in the time of Moses."

NATURAL HISTORY.

The school world is again indebted to Mr. Paul J. Rainey for a series of pictures of wild animals in their native lair. Taken by this intrepid traveler, accompanied by Mr. J. C. Hemment as photographer in British East Africa, they exhibit thrilling encounters with lions, rhinos and leopards.

Thus there are brought into the class-room jungle scenes of thousands of miles away. A battle between a cheetah and a pack of dogs is described as most exciting, being shown to the finish, when the dead animal is hung up by the tail, with the dogs viewing the victim of their conquest. A captured baby rhino was sent to the zoological gardens in London, while a hyena and a wild dog are shown writhing in the traps in which they were caught and may now be seen in the New York zoological collection. This branch of educational cinematography is indebted to Mr. Rainey for his constant and valuable additions, which will always be most thoroughly welcomed and appreciated.

NOTES.

It is decidedly objectionable to read: "Approved by the National Board of Censorship" when a Biblical, scenic, industrial or any generally educational subject is shown upon the screen. The statement of such "approval" is entirely out of place under such circumstances and serves only to raise a doubt as to the suitability of the pictures shown. May the use of a superfluous piece of verbiage be omitted at the earliest possible date.

"An Excursion in New Zealand" (C. G. P. C.) is a recent release and is perhaps one of first scenics from the antipodes. It is a pleasure to anticipate the opportunity of becoming acquainted with this country now making a name for itself in the powers of self government and natural beauty combined with commercial prosperity. As an industrial picture, the same company are this week giving us "The Art of Printing," in which they flatteringly and, we trust, truly exhibit the Government Printing Office in Washington, D. C., as the most modern printery in the world.

A "DICTOGRAPH" PICTURE.

Since the "dictograph" has played so important a part in many notable criminal cases, it has become a much-discussed instrument. Naturally the picture fans will wait with interest the appearance of the Selig picture entitled "Exposed by the Dictograph," in which the manner in which that wonderful little detector does its work will be shown. The picture tells the story of attempted bribery in high circles and

CHICAGO LETTER.

By Jas. S. McQuade.

I HAVE just read a published account of the "singular triumph" scored by the Animated Weekly in securing the only picture of the Titanic wreck. In that account I have read that Chas. K. Hall, cameraman, who had been in Sydney, Cape Breton, awaiting a steamer that would carry him to St. Johns, Newfoundland, to take moving pictures of certain ceremonies there was obliged to charter a "big sea-going tug," owing to the non-arrival of the steamer; that, before starting for St. Johns, news of the Titanic wreck was received in Sydney and that "within twenty minutes his tug was pounding the seas, nosing its way to the disabled Titanic."

Evidently this was written in good faith, and sent in for publication before it was learned that the Titanic sank about two hours after she had been ripped by the submerged iceberg; but surely, after ascertaining the facts, the cancellation of the article should have been attended to by the writer.

It is too ghastly and horrible to imagine for a moment that this "big sea-going tug" could have been on the spot while the lives of brave men and devoted women went out under the faint glimmer of the stars, and that no hand was stretched out to save them.

No; there can be no moving pictures of this fearful catastrophe. To have any, reputed as being such, would be gruesome, ghastly and ghoulish.

From the Borderland of Rumor and Fact.

It is usually wise policy to deny Dame Rumor the privilege of publicity; but when one holds one's ear to the ground, in the borderland between rumor and fact, one often hears something that is worthy of credence.

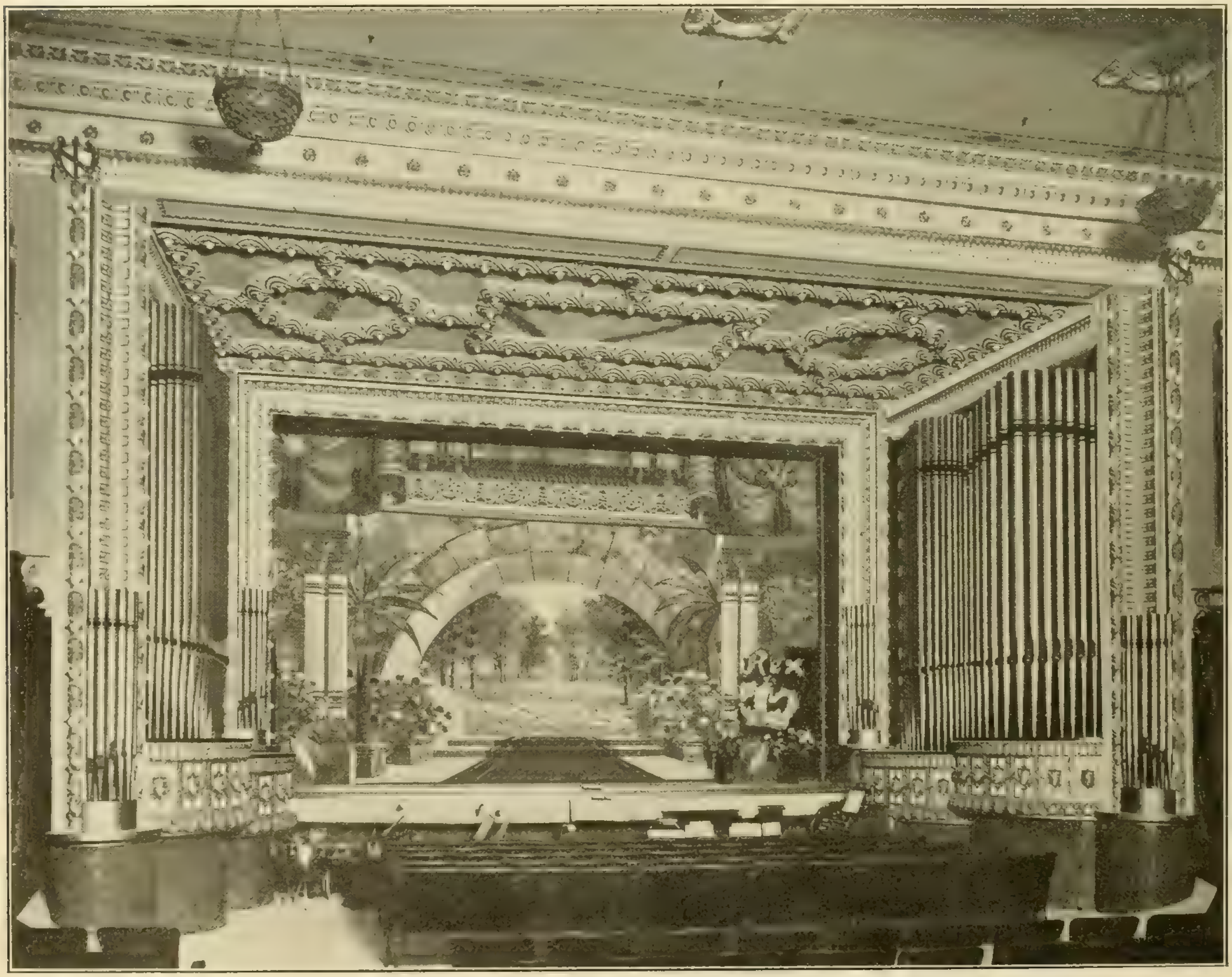
Just now, in Independent quarters, judging from these borderland indications, there is some cause for anxiety. The trouble does not come from the outside; it is within the ranks. There are clear indications of cleavage and, unless certain manufacturers show a disposition to consider the greatest good of the greatest number and that others can be brought to see that they also must be willing and ready to make concessions in order to maintain an unbroken front, there will be two Independent sections. One section favors a federalization of power; the other stands for the home rule principle.

At the root of the whole evil lies the ownership of exchanges by manufacturers. At present there is a grabbing of exclusive territory by exchanges, and a number of strongly intrenched manufacturers who own exchanges are trying to secure the most favored territory. It is needless to say that friction has already created ill-will.

For the good of the moving picture industry, especially the Independent end, it would be wise to call a halt and close up the ranks. The future is big with promise, and there is nothing to be gained by disruption. A live dog is better than a dead lion.

A Clergyman's Tribute to Motion Pictures.

The Rev. E. B. Stockton, a well-known scholar and divine in Orange, N. J., writes as follows to Wm. N. Selig, concerning "The Devil, the Servant and the Man," which was recently released:



View of Proscenium and Pipe Organ, Swanson's Rex Theater, Salt Lake City, Utah.

"You've done it and I want to thank you for it. For nearly three years I have been trying to convince church workers and educators, and also others more directly connected with the motion picture business, that it was quite possible to enact the person of Christ reverently and properly on the screen; and in your release, 'The Devil, the Servant and the Man,' I find that you have actually accomplished this with great reverence and perfect good taste.

"After studying the photoplay twice, carefully, the only criticism I could formulate was that the actor who took the part of our blessed Lord was a trifle too self-conscious; but I can thoroughly appreciate the difficulties under which he labored. Under the circumstances, the 'fault' is rather to his credit than otherwise, as it evinces the conscientiousness with which he was trying to carry out a part not only unaccustomed but very difficult, and one which he knew was likely to be severely criticized. I understand that the photoplay is a revival of one you put forward some time ago which was so criticized, and that your object in reproducing it was to show that the defects of the production could be corrected, and, incidentally, the progress of motion photography in the interval between the two releases. If so, although I have never seen the first release, I should say that you have been most successful, as I cannot see how even the most carping critic can find fault with the release I saw. Please feel at liberty to use this letter in any way you may wish."

An Operator's Joke Stops Panic.

"This blooming film is smoking, people. Will you please walk out slowly. There is no danger."

This admonition from Carl Shayer, the operator at the Glenwood Nickel theater, 3330 North Clark Street, about 11 o'clock Monday night, April 23, was given in such an apologetic voice that an audience of 150 rose jokingly and filed out. A woman pianist played.

Fire Battalion Marshal Conway arrived at the fire before all of the audience had left. Three reels were burned and a portion of the theater damaged. The operator was not burned.

Mismanagement of Former League Conventions.

John M. Bradlet states that several manufacturers of machines and of other supplies for motion pictures complain of the unsatisfactory treatment received at the convention in Dayton. They claim that the same mismanagement which prevailed at Cleveland and other places was the rule in Dayton. These manufacturers had hoped that the dissatisfaction over the management in one or more cases would have taught a lesson, but as they have been convinced otherwise, they feel disinclined to attend coming conventions, unless they are assured of more considerate treatment.

Manufacturers are of the opinion that it is needless to go to the expense of shipping goods and of sending demonstrators, if the whole time of a convention is to be given to closed meetings and banquets.

These manufacturers suggest that the local committee should appoint someone to take full charge of the exhibition, someone who could give all his time and attention and who could arrange such entertainments as would tend to bring a number of extra visitors to the exhibition. This could be arranged so that the members of the League could hold their closed meetings and without the least interference in the work of the convention.

It is known that on account of former mismanagement many advertisers who had paid for advertisements in the program and manufacturers who had donated to the general fund had no chance to exhibit their goods because the small available space for the exhibition of goods was taken up by men who had refused to advertise and who had contributed nothing to the general fund, and who had done nothing, in fact, to promote the success of the convention.

The mismanagement at Dayton was everywhere conspicuous. The program was not carried out on scheduled time; there was general confusion. Many members wore committee badges, but a general director was lacking. President Neff in his opening speech had to make an apology for the mismanagement of the taking of the first motion picture at the train, and the few feet of film, shown in Pathe's Weekly No. 16, confirms the above statement.

It is a well-known fact that Mr. Bradlet, who devoted much time and expense to the compilation and publication of the Dayton program, lost both time and money in the venture, although many who attended the convention openly acknowledged that his program had been instrumental in bringing them to the convention.

Chicago Film Brevities.

F. E. Nielsen, formerly owner of the Kimball theater, Kimball and Fullerton avenues, this city, has secured a ten years' lease of the Parkway theater, on North Clark street near Diversey Boulevard. The Parkway is practically a new house, which was built specially for vaudeville about a year ago. It will seat 700 people. Mr. Nielsen took charge Monday, April 23, and will close the house for extensive changes. The interior will be decorated throughout, and a new operating room will be built. An indirect lighting system will be installed. A $3,000 pipe organ has been purchased and a grand piano in addition will furnish the music. Musical and high-class singing numbers, with a high-class Licensed service, will form the program. Mr. Nielsen expects to have the house in readiness for opening about the middle of May. Ten cents admission will be charged. The neighborhood in which the Parkway is situated promises to furnish a splendid patronage. Mr. Nielsen is a modern, high-class manager, and it is expected that he will make a great success in his new house. The World and his many friends wish him well.

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S. L. Rothapfel, manager of the Lyric, Minneapolis, writes that he ran the "Maine" pictures again by popular request, under the auspices of the Minneapolis Journal and the Board of Education. The pictures were repeated for three days with great success. Mr. Rothapfel believes that this is the first instance in which the press and the Board of Education joined hands in boosting any pictures. Mr. Rothapfel also states that E. H. Sothern and Julia Marlowe were his guests recently at the Lyric. Mr. Sothern was very enthusiastic at what he saw, and he and Miss Marlowe were delighted with the presentation given at the theater.

Walter L. Rubert special representative of the Motion Picture Screen Co., of Shelbyville, Ind., was a visitor at the World office last week. Mr. Rubert stated that he had spent about two months in the East recently, and had placed quite a number of orders. He is much encouraged by the fine prospects for both the mirror and transparent screens in every place visited. In February last he placed a mirror screen in the Nemo Theater, Johnstown, Pa. This house is owned by J. M. S. Blauvelt, of New York City, and is managed by Michael McCann. It is said to be one of the best conducted theaters in the country. It seats 984 people on the ground floor. The mirror screen has been giving great satisfaction to the management ever since it was installed. Mr. Rubert stated that a mirror screen had been shipped to Capetown, South Africa, a short time ago,

Exterior View of Swanson's Rex Theater, Salt Lake City.

and that orders are being received from all parts of the world. Mr. Rubert left on a trip through Iowa, to make various calls as requested by managers of theaters. From Iowa, he will proceed to Kansas City and other cities in the Middle West.

* * *

A special exhibition of "The Coming of Columbus" was given in the Fine Arts Theater, Thursday, April 25, to Licensed exhibitors of the city, on invitation of the General Film Co. and the Selig Polyscope Co. The Fine Arts Theater, managed by Lincoln J. Carter, is located on Michigan Avenue and seats 900 people. It was chosen, because of its convenient location and capacity, for the occasion.

* * *

Fred A. Apfelbaum, secretary of the Levi Company, Inc., 1560 Broadway, New York, was in the city last week and made a pleasant call at the World office. Mr. Apfelbaum stated that he had closed with the American Song Slide & Poster Co., of this city, with offices in the First National Bank Building, for the rights for motion song slides of Illinois, Wisconsin, Iowa, Missouri and Nebraska. The rights of all other states have been placed. The first release will be made April 27.

* * *

A. Powell, owner and manager of the May theater, on May and 69th streets, this city, is very much pleased with the success of his new house. He is running Licensed films furnished by the G. F. Co.'s branch, 429 South Wabash Ave.

* * *

J. E. Berkson, owner of the Roseland and Hamilton theaters of Chicago, and of the Family Theater in Indiana Harbor, Ind., was a visitor to the World office last week. Mr. Berkson is an intelligent and enterprising exhibitor, whose theaters are all well managed. He reports business very satisfactory. He uses Independent service, which is furnished by the Laemmle exchange.

* * *

The Exhibitors' Advertising Co., of Chicago, will move into more commodious quarters next week, the available floor space in their present location being inadequate to handle the present increasing volume of business. The new offices and poster rooms will occupy the entire second floor of the Hobbs Building, at 68 W. Washington Street. This company was organized just ten months ago and through the enterprise and business ability of its managers, a trade has been built up that extends throughout the country.

* * *

The May number of the Photoplay Magazine, just at hand, shows very considerable improvement over previous issues. Its size is increased, and a better quality of paper is used. The new cover is of handsome design and quite attractive. Glancing through its pages, it is noted that three new special departments are included in this issue. They will doubtless prove interesting and instructive to readers. The Photoplay Magazine will be issued hereafter on the 22d of each month.

PICTURE MEN WILL PLAY BALL.

Pathe Freres' Baseball Club has been organized, fully equipped and uniformed, and from all accounts is some swell team. This aggregation of popular Pathe players has been out on the practice diamond for some time now and is remarkably fast. The team is under the management of Mr. Harry Handworth and it is open to accept a challenge from any similar team of any motion picture manufacturer in the vicinity of New York. From all accounts the challenging team will have an awful run for its money. The tenth member of the team is "Mephistopheles," a goat which is the mascot of the team. Mefisto will be seen at all the games wearing his new summer blazer and bearing the slogan of the team: "You can't get our goat!" Address all communications regarding games to Mr. Harry Handworth, Pathe Freres' Studio, 1 Congress St., Jersey City Heights, N. J.

LUBIN COMEDY COMPANY RETURNS.

The Lubin Stock Company, of Jacksonville, Florida, Director Arthur D. Hotaling, returned to the home plant, Philadelphia, last Thursday. They report enjoying a most delightful winter, many pictures were made illustrative of the local atmosphere and folk-lore of the Peninsula. With the exception of two slight automobile collisions, no mishap occurred. One of them cut up the Lubin machine rather badly, but Hans and Fritz, who were seeing the sights of Jacksonville, were not hurt. The company will take work easy at the home plant for a few months and then make another trip, probably to Alaska.

"HAL" REID—ACTOR, AUTHOR, DIRECTOR

The Reliance Company has made another progressive move, this time in securing the services of Mr. Hal Reid, who will hereafter direct all of the Reliance productions. Mr. Reid, besides being a director of note, has written and directed such well-known photoplays as "Human Hearts" and "Jim and Joe," for Selig, and "The Red Cross Martyr," "The Seventh Son," "At Scrogginses Corners," "Old Love Letters," "War," "The Woman Haters," "The Victoria Cross," "Love in the Ghetto," and "A Rich Man's Son," for the Vitagraph. He is also a dramatic playwright of international fame. Among his greatest successes will be found "The Confession," "Human Hearts," "The Night Before Christmas," "At Cripple Creek," "The Street Singer," "A Midnight Marriage," and one hundred and eleven others. Mr. Reid has the honor of being the only director who has ever filmed the President of the United States and royalty of the British reigning family, by written consent. Among the prominent members supporting him in his new stock company will be Gertrude Robinson, Edith Lyle, Virginia Westbrook, Susan Balfour, Lola Lieferman, Wallace Reid, Charles Herman Sigman, and Robert Tabor. The first Reid releases will be "Father Beauclaire," under date of May 25th. These Reliance Reid releases may be relied upon and should be eagerly looked forward to.

HAL REID.

NEW THEATER AT PUEBLO, COLORADO.

Workman construction has been commenced upon a new picture theater for Pueblo, Colorado, to be managed by Mr. J. M. Morris. Plans call for a house seating 1,200, with a stage 32 feet by 50 feet, for the accommodation of vaudeville or other attractions if desired. It is anticipated that the house will be ready for occupancy about the latter part of May and will run during the summer as an exclusive picture theater.

The St. Louis Motion Picture Company, in addition to preparing their two weekly Shamrock releases, are preparing a feature picture claiming to surpass anything that has been produced in this country. It has not been decided whether this feature will be released on a state rights basis or disposed of to some feature film company. Watch for announcement regarding the same.

Music for the Picture

BY CLARENCE E. SINN.

"THE SPANISH CAVALIER" (Edison).

An Edison Drama After the Well-Known Song, With Music.

By M. Komroff.

ONE thousand feet of film places us in the heart of the Spanish Inquisition, with all its tortures, thrills and romances. The acting and settings help to portray the spirit of the time when heresy was taken seriously.

Two lovers on a balcony, a Spanish garden and a promise end the introduction. A priest is next taken into confidence and secretly weds the lovers. The cavalier is called away to war and, there being no photographer in those days, the lady traces the shadow of his profile upon the wall; then they part. While the husband is away at war, one of the powerful leaders of the Inquisition wooes the lady and is, of course, refused. This causes the fiery Spaniard to seek revenge. The portrait is discovered and the lady's maid arrested and tortured upon the rack till she is forced to accuse her mistress of heresy. The lady is again asked to marry the leader of the Inquisition and upon refusing is cast into a dungeon, charged with heresy. The good priest informs the cavalier of the episode and at night they visit the prison, kill the watchman and with his keys enter the dungeon. The priest bolts the door with his arm as others attempt to enter, and his arm does not leave the staples until a sword is run through a crack and pierces his body. The lovers in the meanwhile have fled, locking the doors behind them, and in a distant land they live safe from the fears of the Inquisition.

The picture was well acted, with just enough of the Spanish fire and passion to contrast it with other historic periods. We note with interest the ogee arches and Moorish architecture used in the balcony scene; the producer was right—Moorish workmen and architecture were used in Spain until the year 1491. The film as a whole is a fine bit of photography. It was released on April 19th and shown the same day in Proctor's 125th Street Theater, New York.

Music for "The Spanish Cavalier."

The story of this film is told in an old song of the same name. The song, however, is too short to entirely fill the picture, and, although it may be used at the start and finish, we need some descriptive and dramatic music for the scenes between.

1. "The Spanish Cavalier," during the balcony scene.
2. "Wedding March," Mendelssohn, as they visit the priest and are married.
3. "I Love Thee," Grieg, as the lady sketches the portrait of the cavalier, and as they part.
4. "Rhapsody No. 2," Liszt, the first movement, while the Inquisition leader makes love to the lady. And also during the fortune telling scene.
5. "Pilgrims' Chorus," Wagner, as the lady's maid is arrested and tortured.
6. "Chanson Triste," Tchaikowsky (Op. 40, No. 2), as the lady visits the priest and is arrested.
7. "Pilgrims' Chorus" as she is tried.
8. "Nachtstücke," Op. 23, R. Schumann, as she is placed in the prison.
9. "Traümerei," R. Schumann, as the cavalier sleeps under the tree.
10. "Polonaise," Chopin, Op. 40, No. 1, during the rescue of the lady.
11. "The Spanish Cavalier" as the lovers sing in a distant land.

PLAYING "A ROAD AGENT'S LOVE" (Essanay).

By M. Komroff.

A simple and effective way of playing "A Road Agent's Love" is to four themes or pieces, one dramatic, one descriptive, one sad, and a love song. They are then played as the thought of the picture indicates.

Dramatic—As the women try to lift the trunk, Marche Grotesque—Singing or Polonaise, by E. McDowell, are both good.

Love Song—As the young man lifts the trunk for them, Elgar's Love's Greeting Op. 12, or Rubinstein's Melody in F may be used for this.

Sad—At the home of John Mackley, who cannot meet the note, Greig's Asa's Tod or Moszkowski's Valse Melancolique, Op. 31, No. 3.

Descriptive—Something more spirited for a contrast and to be used for the horseback riding and capture of Bob Fargo, Delibe's Pizzicato (from Ballet "Sylvia") is light and lively. Play this when Fargo is hiding behind the rock and the stage nears the scene, but as soon as Lucy appears return to your previous Love Song.

Dramatic—As she returns home to learn that she must marry the money lender.

Sad—As she writes Fargo the letter—the same sad selection used before.

Love Song—As Fargo writes her in return and goes back to Rattlesnake Clave.

Descriptive—As they ride for the bandit.

Dramatic—As she pleads with the sheriff for Fargo.

Descriptive (lively)—As the mortgage is paid off with the "reward" money.

Love Song—As Lucy tells her mother that she will wait for her lover to return from prison.

PLAYING "TEACHING A LIAR A LESSON" (Essanay).

By M. Komroff.

The theme of this picture is so simple that it is useless for us to outline its music. It may be noted, however, that the action takes place in Russia; the wide-awake pianist will get the spirit by inserting Russian music. A short classified list of Russian music, popular in this country, is given below; one played from each class would just fill the picture.

Dramatic — P. Lasson — Crescendo. Rachmaninoff — Romanze, Op. 8, No. 2. P. Tschaikowsky—Chanson Triste, Op. 40, No. 2. Rachmaninoff—Prelude in C sharp Minor.

Love Songs—Tschaikowsky—Romance, Op. 5, or June, Op. 37, No. 6. Stojowski—Chant d'Amour, Op. 26, No. 3. Rubinstein—Melody in F. Iljinsky—Berceuse.

Descriptive — Karganoff — Sanott. Kowalski — Salut à Pesth. Arensky—Nocturne E Flat Minor. Liadow—Music Box, Op. 32.

Scene from "The Path Direct" (Republic).

Does It—Or Will It Pay?

By L. G. Coover.

I SUPPOSE the best and easiest way to start is to blurt it right out: "I am a scenario writer." Now I don't set it down because I am pea-cockish about it, neither did I hesitate because I was ashamed of the claim. Just a case of writer's fright, something like stage fright you know.

But to be serious or to the point. Does scenario writing pay? Can a person earn a living as a free lance scenario writer? Can a really competent or gifted scenario writer make enough to compensate for his time, thought and originality? Is the game worth sticking to? Has it any future promise? What would seem to explain the present poor conditions as concerns the steady, striving scenario writer? Can the writer himself help to better general conditions and so better his own? In a various order I shall try to make answers to each question, based on my own experience, observation, acquaintanceship and rather close touch with New York City conditions, where is the greatest market for disposals or sales of scripts.

Scenario writing pays if you can sell your stuff, it's the same thing with a peanut stand. But I do not believe many can earn a living at it as free lance writers for this reason: There isn't a big enough market. I doubt very much whether the combined market purchases fifty scenarios a week; for a number of studios have their staff writers or writers under a retaining fee. With less than fifty being bought and hundreds of an average sort being written each week, it doesn't reason out that many can live by scenario writing alone. Still if your confidence in your own ability is strong enough or has been proven, try it in spite of my conclusion to the contrary. But to those who will heed, I offer this advice—write all the stories you will or can, but don't, no! never! depend on them for your room and board and other things.

It doesn't seem to me that the regular or competent writer or the scenario-gifted writer receives a payment commensurate to his time, thought and originality. I mean the person who is just a scenario writer. To explain in a comparative manner. A few of the fiction or magazine writers have received fat prices for scenarios which in a comparative sense weren't worth it, whereas their magazine stories stand out and are worth the payment they receive and the reputation attending.

A man may be ever so clever a fiction writer and fail ignominiously as a scenario writer. A story is as it reads—a scenario isn't. The story writer depends upon dialogue for the greater part. The scenario writer upon action or physical assembling in various numbers. His is the imagination of the eye, as the painter or illustrative artist. The story writer uses another phase of imagining, his is to the mind and the ear sense and upon the reader's own imagination. I know that good story writers have failed to write acceptable scenarios. And as I've reasoned it would seem but logical that they might, or at least do no better than a fair average. Yet story writers receive a decent sort of payment for their work. And scenario writers do not. Lest I clash with some of the buyers of scenarios, let me say now that I aim my remarks at and in behalf of the actual scenario writer, the writer who has written and sold at least ten scripts and will continue to write and sell in a manifold measure. That writer is not receiving enough for his labor and invention of plot. This goes in an unqualified sense. But whose is the fault, Mr. or Lady Scenario Writer? Why, yours more than anyone's. See here, business is business—if you will not ask more for your wares and will accept the amount we are all kicking on, then the fault is ours. Why should the companies voluntarily raise the price without a business reason? Writers alone are to blame by suffering a continuance of unpriced scenarios. Start in and do your stuff better, give it more time, thought and care in writing and development, add the quality or master touch and then ask a price for it. Then stop your kicking—because if you have the story the producer likes and wants, ten, fifteen or twenty-five dollars more isn't going to keep him off of it. He will pay.

Stick it out, win your spurs Old Man, I beg your pardon, Fair Lady, too. Make yourself known as a scenario writer and your day will come. The producer is depending on you for his material, you are the one to improve its quality. Study and improve your output, so that just a glance will distinguish yours from the unwashed writer's product. Why, the game is just in its infancy and you're one of the pioneers. Think of the future, days when you are older, and how pleasant and comfortable a way it will be to earn money. But don't dabble in the game now—get in it. Ninety per cent. of the scenarios that flood the mails are written by "dabblers," persons of three or four ideas, then their bolt is shot.

My summed-up advice to you, if you will accept it, is this: Don't expect to make big money at present—think more of making good for the future. Several have made good and are making big money. Better general conditions by bettering your own. Do better work and ask what you know it is worth to you. You are an equal factor in the sale of a script. Be that factor. Stick it out and some day you can go to the producer and "talk turkey" to him—and he'll meet you in style, too. Just now the sieve is but sifting the gross—there will come out much dross and there will be some gold—it's up to you which pile you land in. Personally I don't give a "dum" things are as they is. And to the actual, stick-it-out scenario writer I extend my "skinny right." He and she will understand me.

"THE MUSICIAN'S LOVE" (Great Northern).

"The Musician's Love" is a pretty romance of the Northland with picturesque settings that gives it a charm that is delectable. Errol, a poor musician, loves Irma, the belle of the village and charms her by his sweet music and gallantry. Andrew, the son of a wealthy tradesman, is attracted by the beauty and charming simplicity of the girl but she shrinks from him. There is a dance on the village green and Errol plays. Irma is forbidden to go to the fete by her mother and wanders down by a pretty stream. Missing her from the gathering Andrew seeks her out and forces his attentions upon her. He is repulsed and, in his anger and mortification, attacks her, hurls her to the sward where she is found by a hunter and taken to his home.

Scene from "The Musician's Love" (Great Northern).

Returning to the happy party making merry Andrew attacks Errol and in the struggle the prized violin of the musician is broken and Errol is disconsolate. The father of the petted bully is informed of the actions of the son by the hunter, who brings the young man into his presence, and the parent denounces his offspring in a most scathing manner. Irma seeks out Errol and endeavors to comfort him for the loss of the precious instrument; but he is disconsolate and his grief is pitiful.

The father of Andrew, wishing to make reparation for the gross acts of his son, seeks and is fortunate in purchasing an instrument the handiwork of an old master, an almost priceless violin. He buys it at a fabulous price and goes to the cottage of Errol where he is confronted with a sad tableau, Irma and the mother of Errol endeavoring to distract the attention of the musician from his grief. The violin is presented to Errol, with a profuse apology for the actions of the son and the father leaves.

The violin is attuned and Errol plays. The effect is marvelous, the sweet tones of the instrument enchanting Errol and his listeners. Irma takes Errol in her arms and their troubles are forgotten.

"The Greatest Thing in the World"

(Vitagraph).

"MARSH" WILDER has the limelight all to himself in this picture. It is a Marshall P. Wilder picture from first to last, and offers an opportunity for that well-known comedian to do some original work that can well be appreciated by his many friends. Mr. Wilder, through the greater part of his prominent career, has been known as a funny man. Nobody ever accused him of being a play actor, because he was always telling funny stories. But, although he has achieved success as a humorist, Mr. Wilder, in this picture, makes it known very decisively that he possesses the dramatic instinct. The picture calls for acting of a high order. The wonderful mobility of Mr. Wilder's face is one of his best assets for moving picture work. In the department of facial expression, he is in a class with Miss Florence Turner, and it helps him very much.

The story is an idyllic little thing with an especial interest for children. There are only two principals, Mr. Wilder and little Helen Costello. Mr. Wilder essays the part of a miserly mender of shoes, who entertains a grudge against the world at large. To him the greatest thing in the world is money. It is his only friend, and he lives and works alone in a small, miserable set of rooms.

Love to him is a thing unknown. But at last there comes a change in his way of living, when one day he encounters a little lost girl on the street. He takes the child to his humble workshop and makes her comfortable there to the best of his ability. It is a great delight to him to observe that the child has no fear of him. All his life he has been shunned by mankind, and particularly by children, not realizing, of course, that the fault is principally his own, on account of his bad temper. For several days he cares for the child, making her comfort his great object. Unconsciously he loves the child, but he does not fully realize it until her parents come to take her away. It is then that he realizes that not money but love is "The Greatest Thing in the World." From that time on he determines to be good to little folks and, as the pictures closes, we observe the happiness he obtains by making others happy.

H. F. H.

NOTES OF INTEREST.

Pathe's Weekly No. 17 will be of interest to all exhibitors of the moving picture, besides a large host of others, inasmuch as it contains a representation of the obsequies of the late J. P. Chalmers, editor of the Moving Picture World, taken in the Mount Kensico cemetery, New York. This last tribute of respect finds a most fitting place in the world-wide illustrated news.

* * *

"The Raven," by Edgar Allan Poe, as filmed by the Eclair is anticipated with pleasure as all such productions are. May it come up to the standard required and usually met by the American Eclair, who are at the same time giving the educational world two additions in "Arabian Customs" and "Andalusian Dancers." The former depicts Old World scenes of both Moslem and Jewish customs. The latter is doubtless intended to be more picturesque, as it shows the beautiful gardens of the Alcazar, Spanish dancers and characteristic musical and poetic manners.

* * *

The French film manufacturers keep us fairly well supplied with a continuous series of beautiful European scenery. Pisa and Assissi, Italy, are among the latest. Would that there might be a wider interchange of scenic pictures, making the Occident and the Orient better acquainted with each other.

Marshall P. Wilder as the Cobbler in a Recent Vitagraph Production Entitled "The Greatest Thing in the World."

"TREASURE ISLAND."

The Edison Company Attempts the Famous Stevenson Story in One Reel.

"Treasure Island" has long been considered one of Robert Louis Stevenson's best stories. It deals with pirates and hidden treasure and an expedition to recover the pirate's loot, supposed to have been buried at some distant island in the South seas. Stevenson related the circumstances leading to the recovery of the treasure in a most realistic manner, and the incidents told of are well adapted to the uses of the motion picture maker. In transferring this subject to the film, the Edison Company has given a series of scenes which illustrate that story as well as is possible in a thousand feet of film, but which emphasize the insufficiency of that thousand feet to properly portray the story. The picture was made under the direction of Mr. Dawley, working in Bermuda, which locality affords splendid scenic backgrounds, required to give the proper atmosphere.

Scene from "Treasure Island" (Edison).

The pictured story opens at the village inn with the death of the old pirate who carries the secret of the hidden treasure. The scene is quickly transferred to Treasure Island where the hunt for the buried treasure begins. Other scenes show the stockade, the fight with the pirates and the discovery of the treasure through the instrumentality of old Ben Gunn, who has it hidden in a cave.

There are some splendid characterizations in this picture. Addison Rothermel takes the part of Jimmie Hawkins and old one-legged John Silver is excellently depicted by Benjamin F. Wilson. Those who have read the story will readily recognize the scenes shown. The photography is excellent. The subject will be released May 10.

"THE BANK PRESIDENT'S SON" (Edison).

One of the series of pictures taken in Maine last Winter by the Edison Company, to be released May 14th, under the title of "The Bank President's Son." The son is a profligate young fellow and spends much of his time and money upon his fiancée until his father, out of patience with his shiftlessness, demands that he go to work and gives him a job in the bank. The cashier of the bank has been gambling and appropriates some of the bank's cash for that purpose. When the loss is discovered the president's son is accused, and the evidence produced is so strong that the father causes his arrest. His fiancée now comes to the rescue as the only believer in the boy's innocence. About this time a race on the ice has been promoted in which the fiancée drives the winning horse to victory, thereby winning a purse which enables her to employ a lawyer to extricate her lover from his predicament. At this race the cashier of the bank drops a "marker," which shows that he has bet $500 on the losing horse. When confronted with a question as to where he obtained so much money for gambling purposes, the cashier confesses that it was he and not the president's son that robbed the bank. Thereupon the innocent boy is liberated and with his fiancée receives her father's blessings, while the real criminal takes his proper place in jail. The novelty of this picture is the race on the ice, which is an annual feature at Waterville, Maine, where the picture was taken.

"EVERY ROSE HAS ITS STEM" (Edison).

A clever comedy has been produced by the Edison players under the title, "Every Rose Has Its Stem." The story is that of a young clerk, who has been making love to the little girl of the flower store, but who becomes infatuated with the beautiful stenographer later on. The clerk and the flower girl are very happily in love with each other until the stenographer appears on the scene, when the fickle young man transfers his attentions to the siren of the typewriter. This stenographer is a type of one who has been petted and feted until nothing counts with her. Consequently when the clerk pawns his watch to buy her $20 worth of roses, she treats his gift with haughty indifference, much to the young man's discomfiture. The fact that he is of so little consequence to the queenly stenographer, makes him glad to go back to the flower girl. There is a touch of sentiment in the pictured story that lends charm to the subject. Miss Gertrude McCoy's portrayal of the stenographer is clever. This picture will be released on May 11.

Scene from "Every Rose Has Its Stem" (Edison).

THREE-REEL SUBJECTS FROM ESSANAY.

With the beginning of spring, the Essanay Company announces it has in contemplation six mammoth three reel releases, definite announcement of which will appear soon. The Chicago studio is humming with the preparation of the gigantic three reel masterpiece, "The Conquest of Mexico," first announcement of which has already been made. The costuming of this wonderful subject will occupy the attention of busy costumers for weeks alone, the scenic work is already progressing with great rapidity, and the company, over two hundred in number, will soon go into rehearsal. Every attention and care to detail will be given this great subject toward making it a true and accurate representation of the early history of the Aztec Empire, ruled by that mighty monarch, Montezuma, and of the conquest of his proud domain by the doughty warrior, Cortez, and his brave followers. Every custom and tradition of the Aztecs has been brought to light after countless hours of study and research, and these have been inserted into the manuscripts for the production, and are being carried out accurately in order that historians and the most learned students will find little to censure.

GOLDEN GATE EXCHANGE IN PORTLAND.

The Golden Gate Film Exchange, of San Francisco, Cal., announces that it is opening a branch exchange under the management of Lester L. Kahn at Portland, Oreg., and Los Angeles, Cal., where all the good feature films produced will be handled. The Golden Gate claims its origin with the Nickelodeon Company which was formed four years ago.

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"Beauty and the Beast"

A Tale of Modern Political and Social Life, Written from a Rex Picture Drama.

By Louis Reeves Harrison.

It was after a last waltz when I heard the whispered word that thrills, when the lilies she wore were expiring and it seemed as though **she** might breathe **her** last, so faint was the "yes" she uttered. Her tender body, clad in silken web as fine as the tissue of our dreams, was tightly enfolded in my arms and my senses were steeped in the fragrance of her hair. "Is it forever?" I asked hoarsely.

She peeped up with a tender reproach in her eyes—the Beauty was a tiny thing, and I so tall that she had to cock her head on one side to obtain a full view of my face. "Forever!" she lisped—it was all she could do under the circumstances.

I looked down at her adoringly—I loved every detail of her figure and its investiture—"I am giving you my heart's whole offering," I said, "and I care not if you make my happiness your toy, only I dread the day you'll tire of the plaything." Even before I touched my lips to hers I used all the eloquence at my command to play on the quivering strings of her passionate heart. It was my voice alone that won her.

What was I? More or less a political adventurer by profession, Senator Lewis Lincoln by title, quite as plain and lanky as the immortal President in physique, though lacking even a reflection of his great mental gifts. I had only a voice. I lacked charm of manner, was morbidly self-conscious, and was so sensitive about my homely face—few uglier ones were ever cast in human clay—that I had scarcely dared hope to quicken the soul of a woman so sweet as Cleo, a mocking little debutante, though the best-loved of the season.

She was a Mademoiselle Caprice, gay talkative, restless, and as inconstant as a humming bird. She was fond of excitement, enjoyed dancing quite as much for the variety of opportunity it afforded her as for the exercise, and it was impossible for her to be serious for any length of time. Strange that a girl so light-hearted should select from a host of worshipers one so selfishly occupied with political projects and much given in solitude to meditative gloom! Stranger still would it be if she ever settled down into the humdrum existence of a devoted wife, but it was not at all remarkable that we should all idolize every ounce of her—she was too fairy-like to be measured and too spiritual to be thought of in pounds.

After we were married I swore that no shadow of my making should ever come between us, and no woman, good or bad, ever held husband or lover in thrall so binding. I was simply her good genius, created to guide or aid her, or provide as she willed, the slave of her lamp. Her smile was my sunshine; her tears like her kisses were like spring rain upon the flower of my adoration. There is nothing in the world like unto the love of such darling women; its possession is a supreme counterbalance to the ever-present fluttering of Death's wings; those who have not known it have not lived.

What man ever gives a thought to the eternal triangle when he brings the friend he knows to be true into pleasant relations with the woman he loves most, especially when she is giving the best of her sweet self to the husband she has promised in good faith to honor? I did this with Phil Surrey several months after my marriage because I loved him as he had loved her. He made no secret of the fact that we were rivals; he attended my wedding in a manly way; he went away to hide his grief and disappointment from our eyes, and he only came back to hazard his private fortune in active support of my cause when I was running for high office, and even then he was acting from the noblest motives in the world. There was no half-heartedness about impulsive Phil; he would go to extremes for a friend, and he not only risked all he had but threw the weight of his tremendous influence in my favor with lavish generosity.

I knew every weak spot in Phil Surrey's character. He had a fiery temper and was flattered by his wide-spread popularity into a form of boyish vanity. He was so good to look at, so impulsive, so kind-hearted, so absolutely loyal to friends that I readily excused a childish preference shown by Cleo for his company in general society, and even when they were more closely grouped in my home. I gave him the freedom of my house because I knew him to be incapable of tarnishing my name or his own honor. What then could cause a deviation of the magnetic needle from the course it was expected to point?

What?

I can not answer; I can only illustrate.

Back mid the intricate and beautiful design of evolution is often found a tendency which has greatly puzzled the greatest scientists of this age, a variation from type. It may result from conditions of environment, from an innate adaptability to shifting circumstances, or may be merely one of those unaccountable changes which are constantly taking place in the working out of the divine purpose, but there is no doubt that it enters into the mystery and manifestation of human attributes. I noted a change in Cleo's conduct as soon as I became absorbed in the activities of my campaign, but I ascribed it to her youth and natural fondness for companions of her age and tastes. Phil was not much older and very much of a boy in his conduct.

The crisis came one night at an important function, an official reception, where I was compelled to give attention to my constituents and entrust my wife to Phil's keeping. They disappeared while I was engaged in making friends for my cause, and a vague uneasiness seized me. I began to realize that the child had played long enough with the toy of my happiness. All might have gone well, however, but for the accidental discovery of their mad infatuation in one of those incidents that turn the course of human lives. I went in search of them in a moment of relief from professional duties and found them together in a small withdrawing room otherwise unoccupied.

"She recoiled from his embrace, tottered backward toward the fire."

Cleo and Phil were standing before a grate fire, clasped in each other's arms, he kissing her passionately and she responding with all the fervor of her nature. A wave of murderous impulse clouded my brain for a moment, succeeded by a despairing sense of shame. I stood struggling between furious resentment and heart-sickening weakness when she saw me. She recoiled from his embrace, tottered backwards toward the fire and would have fallen but for a protective instinct that dominated every other sentiment within me. All the pity in my heart went out to the frail, little creature as I caught her in my arms—she had fainted—but I said nothing. The glance I gave Phil Surrey seemed to transfix him. He stood with bowed head, incapable of movement while Cleo slowly revived. When she had recovered consciousness, she accepted my arm in submissive silence, and we left the room.

No mental readjustment followed our return home. She stood benumbed while I made a few preparations to leave her free from other restraint than the dictates of her own heart. No formal arrangements were necessary—practically all my property, including the home, was in my wife's name—and I left without imposing an explanation. I went out into the night like a hunted creature, seeking some avenue of escape foom the haunting demons of my own thoughts.

I did not realize at the time that our sudden departure from the reception, I looking like the Beast I was called and she the Beauty that she was by natural endowment, might be made the subject of misconstruction by my opponents on the eve of election, but they closely connected the scene with the prompt departure for an unknown destination of Phil Surrey and even dared intimate that my wife had left home because of my cruel treatment. This was more than I could bear, I who had refused her no wish, including that deep in her heart, though unvoiced. I went back to my former home at night and found it deserted.

My defeat was inevitable, and when it was accomplished, when friends fell away like autumn leaves, my downfall became complete. I took to drink. During an unknown period I seemed to be in a strange land, one of isolation and desolation unbearable, where I was set apart for all time from other men, merely living over and over again the colorless days of existence which had preceded and now sharply contrasted with those of ineffable joy spent in the companionship of my wife. I was forever alone, beyond the reach of human sympathy, an outcast from the society I had striven to adorn.

I was in this state of mind, on the verge of demoralization, when I received a letter from Phil Surrey stating that he had gone into the wilderness immediately after the incident at the reception, was prospecting in solitude and found it good for his soul. I went immediately to join the man who had wrecked my life with some wicked purposes in my mind. I found him after a long, conscience-clearing ride on horse, and he greeted me as though he was longing as much as was I for companionship and sympathy. We were brought into a relation almost fraternal by the circumstances—he took me into partnership—but neither of us knew what was in the other's secret thoughts.

Phil had discovered a small quantity of native gold in the sand and gravel of a mountain stream which could be separated from the refuse by the slow process of washing in a cradle, and at this sort of work we labored for months, our only knowledge of what was going on in the world coming from old newspapers occasionally procured at a far-distant station. He attempted on several occasions to tell me all about it, but I refused to listen. Any man will tell a golden lie to save a woman's good name, and he will do this with masterly ingenuity to the injured husband. I could accomplish nothing at the scene of my wrecked reputation and former happiness, but I could afford to bide my time in brotherly attitude at the side of my destroyer.

A break came when Phil found a personal in one of the home papers asking Beast to forgive Beauty and come to her aid—she was lying ill at her mother's house. There was no other course open but to respond. I was ready to devote the last energies of my existence to saving the little humming bird who had fluttered away among the flowers of her caprice. I had not ceased to love her. Even when the sands of life are running out, when the fire of man's passion is in the soft glow of sunset, his mind turns most fondly to his days of true love. They are the sweetest of all to remember. My heart ached for the sound of her childish voice, for the mere fragrance of her presence.

"I may never see you again," said Phil, when I was mounted and ready to ride away.

I turned my head away from him. I had my hoard of gold in my pocket, and he was utilizing this instant of distraction to affix all he had accumulated to my saddle bag. I did not discover what he had done until it was too late for me to return what he offered in compensation for destroying all I held to be of real value in the world, so I replied with an ugly significance that might keep him guessing: "I will come back," I said, "if she dies." Then I rode away on the wings of hope.

The fighting male depends upon pugnacity and determination to sustain him in an emergency. These, with his cunning brain and highly-cultivated physical strength, have enabled him to overcome prodigious obstacles in his evolution, but a woman's means of defense sometimes lies in her weaknesses. I suspected that my wife had fallen back on sex prerogatives for a defense, but I found a physician at her mother's house and was immediately conducted to a dimly-lighted bedroom where Cleo was lying very still and white, and left standing on the threshold. I was breathless until she spoke.

"Close the door," she said faintly. "I have something to tell you."

I did so and advanced a few faltering steps. She was as beautifully dressed as on her bridal night, all in white with an abundance of lace to set off her girlish arms and innocent face. My eyes burned with tears that would not flow. She lifted one tiny hand from the coverlid and beckoned. I went to the bedside and kneeled down there. The clasp of her slender fingers in mine thrilled me as it always had; I pressed my lips on them and sighed.

"Has Phil told you?" she asked.

I found voice at last. "He tried to explain," I said.

"You would not believe him," she guessed.

"I would not listen," I said gloomily.

"Will you believe me?" she implored.

I gulped—there was sharp pain in my breast—and bowed my head. She told me gently that women often denied themselves to make others happy, whereas men seldom did. Wives often gave all they had to give in their natural longing for affection and sympathy with scant return from their husbands. She had done her best to keep me close to her heart, she was satisfied with our position and means, she would have enjoyed working at my side, but I drew away from her to follow my own ambitions regardless of her happiness and deliberately threw her into the society of a man who loved her as much as I did, who was more willing to make life what she had expected it would be with me.

My vision cleared as my wife held up the mirror of truth before my eyes. I began to realize that a few words mumbled by an ecclesiastic or a city official did not entirely constitute marriage. A man could only wed spiritually by welding the authorized relation with unfailing affection, even if the act involved sacrificing his dearest ambitions. He must choose between selfish gratification and more enduring mutual happiness. There was simpicity and infantile faith in her reasoning, but every word she uttered struck home because of its very innocence. She need not have said more, but she told me what I had longed to know for the past half year of utter desolation.

Phil Surrey had exhausted his slender means in supporting my cause and had determined to seek his fortune in the gold fields for that and other reasons. He could not bear being thrown into relations of growing intimacy with her, his love uncured. He had acted with great delicacy and refinement up to the last moment, and even then merely told of his plans so that she could explain his absence to me. She was lonely and did not wish him to go. She tried all the little persuasions she knew to keep him near her during my hours of neglect, then she deliberately flirted with him. She dropped her fan; they both stooped to pick it up; her hair caught on a button of his coat; they rose to unfasten it, and Phil seized her in an impulsive embrace. His generosity and his sorrow both appealed to her so strongly—she pitied him from the bottom of her heart—that she gave vent to her feelings as I entered the room.

My wife seemed to think that I had come in saint-like attitude to sit in judgment on her conduct. I who had acted on impulse often enough in similar situations and insultingly in not permitting her to explain before abandoning her to the mercies of coldly critical society, but I had been actuated by better motives. I could not tell her, so I could only kneel there and worship her. Suddenly she smiled at me, and a great flame sprang from the dead ashes of my hopes. Perhaps she still loved me!

"Come nearer," she begged. "Put your face close to mine as you used to do and tell me that there is no regret between us."

Then I confessed, omitting nothing that justified the name I had been recalled. I was a beast. She smiled mysteriously during my recital, not at all distressed about my shortcomings, and drew me closer when I had concluded. She lifted the coverlid a little from her breast and showed me a tiny baby—a pink and white flower—lying there. "Now," she said, brightly, "will you be good?"

THE SELIG PLAYERS.

Collin Campbell, a director connected with the Western studio of the Selig Company, has recently joined the ranks of the Benedicts. The name of the fortunate young lady has not been given, but Mr. and Mrs. Campbell have taken a bungalow near the Edendale studio.

Mr. Henry Reimers, a well-known cameraman, is now connected with the Selig Chicago studios.

Mr. William V. Mong, for some time past scenario editor for the Selig Company, is now with Roland and Clifford, having been engaged to stage that famous production of "Divorce," which opened at the Whitney Opera House, April 20th.

Miss Phyliss Gordan, for some time connected with the Shubert musical productions, has been engaged for leading parts in the Selig Western Company. Her first appearance in Selig pictures is in the subject entitled, "The Hand of Fate."

Mr. George L. Cox, who has for a long time been a member of the Selig Company of players, has recently developed into a writer and producer of considerable ability. His first two pictures are said to be very good. They are entitled, "The Other Woman" and "The Law of the North," both released during April. Fred W. Huntly, another member of the Selig players, has graduated to the producer class and is making good.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

A Squeakless City.

FREE oiling of baby carriages as one of the attractions at a matinee as much mention as the show itself in Grand Junction, Col., where baby show is something of a novelty, but the oiling feature got almost S. B. Sturtevant of the Majestic, announced the oiling feature and prizes for the finest babies, wisely leaving the audience to judge the latter. Most baby carriages need oiling and some doting mothers probably regarded that as a consolation prize for the trophy the neglected kiddie should have won. Baby contests are no new feature, but the carriage oiling seems to be a novelty that should commend itself to others. There were fifty-one carriages in line outside the theater, to serve as an additional advertisement, and we imagine that this, in itself, was enough of a feature to pay the cost of the prizes. If you can make the passer-by look twice at your house you've accomplished good, and if you can make them go away and tell others about it you've done something even more important.

The baby contest that takes place inside the house is a good advertisement, but the fifty-one carriages outside the entrance with a man busy oiling them is even better because it is where everyone can see. Probably that was why the oiling was promised, since many of the children could have been brought to the theater in their mothers' arms.

Get All You Can.

Getting all you can out of what you do is one of the great lessons in advertising. What happens in the house is good, but what happens outside is better since it is more widely spread. The smaller the town the greater the value of the outside work. There are times to hide your light under a bushel, but there are other times when it is better to set fire to the basket and help along the light.

If you plan some novelty plan to get as much publicity out of it as possible. Make it something that can be talked about, that will draw a crowd. Recently both the Licensed and Independent companies have released pushmobile race films. Why not arrange with the exchange to get this film, getting it back if you have run it once; then, on the day it is to be shown start a race half a mile up the street just before the matinee or shortly after school. The pushmobile team that gets to the theater line first can have free admissions for a month, with two weeks to the second team and a free admission to all entrants. A scheme like that in any town of 10,000 inhabitants will be talked about a week before the event and for weeks afterward. If you try the idea let us know how it works with you.

The more elaborately you plan it, of course, the better the effect. Have banners printed for the sides of the pushmobile, or let your house man paint some and they'll decorate some of the carts as long as the paint holds on.

Free Advertising.

There are many ways in which free advertising may be had, or for a cost so small that it is practically free, and many of these methods are more valuable than work that costs important money. If you can get hold of some good baseball team of junior players, get them to change their team name to that of the theater, buy them an outfit, or at least shirts and caps, to be worn in play; help them manage the team and use your influence with the local editors to boom the team. Give their star pitcher a job as usher so that you can keep your hand on him, and if you get the right team you can get advertising that will last all summer.

Far be it from us to suggest dirty ball, but if the losers are entertained, or, to put it in a better way, if the house team is permitted to entertain the vanquished—only the vanquished—at some performance, the team's percentage will be a good one all season.

Wesley Plays with Dolls.

W. A. Wesley ("Wesley Says So") is playing with dolls these days. In a prominent window on the street most prominent in Gardner, Mass., he has a life-sized doll with a card stating that it is the prize to be given on May 4th to the little girl receiving the greatest number of votes. Each admission ticket carries with it a vote printed on light card and reading:

DOLL CONTEST

For Most Popular Girl Under 12 Years

I WANT TO VOTE FOR

Child's Name ....

Contest Closes May 1st, 1912.

"Wesley Says So."

The tab of the vote is kept by means of lantern slides on the screen, and by working it up in the Wesley fashion he is making an old scheme give good results. Old schemes are sometimes best when they are worked right, but they have to be done as carefully as the new if they are to bring results. Wesley, who seems fond of the audacious, also sends a heavy card with "Go to hell, I've got troubles of my own," on one side, and the inevitable "Wesley says so" on the other. He is careful to add the explanation that these are not the votes in the doll contest.

Such advertising must be carefully handled, for in many houses it might give offense, but here it's just a part of Wesley's breezy personality.

Don't Dream.

Another example of the Wesley style is found in this heading from a recent announcement. If you can do this sort of thing and keep it going you'll find that people will come to look for the dodgers for the sake of the heading, and then, having read that, will read the rest because they have been started. If you can put snap into your stuff try it, but remember that nothing quite so saddening as labored humor can be located. Here is the Wesley sample:

DON'T DREAM

Roll Over, Wake Up, and See Things as they are. Lots of men spend two dollars worth of worry over the loss of a quarter. Spend Ten or Twenty Cents and See the Vaudeville and Moving Pictures at the Garden Theater and don't worry.

From the Tenth Street.

Here's a good clipping from the Tenth Street Theater program, Kansas City. It reads:

> To that large class who are advocating "Early to bed and early to rise," motion pictures are useful as a means of evening entertainment. If one goes to a regular theater, one can hardly expect to get home before midnight; whereas if one attends a photoshow, one can begin at any hour and get back home at any hour. Furthermore, where one play is seen at the regular theater, four or five are seen at the photoshow, and in half the time.

The Tenth Street is giving more space to general matter, but it is developing a fondness for stuff continued from week to week that should be gotten rid of.

Even where the program is read weekly the audience will not carry an argument from week to week, nor will it get interested in a long article. For program work the short, snappy article that runs three or four hundred words at most is better, and four hundred word stories are better than one of the greater length. Make your stuff short, snappy and telling, and you'll get readers, but if you are prosy you might better try and sell the space to an advertiser, since it is being wasted.

Writing on the Wall.

St. Joseph, Mo., is making the discovery that good singing is better than cheap vaudeville. Two of the houses there offer the photoplays and some singer of local note, not a singer of illustrated songs, but a concert singer with concert selections. These are all light classics, vastly different from the "popular" music, and yet from personal advices from residents of that city it is apparent that the programs are well received.

With the photoplays constantly improving in tone and the vaudeville getting worse as the demand for low-priced stuff lets down the quality, the purely musical program is more in keeping with the filmed drama, and it will pay you to test your house, say with one "Musical night" a week as a starter.

From Down East.

H. Lee Craig, manager of the Dreamland Theater, Caribou, Me., sends in this letter:

> I am very much interested in your page "Advertising for Exhibitors." Have not noticed anything from any of the exhibitors in Northern Maine, and thought I would take a chance and send you in a sample of what I use. I am located in a small town, and I use this form of advertising on the street three times a week, or with every complete change of show.
>
> Am running a special program next week with a lecturer. Have never run matinees, but we are trying to boost our matinees, and we take the way of opening same with a strong bill on Monday, free for the ladies. Have also sent out invitations such as enclosed to the clergymen and different leading men of the town.
>
> Would like to know your idea on such stuff.

Needs More Ink.

Caribou is so far up in Maine that it couldn't be much further away without getting over into Canada. Mr. Craig is made welcome to this department as our first Maine visitor. We've been trying to get some stuff from a man down in Waterville, but we have been forced to the conclusion that the Waterville man is cheating the coroner out of a fee.

The first thing that strikes us about Mr. Craig's advertising is that the printer is one of the most economical men with ink we ever ran into. The special invitation is set in a modified Old English that is more easily read than most, but the impression is so gray that the suggestion of copperplate work is wholly lost. The same holds good of the letter-head, set in the same face and Post Monotone. They are well chosen faces, and intelligently displayed, but there is not enough ink on the table or not sufficient impression on the platen. It seems a pity to spoil good composition with poor press work, and the house is apt to be blamed for the work rather than the printer.

Fill of Schemes.

Mr. Craig seems alert. The idea of introducing matinees with special features is a good one and the effort to get in the local dignitaries by means of a special invitation is off the same piece. As a further incentive a character reader and occultist has been engaged and gives a free reading with every paid admission, the admission carrying this card:

DREAMLAND
The Family Theater.
H. LEE CRAIG, MANAGER.
This Card Entitles the Bearer to a Private Interview, Absolutely Free, With
MISS SALEZ,
The Eminent Character Reader and Occultist.
Hours: 2.30 to 4.30 P. M.
At the left of Main Entrance.

Use More Text.

The throwaway is well displayed, but we think Mr. Craig would find it worth his while to give more of his space to a three or four-line description of the reels. It seems to us that in prohibition Maine more than "the beautiful two-reel subject" should have been used for the C. G. P. C. in the Grip of Alcohol. The sample sent is scarcely a fair one, since the special features crowd the regular releases, but as a general thing it is much better to boom the film both by title and subject.

Primarily a throwaway is something to be glanced at and thrown down, but even on a circular there can be one or two lines of appeal, a crisp gripping sentence that makes the reader feel that he simply must see the reel, and this should be done wherever possible. We should like to see more samples of Mr. Craig's work.

From Exeter.

J. C. Rathbone, resident manager of the Exeter (N. H.) Opera House, sends in a batch of samples that is almost an embarrassment of good things, and in his letter he traverses our suggestion in connection with his earlier submission that it is a good thing to adopt a distinctive color of stock. He writes in part:

> Your point, as regards adhering to one color in advertising, is well taken, if not observed. I prefer (there being no other house here) to use different colors for two reasons—that our patrons may know it is a new edition and then by using odds and ends left from books, my stock costs almost nothing.

There are arguments both for and against the change in color of the stock, the cheapness of the stock being the most pronounced argument in favor of a change. Some large houses spend thousands of dollars just to gain recognition for a line or some special form. It doesn't matter whether or not the advertising is new. It's the advertisement of this or that, and in itself this is the advertisement sought.

Some Good Lines.

Mr. Rathbone offers some good lines in his work, and one that makes a particular appeal to us is this: "The night school that is open the year 'round." We do not know of anything that better indicates the educational value of the motion picture in a line. Along the same lines is this announcement:

POPULAR OPINION
Always decides every vital question. There has never been but one verdict regarding
MOTION PICTURES
And that is universally unanimous—
THE BIGGEST AND BEST VALUE FOR THE MONEY OFFERED IN THE MARKET TO-DAY.
Amusement, Literature, Science, Art, Geography, History, with never an overdose of either, wisely blended and rolled into one.

The form might be improved upon slightly, but the argument is there in the last few lines, and it is an argument that will make an appeal to all classes of theater-goers.

They Will Be Sore.

As a good argument for the photoplay there is frequently run this paragraph:

Just Facts.

> Four years ago only a small class of people attended moving picture entertainments. Now, thanks to the marvelous improvements, both in regard to subjects and projection, only a small class of people stay away. And won't they kick themselves good and hard when they finally do learn what they are missing?

The Opera House is the home of the traveling combinations, the Photoplays being given on the off nights and this argument will appeal to many who attend the dramatic performances but regard the pictures as things not worth while. There are literally thousands who don't know what they are missing, and if you do any advertising at all, a part of it should be directed to these who are not now patrons of the Photoplay simply because they know no better.

With the Colleen Bawn the reels were held for a second day and this was the announcement: "Shown for the first time Wednesday night and given as an extra added feature Thursday night with three other new reels. Entire change on Saturday." This seems to solve the problem of running a feature more than one night for the advertising to be had from the first day and yet getting in the crowd that came the first night. This regular crowd is an important factor in a small town.

Some Good Advice.

The Surprise Theater, South Bend, has a new line on a recent program that we like. It runs: "Try and know the actors. You will enjoy the pictures more." Playing up the personality feature is what holds business, but the simple program appeal must be backed up. The Surprise helps by giving small cuts of the players in the program description, but a Philadelphia house goes a little too far when it posts pictures of all the photoplayers and announces "Our Big Stock Company." We are inclined to think that since this announcement will not be believed it is better to credit them to the various companies. It makes for better effect.

With most companies offering photographs and cuts at absurdly small prices there is no excuse for not availing yourself of the opportunity to make your programs and your advertisements smart with illustrations. All popularity is based on personality. Play up the personality and get the popularity.

INQUIRIES

L. P. B.—Thanks for your letter but communications written in lead pencil and understamped are regarded as not available. We'll stand for the postage due, but not for the lead pencil.

MRS. E. N.—Photoplays are made all over the Northern part of New Jersey and we do not think that the Imp or any other company has any special section marked down. It all depends on the picture. We have not the slightest idea where the Biograph's "The Girl and Her Trust" was taken, and it's a waste of two-cent stamps to ask the Biograph.

J. R. K.—The Essanay Company supplies casts of the productions, but recently the Western casts have come in with the feminine leads marked "Unknown." A direct question as to the presence of Miss Mabel Normand with the Western section was replied to with the statement that the Chicago office did not know. Mr. Gilbert M. Anderson has been too busy to reply to a courteous question to the same effect asked of him. A number of persons have identified the player as Miss Mabel Normand, formerly of the Biograph, but until Mr. Anderson can divert his attention from his tin sheriff's badge, we shall have to wait for official verification. Mr. Anderson seems to be in the same class with the Carpathia's wireless operator when it comes to giving out news. The best way to get back numbers is to send ten cents for each copy direct to the publishers, provided that you do not want them too far back.

B. A. S.—The officer of the society in Edison's "Children Who Labor," was William West.

D. J.—Vitagraph offers several styles of photographs. Write them to 116 Nassau Street, New York. The Kalem Company also makes several offers. The straight photographs are 15 cents each.

SEVERAL INQUIRERS.—Mr. Owen Moore is not with the Thanhouser Company. Miss Gladys Fields has left the Powers Company. We have no record of any new connection.

GEM.—Licensed exchanges cannot sell second-hand film because it is not their property to sell. They merely lease the film for a period of six months. Film costing two or three cents a foot could not be in very good condition. It is probably worth just about the price asked for it in proportion to the sale price of ten cents a foot. If you want cheap film without date it would be best to try and get "cold" copies, which are prints made for, but not sold on the release date. These sell as low as five or six cents a foot and are practically new, though they may have been run a few times in the studio or sales room. Address the various manufacturers.

S. de V.—We cannot give the list of pictures in which Mr. Johnson has appeared since "Shall Never Hunger," but possibly the press department of the Lubin Company will oblige you if you enclose a stamped and addressed envelope for reply. Our filing system regards the titles and not the appearances of the individual players.

MIGNON.—John Halliday was the leading man in Lubin's "The Cure of John Douglas" and "Rice and Old Shoes." Marc McDermott was the leading man in Edison's "An Island Comedy." We stated that Miss Wayne was the lead in Biograph's "The Battle." It is correct. Remember that the Biograph issues named sets of its players for the English market, even while it tells its American admirers there is nothing doing. Possibly Markt & Company, Gerrard Street, London, will name a price for a set if you are interested.

E. M. L.—See above.

NO NAME.—We're going to shut down on unsigned communications, so after this sign your name. Miss Bessie Eyton and Herbert Rawlinson were the lovers in Selig's "Me and Bill." There were several girls in "When a Man's Married." Tell their names as well as the names of the two men playing chess. We'll be glad to answer if you can identify, but we did not see the picture and you'll have to call their names. The second Essanay is nearly a year old. Too late. In Essanay's "The Deputy's Love Affair," Olive was Miss Vedah Bertram. Dolores is not known to the Chicago office.

G. S.—We do not keep tabs on the Biograph productions and are unable to advise you whether or not the late Verner Clarges took part in "The Old Bookkeeper."

R. W.—Maurice Costello directs the pictures in which he appears. His understanding with the Vitagraph is that he shall produce one a week, playing the leading role himself.

H. A. Z.—We do not think you stand much chance of getting into a studio as camera man to study the business. Most of the men who have come up have "just happened" or have had some sort of pull. You might get in as an assistant and so learn the game, but there is small chance of an opening. If, as your letter suggests, you are a field camera man already, you might advertise in this paper and find an opening, though not all field men are good under the lights.

J. A. M.—We are getting to miss you when you do not come in every week. The American has not answered yet. In Majestic's "The Closed Bible," Miss Anita Hendrie was the poor man's wife and Paul Scardon the District Attorney. We couldn't even guess at the nationality of James Cruze. Kenneth Casey seems to be somewhere between twelve and fourteen. The keepers in Thanhouser's "The Poacher," were Jack Noble and David H. Thompson.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

WE thought the genius who sued the Kalem company for a script he was told he might have back if he would send the omitted stamps was coming as close to the limit as the most careless fool killer would permit, but that there is need of a new exterminator is proven by the receipt of a letter from George W. Terwilliger, editor for the Reliance company, who very temperately remarks that perhaps the photoplaywrights might like to know that editors, too, have their troubles.

This letter is signed by J. H. Frank, of Columbus, Ohio. The letter is too long to print in full, but here are some of the gems of courteous inquiry:

> If mss. is sent and subject is "not available at this time," will the ideas all be returned with the mss. or will the theme "stick" to be transposed and appear later garbled and disguised?
>
> This is a rotten way of addressing a firm on a business proposition, but I am an extemporaneous dramatic, descriptive and comedy lecturer on moving pictures and am seldom "at liberty." I have had "my draw" and have no intention of backing a sucker's game after I have learned the way the cards are dealt. I have sent and accepted pay for scenarios two years—and more—ago, and I have submitted scenarios to producers and have been required to lecture on the same theme and seen the same characters portray the same idea, but, as above stated, transposed and issued under another title."

The writer goes on to state that the practise of stealing scripts is so common that a bill is to be introduced into the Ohio General Assembly requiring the name and address of the writer of the photoplay on all film titles.

Just to prove his cleverness, he sketches what he thinks is a novel idea and goes on to state that he has never seen or read of anything similar. It is a commonplace story of a wayward daughter, done scores of times and we are led to the conclusion that extemporaneous comedy lecturers get small chance to see the pictures they lecture on if he thinks this at all out of the common.

This is precisely where others make their error and where a majority of the stories of theft originate. Some would-be author develops a trite idea. He sees something similar produced and immediately comes to the conclusion that his preciously original idea has been stolen. His mental attitude and, most probably, his mental development, prevent him from reasoning it out that perhaps others have thought of the same combination of common essentials, and thereafter he is convinced that all film makers are thieves.

He doesn't drop from the ranks, however. He keeps right on sending out his rehashes of old plots in the calm belief that he is doing original work and whenever he sees another parallel he shouts louder than ever.

This Ohio genius announces his firm determination not to send out more of his brain children to be abducted until he gets positive assurance from some manufacturer that he is not a thief, so that removes him from the common class, but there are hundreds of others who keep right on sending stuff out and working themselves into a frenzy over the repeated "thefts."

We receive almost daily similar charges, but that any person should be so lacking in intelligence as to attempt to open a business deal with a flat demand as to whether or not the correspondent is a thief seems almost unbelievable.

If the consequences of such an act affected only the offender it would be all right, but there are literally hundreds of incompetent persons who are shouting the old cry of thief even as they shove fresh scripts into the mail box and their clamor reacts upon those intelligent, earnest beginners who may some day develop into photoplaywrights if given the opportunity. If you cannot play a game fairly do not spoil it for others who are willing to learn, and it is because the men who are entitled to a chance have to pay the price of the asininity of others that we object.

Already many companies refuse to do business with others than the few who have been found reasonable and clever. They will not bother with the incompetent fools for the sake of the few good writers who may be developed and others will follow their example if some effectual gag cannot be found to stop these ever-open mouths.

Get Imp's Address.

Those who have the Imp address as 102 West 101st Street, should note that scripts should be sent to the photoplay department at 515 West 56th Street, and not to the main office.

They're Coming Slowly.

Campbell MacCulloch, who is well known to magazine readers as a writer of short stories, has become interested in writing Photoplays and already has a number of scripts to his credit. Fiction writers who are recognized by the leading magazines have been slow to take up the writing of Photoplays, but with Bannister Merwin, the Edison star, and MacCulloch in line, there is promise of others to come.

Reliance Market Slow.

A few weeks ago we announced that the Reliance company was willing to pay $50 and $75 for first chance at really good scripts. We have received no advices to the contrary from the company or its editor, but we note that Hal Reid, who is a dramatic author, has gone from the Vitagraph to the Reliance company and we believe that this will reduce the number of scripts needed, since he writes his own stories.

The Demand for Exteriors.

The request of J. E. for information as to the use of interior scenes in summer is timely. He writes:

> Is only exterior stuff wanted during the spring and summer months, or is interior stuff also in demand? If so, how great is the demand for interiors during this period? My specialty is heavy dramatic photoplays requiring mostly interior settings and lately I have been advised that a greater number than usual are not available "for present use."

J. E. supplies his own answer. Interior settings are not much in demand so long as it is possible to work outdoors. A pretty landscape is far more pleasing to the eye than the best interior ever painted and the photographic quality of the poorest outdoor scene is apt to be better than the work under electric lights even under the most favorable conditions.

Such being the case, it is not surprising that the present demand is for stories told mostly in exterior settings and these exterior scenes should be supplied from now until the end of August.

It is a comparatively simple matter to throw the action out of doors once you catch the trick. The elaborate parlor proposal will gain new value if the sofa becomes a fallen tree trunk and the wall paper gives place to verdure. Unless there is some vital reason why the scene must lie indoors there is no good reason why the scene should not be played out of doors. Even the breakfast table may become a lunch on the lawn under the trees and if you'll take the winter script and work over it a bit you will be surprised to find how little it matters just where it is played.

Some interiors are essential and some are permissible even in the summer script, but keep your action out of doors as much as possible.

There is another reason in many studios why the exterior settings should be used as much as possible. Generally the field companies are called in from the South or West and with three or four directors working in the space usually given over to two or even one, they cannot all be looked after with many interior sets in all scripts.

For Editors, Too.

We are printing this letter from L. M. Perkins, of Durango, Colo., partly for the benefit of photoplaywrights and partly for the editors. It might interest some of the producers, too, but the great point is that Mr. Perkins explains what writers really mean when they speak of the superiority of their stories over scripts produced. It is not the script that is at fault, as a rule. It's the director who is permitted to do just as he pleases on the theory that their artistic temperaments will suffer and they will make a poor production of a picture that does not "appeal" to them. We will never have really good photoplay productions until the director is assured that he'll make a proper production of whatever is given him or be kicked into the oblivion he deserves. The one greater menace to the production of good pictures than the director is the director who writes all his own scripts. Now let's get on to Mr. Perkins, who has been waiting all this time:

> I always read with great interest your articles entitled "The Photoplaywright," and, in connection with your remarks headed "Naughty," in the issue of April 6, some of my own experiences may be of interest.
>
> To begin with, I have always been treated well by the various companies, my inquiries as to manuscripts have always been promptly answered by them and only once in the nine months during which I have been writing plots has a scenario been returned mutilated in any way.
>
> The plot stealing idea seems to me absurd; because during the few months that I have been writing, I have noticed no less than four productions in which the titles were the same and the plots more or less similar to scenarios I myself had either written or outlined in my notebook. In these cases I can hardly claim that any one purloined my ideas inasmuch as my notes were locked up in my desk; not because I was suspicious of having my ideas stolen, but for fear my sister might expose my literary efforts to ridicule.
>
> When I first read your article this week, I was fresh from the sight of what I considered an especially rotten example of "western drama." I felt, as I guess every one in similar circumstances feels, that my rejected manuscripts were far superior to what I had witnessed on the screen. After reading your remarks I made a mental comparison of the horrible example and one of my own unrecognized gems. A little careful study convinced me that I was wrong in terming the play in question "rotten." My criticism mostly fell under the head of errors in production and the worst thing that I could say about the plot was that it was an old, rehashed subject; as a plot it might have even been called good, if originality were not to be considered. The play was ruined by the careless methods of the producer. The little details were shamefully neglected. For instance, miners come rushing out of a dark tunnel where they had presumably been at work, yet not one of them carried a light. These same miners all wore high heeled riding boots and were dressed to type (heaven knows where the manager got his ideas from, for riding boots would be the last thing a man in his senses would use as footgear in a mine). Their actions, too, were what one might expect from men arrayed in such fashion; they left out every possible thing which would have gone toward making the thing seem real. They could not even muster style enough to tie a proper hangman's knot in the scene where the hero was about to be lynched. I have seen good western plays, but as a whole, they are foolish: dress, manners, everything connected with the West seems to have been produced by formula. To stage anything different from these rule-of-thumb beings would doubtless be considered sacrilege, but the writer humbly suggests

> that there is much that is uniquely western that is still to be shown. To illustrate my meaning: literature has been flooded with "Diamond S's," "Flying U's," "Lazy H's" (some of the above are hardly practical stock brands, though they are all used in stories), but I do not recall a single instance where the equally important earmark has even been mentioned. Are not such terms as "Swallow Fork," "Overbit," "Crop," "Swinging V," etc., equally picturesque? The average man is just as wise after reading one set as he is with the other; so why neglect the earmark?

Having eradicated the above from my system I feel much better. No doubt you do also, since the end is in sight; but I call your attention to the fact that you invited correspondence.

Kiss It Good-Bye.

From Philadelphia comes the plaint of James J. Tighe, that about nine months ago he sent a photoplay to the Belmar Company, on Staten Island, and has not yet received it back. He wants to know what we would do in his place. We do not believe that we would have sent a script to a company not in the Licensed list or the Sales Company, but having done so we think we would have given it up for good long ago. Some of the companies in the National seem to be treating photoplaywrights very fairly, but others do not seem to be inclined to play fair.

Mr. Tighe also writes that a western photoplay handling concern made accounting of all but one of his scripts, which last they stated was retained by the Vitagraph, but which the Vitagraph states was sent back the day of its receipt. In this case we think that we should insist upon a copy being made at the expense of the agency and we think we should market the stuff personally in future. At this stage of advancement the photoplaywright can sell his stuff just as quickly as can an agent. As Mr. Tighe has sold 84 out of 112 scripts we don't consider that he has much to complain of.

Fine for the Professor.

We have replied to this letter in the Inquiry Department, but we want to repeat it here, where we have more room for comment. A San Francisco correspondent writes: "Enclosed is the card of a man who told me that to write photoplays properly, I would have to learn to be an actor of them. Is this procedure advisable?"

The card is that of a man who announces himself as a "Photographic Artist, Independent," and without wishing to hurt his feeling we will add that he is one gaudy liar. He professes to teach "eye and facial expressions, movements and gestures for the silent dramatic motion picture play acting. The taking part in motion picture plays."

If this advertiser knew anything about the making of motion pictures he might be able to tell a would-be photoplaywright something about the limitations of the camera, but we don't believe that he does. In other words, we think he is a grafter, pure and simple, else he would not have made the astounding declaration that to write photoplays it is first necessary to be able to act in them.

"Independent" in this case does not mean that he is affiliated with the Independent companies, though this seems to be the impression he seeks to convey, it is all a part of his pretense.

It is not at all necessary that photoplaywright should also be a photoplayer. It is sufficient that he have a good idea of dramatic values and this must be inherent. It cannot be obtained from a man who teaches you to bat your eyes in approved photoplay fashion. We thought a photoplay school conducted by a real estate editor who does not write scenarios was going some, but this San Francisco genius is miles ahead of him.

There is only one school for the writing of photoplays and that is to watch the work of the best companies on the screen and study instead of merely look at it. If a man or women can write plays the experience gained in the theater will prove invaluable, but no course of lessons in acting will help. We would hate to see William H. Kitchell playing a love scene, or Emmett Campbell Hall doing an Indian, yet they can write photoplays that bring in regular checks. We have seen some photoplays by Bannister Merwin that have almost the fulness of a libretto, yet we never heard of him as an actor.

If you are told that you must be an actor in order to be a writer just laugh and forget it. Such advice is fine for the professor, but it is costly to the pupil and brings no result.

Check and Script, Too.

And now comes a correspondent who certainly seems to merit space if only because he tells of a company that not only buys a script but which sends it back to you. We never have contended that the present system of handling scripts that obtains in some studios is ideal. Quite to the contrary, we wonder why some film makes stand for such a laxity of method, but we still stick to the suggestion that if you don't like the way the work is done you do not have to submit scripts to that particular studio. There is no real excuse for holding scripts longer than two or three weeks and the system of sending scripts from New York to Los Angeles and back again to New York before it is returned to the writer—who may live in San Francisco—is all wrong. The editor should be a person qualified to make selection of stories that will suit the company and he should have the power either to accept or reject on behalf of the company. He should not be required to let a director retain the script several weeks and then possibly pass it on to another director for an equal length of time. This sort of thing is all wrong and eventually it must react upon the company. The correspondent writes:

> Your corner for several weeks has not touched on the subject "Holding on to Scripts," and thinking that everybody apparently is well treated and that I am the "fall-guy," I would like to advise you of some of my late experiences, which I think will interest you as well as others.
>
> One of your comments on the question "Why is it that some editors hold scripts for months, while others pass on them in less than a week," was, that if we don't like the policy of the firm, don't submit them any scripts. This, indeed, is to the point, but going a little more intelligently into the matter and judging from the experiences quoted below, can't you extend us a little more sympathy or encouragement than in the above assertion?
>
> On December 15th I forwarded a script to a well-known Independent company and after getting an acknowledgment of its receipt and a notation thereon, that it was a good story, it was apparently placed in cold storage, taken out and returned March 14th, three months later, with the usual dope "Not available for present use." Three months is a rather lengthy time to determine what their requirements are, I should imagine. Well said. On January 24th I sent them another and it was returned April 1st with the same advice. Sent them another February 28th, no word as yet (April 13).
>
> Here's one that got me. Five months ago I sold a script to a firm, signed their necessary documents, received their check, etc., and have been anxiously awaiting its being billed for release and lol the other day this same script was returned "Not available for present needs." Sold the story five months ago and then get it back as not available. What next?
>
> Another. I forwarded two scripts to another Independent company on December 14th and in short terms, will say that I have written them three very courteous letters enclosing postage each time, asking for their decision. Still no reply. Letters having been sent about a month apart. What sort of a problem is this? Another firm has been holding a script since February 13th.

Plenty Others.

A correspondent who doesn't quite realize that we were making reference to the printed slip in our recent allusion to Lubin, writes:

> Under your "Extracting the Sting," let me tell you of companies beside Lubin which give like encouragement. With one of my rejected scripts, I received a letter from the editor chuck full of good advice. In conclusion he said, "Keep at it. You write well and ought to succeed. We shall be glad to examine anything you have." Another generous editor wrote: "This is not exactly in our line, but the merit is there. We predict an early sale." These letters I have kept. They are the next best thing to the check. Indeed, in the end, they may prove of more value than the check. They have spurred me to greater effort, and I believe better work. All good befortune the Big Brothers, who cheer us on our way.

Most of the editors are nice about a hint or suggestion; more helpful, by far, than the editors for magazines, and we print this letter that they may know how much their work is appreciated. It is not an easy matter to note perhaps forty or fifty slips, but it is done in a dozen studios. What we had reference to in the Lubin article was the printed slip that supplemented the formal rejection list.

GOOD DEMAND FOR CHINESE WAR PICTURES.

The Oriental Film Company, of San Francisco, announces that State Rights for these Chinese War pictures are in demand. Up to the present writing, nineteen of the principal States have been sold. The rights for old Mexico have also been disposed of and negotiations are on for Great Britain.

OTTO MEYER—MELIES PRIZE WINNING COWBOY.

At the great Annual Western Sports Conclave, nearly all the prizes worth having were won by Otto Meyer, such as the prizes of roping, riding, bucking, etc. Mr. Meyer is a member of the Melies Western stock company, appearing in their dramas of frontier life.

Comments on the Films

Licensed.

"THE INSURGENT SENATOR" (Edison), April 17.—The Edison Company more frequently than some of its rivals gets away from the beaten path and gives the exhibitor something new and striking. It must also be said that the Edison Company has frequently shown itself thoroughly alive to the problems of modern society and has dealt with them in progressive and vigorous fashion. The strongest political picture play at this writing is undoubtedly "The Insurgent Senator." The plot, while slightly reminiscent of political plays on the stage and of magazine stories, is a strong one, and the settings and the acting often reach absolute perfection. The part of the insurgent senator was played with a happy combination of cleverness and reserve, while the small but difficult role of the boss's daughter was rendered with consummate skill. The groupings of the senate while in session and the workings of the legislative lobby are portrayed with faultless fidelity to life and give the picture a very desirable atmosphere of realism. The director as well as the players seem to have taken unusual pains with this picture and the results of their co-operation is most gratifying. "The Insurgent Senator" is not only a novel and splendid theme for the moving picture with a powerful lesson, but it has the additional advantage of being a timely topic and catching the popular spirit of to-day, which is everywhere working for a renewal of old-fashioned honesty in politics. It may well be featured and will get money and prestige.

"WORKING FOR HUBBY" (Vitagraph), April 17.—This is a very clever comedy in which the principals, especially the "merry wives," Leah Baird and Lillian Walker acquit themselves nobly. Not only is the story strictly original, but it is developed in a very able fashion and keeps the audience in good humor and likewise in suspense pretty well to the end. The uniformly clever work of Bunny is one of the features of this comedy. Comedies of this kind are a welcome boon to the exhibitor at all times. The atmosphere is refined and true to life in every inch of the film. The situations are genuinely laughable and the climaxes are especially well carried off. Settings and photography are of the perfect kind, which the Vitagraph Company has made us familiar with.

"EASY MARK" (Pathe), April 17.—This picture has the usual fine finish of detail which is found in all Pathe productions. It has the great merit of originality besides. The plot is extremely interesting and developed in a natural way, which at no time does violence to the probabilities. The interest of the spectator is kept alive through every minute of the running of the reel and the sudden unexpected changes are very funny. The good humor of the audience keeps growing in volume as the laughable errors and mistakes concerning the real and the pseudo burglar are unraveled on the screen. The scene in which the gay company discovers that it has surrendered its valuables to a real burglar instead of to the one that they expected to come on a bet with their host, is particularly good and sets the audience in a roar.

TRAINING FIGHTING COCKS IN CUBA (Pathe), April 17.—This is one of the best sporting pictures ever made. It describes in every minute detail the training of game cocks who are made ready for battle. While those interested in the sport will be particularly delighted, the picture is an interesting and instructive one to the general public as well. It forms the second picture on one reel with "Easy Mark," and ought to be a decided success.

"THE LOVER'S SIGNAL" (Lubin), April 17.—A courtship farce, well photographed. It gives some fine views of Florida scenes. The girl's father objects to the young man. Some friends, for a joke, write to the girl that he is a married man. She becomes idiotic. Through a love scene they try to awaken her to her senses. The lover's signal at length accomplishes it.

"THE RIVALS" (Essanay), April 19.—A very pleasing village picture, romantic and quite truthful. The rivals are young girls at the romantic age, they are sisters. There is a young man with whom both have fallen in love. His preference for the older of the two brings jealousy to the younger. She shows a little touch of spite but is contrite and in tears at once and no harm is done. The picture's village scenes, with deep snow, and beautiful trees are especially attractive. The young girls are pretty and engaging and the home scenes are truthful.

"THE BOSS OF LUMBER CAMP NO. 4" (Edison), April 19.—A romantic melodrama with a lumber camp in the Maine woods as background. The audience seemed to watch the story with interest. It is a winter-time picture and there are some interesting and well taken views of the snowy forest and the lumber camp village.

"THE CRAVEN" (Vitagraph), April 19.—Miss Ann Schaefer puts a good deal of imagination into her interpretation of the woman, born of very brave people, who had married a coward. This craven had boasted and she had believed him. He boasts so much that the cowboys elect him sheriff. His wife demands that he make good, but he caves in completely when the time comes for him to go out and do something. She goes out and gets the bad man "Black Pete," and then compels him to deliver up the body and get the credit. It has a tense situation and there are flashes of ironic humor. The photographs serve very well.

"THE DEVIL, THE SERVANT AND THE MAN" (Essanay), April 18.—It will be remembered that there is a play called "The Devil," and one called "The Servant in the House." The "Devil" and the "Servant" come to a man in this picture in his dream. He has been neglecting his wife, has just been to the theater with another girl, and to one the evening before with still another. The Devil conducts him through a nightmare; but the Servant, later, shows him that every thing is all right—his wife is at home and asleep. So it is a sort of morality play. The photography of the studio scenes, where the camera man could centrol his lighting, is good. The other scenes have fair photography.

"THE UNKNOWN TRAVELER" (Eclipse), April 17.—A picture telling a simple story in a subdued, quiet way. It is slight; but it gets much charm and beauty from its truthful settings and its sincere, natural acting. The backgrounds, glimpses of a small fishing village in France, are unusually interesting. In the first scene, a room in a humble inn, we see a lover about to start on a long sea voyage. He takes leave of his peasant friends; then the inn-keeper's daughter goes with him, up the queer alley with stone steps that run past the door, to the village church. There, by the altar, with beautiful light streaming in through the window on her head, she prays for him. She then gives him a scapula. We now are shown the dock and the final parting, although she has a chance to wave to him again as the ship goes out under full sail. The final, beautifully acted and dramatic scenes take place in the room at the inn. It is several years later when he returns, the unknown traveler, to find her still waiting for him. The photography is beautiful.

"SAM SIMPKINS, SLEUTH" (Essanay), April 18.—Mr. Messimer plays Sam Simpkins in this very amusing farce. Sam, on try-out work, for a detective agency, covers himself with glory, but the men he gets, though wanted, are not the particular men he was out for. The photography is good.

"A GAY TIME IN JACKSONVILLE, FLA." (Lubin), April 18.—As usual in these Lubin "gay time" pictures, a couple of comic characters, Germans, are used to give human interest to the views and make a few laughs. The views take in the chief streets and parks of the city. Some are very beautiful; some are extremely hard on the eyes. The spectators seemed to like it.

"THE OTHER WOMAN" (Selig), April 15.—The other woman was an assistant in the man's studio; his wife and baby were at home. In spite of some artistic shortcomings, such as one will find in many pictures, this film has a subtile interest. The story of a broken home isn't pleasant; but, on the other hand, it tells us that the man and his assistant had made a new and important discovery in color photography. Again, the more sordid, second half of the picture is its most dramatic part. The camera work is of a high order.

"THE ADVENTURES OF AMERICAN JOE" (Kalem), April 17.—In this story of early California, an American sailor, who is ship wrecked, is compelled to join a pirate crew. The chief sends him to a ranch as a spy. He warns the Spanish ranchman, and the pirates are repulsed. Later, their scheme for vengeance is frustrated by the ranchman's pretty daughter. It is exciting. The costumes, especially of the pirate crew, except, perhaps, the leader, are perfect. Some of the scenes are filled with romantic atmosphere. There are faults; but the picture, as a whole, seems to be popular. The photographs are all that could be asked.

"THE CAVE MAN" (Vitagraph), April 16.—This is, indeed, a most wonderful picture. It tells a story of men and women in the days when their clothing were furs, spoils of leopards and deer. They were stalwart, beautiful men and women. Their weapons were crude, flint-headed axes, helved with hickory, and rough bows and arrows; but we see in them folk who could rob the white bear of his skin. They can grapple and leap and run. Their arms are bare and their well-knit sinews ripple as they move in grace and strength. The beauty of humanity transcends all other beauty; and the human figures in this living picture would delight a Michel Angelo.

The camera work is perfect, and the backgrounds were so well chosen that they seem to breathe with the story. It is winter; there is snow on the earth and the rocks and on every twig and fork where it could lodge. The place is full of briers and tangles; no garden, but wild. These backgrounds give to the picture a vtality as real as the stinging north wind. It is also spring; and the quickening wave of new life wells up the rough hillside, from the south. It wakens joy, need of freedom and love; but it also demands labor; the fields have to be tilled. This is a human picture; there is work in it as well as love and jealousy and struggle. The struggle is both spiritual and physical. It seems as though no cast could be better for this picture than the one that plays it. Miss Edith Story, Miss Rose Tapley, Mr. Teft Johnson, Mr. Harry Northrup and Mr. Ralph Ince play it. Here, in truth, is a feature picture.

"THE DUMB WOOING" (Edison), April 17.—A comedy that is human and very amusing. The fun comes partly from the disabilities of two of the characters; but it isn't at all heartless. Who ever feels pity for a man who stutters; he doesn't even himself. Miss Mary Fuller, a most versatile player, but especially pleasing in comedy, plays in this picture a young miss, quite roguish, who has two lovers. One (Barry O'Moor) can't speak without making the most laughable mouths; the other (Yale Benner) can't say anything without making a ridiculous twist of the neck and pull at his collar. Her father (Charles Ogle) fears that she is playing with the affections of these young men and gets them each to propose by dumb signs. The third man is played by Marc McDermott. The finished sets used in these scenes are worthy the highest praise. The photographs are excellent.

"JUST LIKE A WOMAN" (Biograph), April 18.—A very artistic and well-acted picture full of brilliant moments of insight into human moods and showing imagination in a marked degree. The story is quite fresh throughout, although the situation or situations very close to it have been used many times. The unusually high quality of the work comes chiefly from the almost faultless naturalness with which the story is led forward by the producer who astonishes us at times by the unconstrained way in which a group of figures in its scenes, with the perfect illusion of unconsciousness, affect each other. The ability to accomplish this is often considered to be the surest hall mark of a true dramatist, and even prized above clever plot construction. The camera work and the sets and backgrounds are perfect and add much interest to the story.

We are shown the rather selfish society matron in financial straits, and her pretty daughter who has awakened the love of a middle aged, good man of wealth. We are now shown a glimpse of married life as these two found it, with heart-break ending in reconciliation. Beside these three characters, there is the younger man and many really human beings who perhaps enter the little sphere in which the story seems truly to live.

"THE WAY OF A MAN WITH A MAID" (Vitagraph), April 20.—A very good picture, presenting in a dramatic way a study of feminine character and masculine character in the first stages of a serious courtship. Perhaps it was ever thus, for, although one can always find people to differ from any proposition, the Greek poets, or at least Theocratus, can be cited in support. Such a picture as this gets over by means of a thousand subtile little things. Merely to say that, at first, the girl seemed to consider the man her enemy; but that, when she feared to love him, she surrendered to his plea and consented to marry him, tells hardly of the picture. It has a bloom on it like that of a bunch of fresh grapes. Mr. Costello plays the man; Miss Leah Baird, the girl. The producer, with these players' skill, has made the picture pretty, as well as significant. The camera work is perfect.

"THE ART OF PRINTING" (C. G. P. C.), April 20. A very commendable and instructive picture. The photographs are good enough to show everything in the process of book making from the type machines to the final putting on of the covers. It is an unusual picture.

"BATHING CAVALRY HORSES" (C. G. P. C.), April 20.—A picture pretty well taken, of fine horses being made to swim across a pool. The scene is also pretty. There is splashing of water and the wet coats of horses emerging in the sunlight.

"QUEEN ELIZABETH'S RING" (Cines), April 20.—An historical drama in gorgeous costume, telling the story, founded on fact, of Lord Leigh, whom the queen loved and of the ring that, had it reached her majesty, would have saved him from dying on the scaffold. The picture is dramatically and smoothly constructed and leads up to a tense climax when the villainous countess places the ring, too late, where the Queen can find it. The costuming is very good and the stage sets give wide and deep space that very well suggest a great palace. The acting is very fair and the photography good.

"THE GHOST OF SULPHUR MOUNTAINS" (Melies), April 18.—A well constructed story set in a mountainous mining country. It runs smoothly, doesn't drag and the acting is natural and very convincing. The early scenes show the coming of a pleasant-mannered stranger who is received in a friendly spirit by the miners; but who excites the hatred of a villainous Mexican. By this man he is wantonly stabbed. Being cared for by a young miner and his wife, he becomes very friendly with the family, and the miner's jealousy is awakened. The villain also has a hand in this. The miner pretends to kill himself and lives as a hermit in the hills. His home is an interesting cave, with an entrance through a hollow tree. He is the "ghost," and the picture continues, showing us how the stranger discovers him, having seen his face peering in through a window one night, and brings him home to his loving wife. It was after a baby had come. The closing scene is very poetic, showing the reunited father and mother and the little new arrival. The camera work is excellent.

"BESSIE'S DREAM" (Selig), April 19.—A dream comedy that made many hearty laughs Bessie is pretty She wants to go fishing, but doesn't want a beau-tagging along. As she fishes, she falls asleep and dreams that she and the man are out fishing on the sea. A very big fish pulls her overboard and carries her to a cannibal island. The man approaches and wakes her. She is now glad to see him. It is very amusingly pictured and the camera work is good.

"THE FISHERMAID'S LOVE STORY" (Pathe), April 18.—A dramatic and very interesting story set among the fisher folk of Gloucester, Mass. The heroine has a charming role and Miss Gwendolyn Pate adds her good looks and good acting to make it doubly so. She wins for the girl she plays a very true sympathy. The picture, although tragic, has a happy ending and it is a pleasant picture. There's a villain in it and murder; but the girl's three lovers, rivals, are on friendly terms, they are all men whom one would not be ashamed to meet. The lover whom the girl preferred is wrongly accused of killing one of the others. It looks dark for him; for the clearing evidence, a bit of paper, has been blown under a chest. The third lover helps him get away and is about to marry the girl when he comes upon the evidence. What he does with it the picture shows. The picture has fine scenes, interiors and bits of the sea, and gets a strong grip on the audience.

"A HASTY HONEYMOON" (C. G. P. C.), April 19.—A slight, but amusing story of a ship's mate who got leave of absence to get married, but was recalled immediately after the ceremony. The girl dresses as a boy and follows, getting a job on the same ship. The picture's pleasing quality comes from its backgrounds, a little fishing village and peasant marriage costumes and customs. The photography is excellent.

"AN EXCURSION IN NEW ZEALAND" (C. G. P. C.), April 19.—This very desirable travel film is on the same reel. The views include a picture of a sea shouldering dolphin bringing the vessel into port; beautiful lakes; wild mountain roads and Alp-like glaciers. It is beautifully colored and the camera work is very fair.

"THE TRAIL OF GOLD" (Kalem), April 19.—An interesting Western picture with the popular elements: the sheriff's posse and horses in a speedy dash; the arrest of a good man, wrongfully suspected of a crime; the finding of the true culprit by a pretty, young heroine. The thief had stumbled in carrying away the bags of gold dust and one had become broken. After the arrest of the village doctor, she happens to drop her riding crop and, stooping to pick it up, makes the astonishing find of a heap of gold dust. This gives her the trail which she follows to the culprit's cabin and then she brings the sheriff. It is pretty well photographed.

"THE CATTLE KING'S DAUGHTER" (Essanay), April 20.—An absorbing Western story that is made convincing by good work on the part of the players. Anderson's part is in his usual vein, romantic outlaw; but he plays it with his usual excellence and wins his usual favor with his audience. He seems, in these romantic parts, very popular, judging by the remarks we hear. This picture, even to the reviewer who has seen all these pictures of Western life, has much freshness and was truly entertaining. We commend it. The camera work is good.

"THE BRAVE HUNTER" (Biograph), April 22.—A real, live bear makes this well-constructed farce, which has been used by more than one company, fresh and truly worth while. Very interesting backgrounds and good acting (it is here quite free from coarseness or vulgarity) also add much to it. It tickled the audience.

"WON BY A FISH" (Biograph), April 22.—On the same reel, this farce provoked even more merriment than its partner. It is fresher. Dad refused his consent as usual. Dad was fond of the bottle and went fishin' on a pier near the sea. Dad went to sleep. Young couple bought a big fish and fastened it onto his line, taking plenty of photographs and getting conclusive proof of the fraud. Dad pulls in the big fish, about four feet long, and proudly gives a fish feast. He is serving it up planked when young man calls him out of the room and threatens to show him up. It is well photographed.

"A MARDI GRAS MIXUP" (Kalem), April 22.—A picture with New Orleans as its background has an element of freshness and interest at the very start. This picture-farce is set in New Orleans at the Mardi Gras and shows views of the parade. The rough outline has been used before, but some novel twists have been given to it for the sake of freshness, and we overheard strangers in the audience express high approval of it. The views of the floats are just a trifle misty.

"PATHE'S WEEKLY, NO. 17" (April 22).—This week's topical has a large number of interesting items. Among them is an oil well in Louisiana on fire and casting up hot oil and water; a tall brick chimney felled by a novel method; a glimpse at what is going on in Tripoli; another Jersey hurricane's work at Clifton, N. J.; Indian chiefs calling on Champ Clark; Mrs. David Beach beginning her 1,000-mile walk; spring hats from Paris, and the funeral of Mr. James Petrie Chalmers, Editor and Publisher of The Moving Picture World.

"A NEW BEGINNING" (Lubin), April 22.—A pretty picture; many of its scenes have great beauty and there is beauty in its significance. Miss Ormi Hawley and Mr. Jack Holliday play in it a young married couple who, in the throes of a serious disagreement, are brought together again in the last scene with love renewed. The lighting of some of the scenes is extremely striking.

"THE HAND OF FATE" (Selig), April 22.—A picture with backgrounds first in Germany and later in America. It is a somewhat sensational story of a young German army officer, married, who falls into the hands of a clever and very unscrupulous adventuress, "the mysterious blond," who was foretold on the palm of his hand. These scenes, showing German Bohemian life are very interesting. The adventuress and the officer flee to America; the deserted wife follows and is vindicated by fate with the help of the police. The camera work is very good.

"HOW HE PAPERED THE ROOM" (Vitagraph), April 22.—A very laughable comedy that was received with great pleasure by a large audience. John Bunny, Kate Price and Flora Finch play it together. It would be hard to find a stronger comedy three anywhere. The situation is of the slightest and, in weaker hands, might have degenerated into mere horse-play farce, whereas these players have kept the situation alive with real comedy all the way through. The photographs are fine.

"MARSHALL P. WILDER" (Vitagraph), April 22.—The great monologist, ten minutes before he is to meet his audience discovers that a bottle of ink has spilled and ruined his one white shirt. He is in his dressing-room at the theater. The trouble in getting another gives him all the chances he needs to give much amusement by facial expression. His face kept the audience in a ripple of merriment.

"THE LITTLE WOOLEN SHOE" (Edison), April 23.—Miss Mary Fuller and Mr. Marc McDermott play this tragic picture with a happy ending, and once more show their remarkable versatility. The husband in the story, played by the latter, is drunken and his wife, played by the former, in despair, abandons her baby on the porch of a wealthy family, in the hope that, under any circumstances, it will have a better chance of growing up into a useful, happy life than with its own unhappy parents. The picture shows how this loss woke the erring husband and wrought upon him so that he reformed. They became well-to-do; but it was years before they found their little daughter again. It is very well acted and the camera work is good.

"COUNSEL FOR THE DEFENSE" (Vitagraph), April 23.—If this interesting and closely knit melodrama had been played by any other players, it could, nevertheless, have been recognized as a Vitagraph product. It is just the kind of story, leading up to a court scene, that the Vitagraph Company likes. They are all played by excellent actors and all are effectively set, conducted and photographed and all have freshness and life. This one surely has and it won favor with the audience. Miss Leah Baird plays in it a girl who is loved by a young lawyer, played by Mr. Costello; but who, for her parent's sake, marries a rich ruffian, played by Mr. Broake. This ruffian wrongs an Italian, played by Mr. Phillips, in some way, and is stabbed by him. The wife is accused. The lawyer, counsel for the defense, cross questions the Italian so sharply that he breaks down and confesses.

"DREAM DANCES" (Edison), April 20.—A poetic picture of dancing by a fairy-like little girl, Virginia Myers, five years old. It is best described as delicate, sweet and pleasing. The camera work is good.

"HOW PATRICK'S EYES WERE OPENED" (Edison), April 20.—On the same reel is this very fresh and commendable comedy. The idea is that Patrick, a rich politician, has fallen in love with a "beauty." A salesman puts an instrument on his telephone that enables him to see who is talking at the other end of the line. The first time he calls up, it is afternoon and what he sees makes him jealous. The next time it is later and he sees a wig removed and a set of teeth taken out of a wide mouth. He "plays the right cards" to assure the rival's winning the widow. The photography is good.

"ALKALI IKE'S BOARDING HOUSE" (Essanay), April 23.—A farce that made the audience laugh harder than any picture we have seen in several days. There is crockery smashing in it, and the throwing around of coffee pots and pans and whole-boiled potatoes; but underneath this, there is a real situation and there is good fun in it. The trouble begins when the woman cook serves up dishwater soup. Ike is delegated to courteously remonstrate; but her majesty flies off the handle. After she has departed, and the boys have come from their hiding places in the barn, Ike is once more lucky in being the choice of fate. He is promoted to be cook. He becomes a potentate. There is fun before dinner is ready; but the best part comes when breakfast is ready next morning and more added after it is finished. The camera work is good.

"THE TREASURE CAVE" (Cines), April 23.—A picture with some very interesting scenes and backgrounds. For all that one could tell, it was made in Africa, and shows us the cave of a band of Arab robbers. These villains made a bad mistake when they captured the charitable wife of Ben Ali, for that stately merchant first frees her and then brings the Bey with his picturesque soldiers to take the outlaws. The photographs are pretty good.

Independent.

"LEGEND OF SLEEPY HOLLOW" (Eclair), April 23.—A pleasing picture made from Washington Irving's famous story of the school teacher of Sleepy Hollow. There's a schoolhouse scene, with little Dutch-American children that was much liked, as was the quilting bee where the elder young folks are having a jollification. It isn't an exciting picture, and the headless horseman won't fool even the children, naturally. Yet we call the release a fair feature; it represents a famous and widely popular story. The little stone church of the picture looks very much like the Sleepy Hollow church at Tarrytown. It is well photographed.

"THE ANIMATED WEEKLY NO. 6" (M. P. Distributing and Sales Co.), April 17.—We have a big number this week with many items of interest. Perhaps the best item shows views of Carlisle College (for Indians) during commencement week. The cadet students show fine, soldierly form in their parade and review. The Co-Eds (Indian girls) also pass before the camera. One pretty maid gives, in the sign language, a rendition of "Nearer, My God to Thee." Another item shows the steamship "Ontario" still burning. It was beached near Montauk Point, L. I. Still another item shows how the people along the Mississippi River are fighting high water floods. There are among many other things a view of the women motormen and conductors (not so bad looking, either) on the street cars of Del Monte, Calif.; the removal, with military ceremonies, of Gen. Phil Kearny's body; carnival views in Paris and Athens (an interesting comparison); a fashion plate; a new kind of bridge that opens to let ships pass under, and a picture of crowds cheering the King and Queen of Italy.

"GLIMPSES OF SOUTHERN FRANCE" (Great Northern), April 13.—A beautiful picture of Lyons, France, and scenes on the Riviera. The views are magnificent and the photography perfect. There are carnival parade views taken at Nice, in it.

"JOKE ON MR. HENPECK" (Great Northern), April 13.—Henpeck is the tavern keeper. His patrons play the joke on him. They steal his overcoat, pawn it and sell him the ticket. Then they drink up the money at his house. The man, his wife, and especially his hired girl are excellent character sketches. The incident is interesting, cleverly told and clearly photographed. It will amuse, especially where the audience is a little rough. There is nothing offensive in it.

"THE CRIMSON HEART" (Lux), April 26.—A cleverly composed picture showing with sustained suspense the attempts of two crafty crooks to obtain a case of valuable gems and how they were foiled. The crimson heart was a tattoo mark on the hand of one of the crooks, and by it the woman who owned the gems and was, it seems, about to be deceived recognizes him in time. The photographs are good.

"THE MINER'S CLAIM" (Lux), April 12.—A picture by the American company. It tells an out-of-doors love story in which Mr. Geo. Gebbert plays the leading part. Mr. Gebbert was recently with the Nestor Company. The story of this first Lux American picture, while it doesn't rise very much above the commonplace, affords a well utilized chance for a very tense struggle between two men, and a sharp race to the sheriff's office to file claims between the same men. This race is as tense as clenched teeth. The early scenes drag a bit and show some camera consciousness in the steeping forward to the center near the lens, of the characters. It is only fairly photographed. It is good, because of the thrills.

"BROTHERS" (Champion), April 24.—These brothers are newsboys. They are, say, ten and fourteen, and the sole support of their mother, a widow. One is arrested for playing crap and sent away by the juvenile court. This was just before the mother died, and the priest promised to care for the younger one. The picture now skips thirty years. It shows one brother as a priest, the other as a tramp and burglar. The priest protects him, fleeing from justice, and finds that it is his brother. We fear that this will cause some discussion as have other pictures that have shown priests or religious people doing things that are not commendable. The acting is simple and the picture is the kind that, aside from this one thing, is likely to be popular. The camera work is good enough.

"A MILLIONAIRE FOR A DAY" (Imp), April 22.—A machinist (played by Mr. Gumpson) gets an inheritance of $50,000 in money. This comedy picture shows how he spent it. It includes the start in his home city, the trip to New York, and the metropolitan experiences. This was doubtless suggested by the doings of a Scranton man. The photographs are pretty good, except one of an interior of a theater, which the man hired so that he could be the only spectator. The scenes are well chosen and give a glimpse into the great city's "white light" places. The man was glad enough to get back to his old job.

"BANGS' BURGLAR ALARM" (Powers), April 23.—Bangs, the inventor, had a burglar alarm novelty that everybody was fighting for. When a window was pried up it would make a report and scare the intruder away. The picture's situation is well worked up, and the interest well sustained while Bangs, out late with the boys, is about to give his own invention a tryout. It worked. The photography is a little dull. The picture seemed to amuse.

"COALING SHIPS BY MODERN METHODS" (Powers), April 23.—On the same reel we find the pretty well photographed picture of some marvelously working coal conveying machinery. It is very instructive and interesting.

"THE SEWER" (Solax), April 24.—A sensational, two reel subject with scenes in the great sewers like those of Paris. Naturally it deals with the roughest side of life. These demi-monde scenes, pretty well photographed, are realistic and very interesting. The melodramatic story plays first on our sympathy for little Oliver (Solax Kid), a child kept by a gang of thieves and forced to steal. On the other hand, it excites our loathing and hatred for the villain, a dark-bearded man, who among respectable people passes as a great philanthropist. This double life gives to this character a very good chance to work his malignant purposes. Oliver has a very great adversion to the dishonest practices he is compelled to do, pick pockets, break into houses. On one of these expeditions he makes a friend of a doctor who is kind to him and whom, later, he rescues from a dangerous trap into which the gang of criminals have lured him. The way of escape leads through the sewer, and on his way out through this the doctor has sensational adventures. He is lost. He wades through slimy waters. He is attacked by rats. Nearly sickened by stench and gases, he finds a way out. The police are warned, the thugs arrested and, in a fitting climax, little Oliver finds a good home.

"BEDELIA AS A MOTHER-IN-LAW" (Reliance), April 27.—We have become acquainted with Bedelia in other pictures. She doesn't disappoint us here. Mr. Johnson and Miss Fearnleigh play the married couple. There is something refreshingly new in the farce's situation and it is very well acted. It will undoubtedly make many hearty laughs. The photographs are good.

"PYGMY CIRCUS" (Reliance), April 27.—This is another of the Reliance Company's extremely well photographed natural history series. Some very queer animals are shown with their ordinary names and their Latin names. Such pictures need no praise; there is, we understand, a great demand for them. We find them exceedingly interesting.

"THE AVERTED STEP" (Republic), April 23.—This picture's first scene shows us a real sweat-shop and introduces us to a young girl who longs for a pleasant life with pretty things. She gets them by a marriage with her employer who then neglects her. The second man, who exerts a baleful influence, comes and is hypnotising her when the husband returns. He fires him and the evil man turns into the Devil. This turns out to be the young wife's dream added to her day, like real life. This keeps her from the wrong step. The husband has grown rich and takes her to Europe. The heroine is very pleasing in this role and her husband also will be popular. The picture is very fairly acted and photographed.

"THE MYSTERIOUS CIGARETTE" (Gaumont), April 21.—In this picture the Gaumont people show their usual artistic sense in choosing backgrounds. The story is set mostly in the gardens around a great summer hotel, perhaps in the south of France, with stone steps leading up into piney, mysterious glooms and with bright sunny spots in which are benches on the lawn in front of hydrangeas in bloom. There are also wider views of merit. It is, as its name suggests, a detective story. A very large check is cleverly stolen from a banker by a pair of swindlers who get him to make a "doped" cigarette. They are found out by a peculiar perfume that the women uses. The banker's daughter helps in uncovering the crime.

"DRIFTWOOD" (American), April 22.—A well-acted picture in the usual Western backgrounds. It deals with piteous things and there's an incident in it that might have been suggested by Ibsen's "Rosmersholm," but the situation is vigorously an dfreshly worked out in a new way. It is a story that is American in its spirit, not European. Miss Pauline Bush plays the wife of the drunken man (Mr. Kerrigan). Mr. Richardson is the false friend who wants to get him out of the way so that he can marry her. Miss Von Trump plays a young girl who brings help and persuades the drunkard to reform. The photographs might have been a little better.

"THE BURGLAR'S REFORMATION" (Reliance), April 24—The maker of this picture believes that the surest way to make a man honest is to trust him. He here shows how it works out. Whether it convinces or not as a picture of real life, we are compelled to follow it as such, both by the logical way in which it is developed and by the natural way in which it is acted. It is set wholly in interiors, which are very well made, and the camera work is perfect. Mr. Henry Walthal plays the burglar, Mr. Johnson plays the man who reforms him, by giving him a chance. A new player who does very well takes the leading lady's part.

"WHEN MANDY CAME TO TOWN" (Thanhouser), April 26.—A very well acted and convincing picture. We don't necessarily call it truthful of theatrical life with many interesting views of back stage doings. The stage manager is the pivotal character and, on the other side of the picture, we see his pleasing, simple home, with his wife and little daughter, the "Thanhouser Kid." The part she plays, even though it may not be strongly convincing, relieves the picture's rather sophisticated theme and will make it popular. The photography is perfect and in two of the scenes the lighting is poetic; one is a fireside picture of the mother darning stockings; one is the child at the moonlit window.

"REJUVENATION" (Thanhouser), April 23.—A Florida picture showing how a bored and aimless millionaire (Mr. Cruze) drifts out to sea in a boat; is rescued by a lighthouse keeper's daughter (Miss Florence La Badadie), The picture also shows how this adventure was his step to happiness. It is naturally acted. The scenes are typical views among the magnificent Florida hotels, with their beautiful arches, fountains and palm gardens. There are also sea scenes and scenes around the lighthouse on an island. The last scene is very charming; it shows the man, his wife and their pretty little girl. The photographs are very good.

"THE LITTLE NUGGET" (Nestor), April 24.—This picture, taken in the Western mountain lands, freshly develops an old situation, and makes it fairly dramatic and convincing. The "Little Nugget" is a very pretty little girl. Mr. Jack Conway and Miss Eugenie Ford play the leading roles, as father and mother of the child. The woman's affections are besieged by a man who is distastful to her and her husband's character is such that she is left open to attack. The outcome, though, is pleasing and is brought about by Little Nugget, whose helplessness on her sick bed makes a strong appeal. The photographs are good.

"LOTTERY TICKET, NO. 13" (Nestor), April 22.—A love story, clearly told in pretty backgrounds and well photographed, if it has a pretty heroine and a manly young hero, will give good entertainment to a large number of people even when it is not artistically conducted. This picture has these virtues in large measure; but it seems unusually melodramatic. The lottery ticket is used to make the hero rich. This is a weakness of another kind. Miss Victoria Ford is the heroine; Mr. Carl Von Schiller is the hero; Miss Josephine Ricketts is the heavy villainess.

"THREE OF A KIND" (Nestor), April 27.—A fairly amusing farce comedy in which three country swains have their legs pulled by a pretty stranger stopping in the town. It is briskly conducted, well photographed and good natured and will probably make some good laughs.

"AMERICAN LUMBER CO." (Nestor), April 27.—Some of the photographs of this mill, the largest in the world, are thin; but one or two are very good. It is instructive.

SELIG WILL DO "KATZENJAMMER KIDS."

The famous "Katzenjammer Kids," created by Gas Dirks, and which formed the principal feature of the comic supplements of the Sunday papers some years ago, are to be immortalized by the Selig Polyscope Company. It is the plan of the Selig Company to release one "Katzenjammer" picture each week, beginning May 3, as half of a split reel The characters will be impersonated by the following persons: The Captain, Chauncey B. Herbert; Mrs. Katzenjammer, Lillian Leighton; Hans by Guy Mohler; Fritz by Emil Nuchberg and Uncle Heine by John Lancaster.

CARNEGIE MUSEUM PICTURES EXHIBITED.

The big game hunting pictures, taken by Capt. F. E. Kleinschmidt in the Arctic Circle for the Carnegie Museum Alaska-Siberia Expedition, were exhibited for the first time in the big auditorium of the Carnegie Museum, Pittsburgh, during the past week. Upon the invitation of Dr. William J. Holland, director of the Carnegie Museum, Normal and high school classes filled the hall and enjoyed the pictures and Capt. Kleinschmidt's lecture immensely.

There can be no doubt that pictures of this kind and of like educational character are going to be the most popular with the better element of the American public, and will be the means of ultimately making picture fans of those who even at this late day assail the moving picture blindly whenever the opportunity presents itself. Schoolteachers in particular have long been classed as the avowed enemies of the moving picture. It is therefore interesting to read the letters from school principals which are printed below; strong in their praise of the moving picture when it contains anything really worth looking at. First is a letter from Dr. Holland, the Carnegie Museum director, to Captain Kleinschmidt, which is followed by letters to Dr. Holland from the director of Pittsburgh high schools and from the superintendent of the Department of Biology, Pittsburgh Normal School, thanking him for inviting their classes to the lecture.

The letters are as follows:

CARNEGIE MUSEUM
(Department of the Carnegie Institute)
Pittsburgh, Penn., April 20, 1912

Captain F. E. Kleinschmidt,
145 W. 45th St., New York City.

My dear Captain Kleinschmidt:

Herein please find enclosed a check to cover the expense of your trip from New York to Pittsburgh, in order to lecture to us last Wednesday evening.

It may be of interest to you to know how the matter was viewed, and I have therefore had my secretary make a copy of two of the letters which have been received, and enclose them to you.

For my own part I wish to say that your lecture was a revelation. I have seen multitudes of moving pictures presented by men who have a national reputation, but none which have ever given me so much pleasure as those which you showed. My friend, Mr. Shiras, who is famous in both hemispheres for his snapshots of big game taken by flashlight in the night, remarked to me during the intermission of the lecture that these were the finest pictures of the kind which had ever been to his knowledge shown anywhere. Your audience was simply delighted, and there is a great demand in all quarters for a repetition of the display if it could be arranged for.

I cannot take more time at present to write, but I wish to thank you from the bottom of my heart for the pleasure of the evening, and only regret that we cannot see you oftener and for a longer period. I am,

Yours very sincerely,
W. J. Holland,
Director, Carnegie Museum.

PITTSBURGH HIGH SCHOOLS
Director's Room
Edw. Rynearson, A.M., Director
April 10, 1912.

Dr. William J. Holland,
Pittsburgh, Penn.

My dear Doctor Holland:

This morning hundreds of boys and girls as well as the teachers in our high school are singing the praises of the Carnegie Museum because of the pleasure given them by Captain Kleinschmidt's lecture last evening. Many of the teachers have said that they never before heard a lecture that gave so much natural history as the one last evening. At times, the audience was excited with the dangers that beset the captain in his investigations and journeyings. The icebergs, the nesting habits of the birds, the movements and characteristics of the seals and walruses were so vividly shown that if the temperature of the hall had been lowered sufficiently we could easily have imagined that we were taking the trip.

We are certainly grateful to you for the kind invitation that you extended to the teachers and pupils of the high school. The fact that the lecturer held the attention of so many boys and girls for over two hours is the greatest compliment that can be paid to his ability. Our only hope is that he may return to Pittsburgh some time in the near future, so that those pupils who could not get tickets may be able to enjoy the same treat that their more fortunate classmates enjoyed last night.

Most sincerely yours,
(Signed) Edw. Rynearson

PITTSBURGH HIGH SCHOOL
April 10, 1912

Dear Dr. Holland:

We wish to tell you how very much we all enjoyed that very realistic lecture on the auks and polar bears. All I have heard express an opinion—and they are many—regard it as the most wonderfully interesting lecture of the season. Educational work would be much more rapidly advanced had we more such opportunities as you so generously afforded us.

The Senior and Junior Normal Classes of the Fifth Avenue High School join me in expressing our appreciation of your favor.

Sincerely,
Anna M. Deens,
Dept. Biology, Normal School, City.

The Pittsburgh Dispatch, the morning after the lecture, spoke in highest praise of the Alaska-Siberia pictures to the extent of a column. These pictures will be presented as a complete high-priced exhibition in a leading New York theater shortly and elsewhere on the road. They will also be offered to state right buyers.

WESLEY SAYS SO.

William A. Wesley may become known some day as the George Washington of Picturedom, on account of his slogan: "Wesley says so," which means that he cannot tell a lie. Now Wesley says that he has leased the Park Pavilion at Gardner, Mass., and during the coming summer will conduct a dance hall and moving picture entertainment. Whether the dancing and pictures will be simultaneous, consecutive or parallel is not stated, but we should hope simultaneous a la Young's million $ pier at Atlantic City.

MISS JEANETTE TRIMBLE.

This charming actress plays the part of Josephine in the Cines feature production of that name to be released May 11 by George Kleine.

Projection Department

Edited by F. H. RICHARDSON.

GENERATOR VOLTAGE.—Virginia (name of town suppressed by request) writes: "Have a 110 volt generator which has maximum capacity of thirty amperes. Would it be possible to change it to a sixty volt dynamo delivering higher amperage? If this could be done, kindly explain how."

Yes, it can be done by rewinding the machine. It is also possible that the change could be accomplished by changing the field coils, though whether this would be practical in your case I could not say, but you could submit the proposition to the manufacturers of the generator. At sixty amperes the generator should be capable of delivering 55 amperes, and the rheostat loss would be far less than when generating at 110 volts.

HAT IN THE RING.—Mass., (name of town suppressed by request) writes: "Salt Brine, Washington, Ind., needs to brush up on his chemistry. Brother Gregory certainly started an original stunt, and should have the credit for it. Even if chemistry disproved his assertions theoretically, I would take the word of the ones who have given it a practical test and reported. I can see nothing to the chemistry argument of our Indiana brother. Indiana is right when he says that sodium compounds burn with a yellow cast in an alcohol flame. But he forgets that pure alcohol gives a flame rich in hydrogen, and therefore the flame from the alcohol itself is almost colorless in the daytime, and shows only a light blue tinge at night. The sodium imparts its yellow color because it can easily show stronger than the blue of the alcohol. But does Indiana forget that if he introduced potash, or a potassium compound with the soda, that the yellow would be entirely obscured and the color of the flame would be a deep violet? What about the chlorine gas that enters into the composition of salt? Suppose there was a slow chemical union between the chlorine gas and the carbon, and that the soda was left behind in the brine, and did not enter into the composition at all. It is easily possible in chemistry, but not probable. What color would we have then? Now Indiana, tuck this bit of chemical information into your brain and keep it there: Any light that contains carbon, lime, (chemically speaking, the last is calcium) or magnesium, and possibly barium or strontium, will give a pure white light of great intensity. Why? Because solid particles introduced into any flame will increase the intensity of that flame, if the particles are very finely subdivided. And the greater resistance the particle shows in its melting power the greater the intensity of the light. Carbon, lime and the magnesium oxide have not yet been melted, though they will soften in the intense heat of the electric arc. Now, if you remember your chemistry you know that the flame of hydrogen is practically colorless. Blow fine particles of carbon dust through the flame and it becomes brilliant. Oxygen gas is a pale blue flame, also when burning. Burning both oxygen and hydrogen together the flame is still colorless. Now, place the flame from these two gases against a stick of lime, and what results? An intense, brilliant light of at least 1,000 candlepower (2,500 c.p. is possible.—Ed.), and before this was done the light would not equal one candlepower. The particles of lime becoming intensely heated, disintegrate into minute particles, and intense brilliancy is the result. That is the oxy-hydrogen light as it is used to-day for stereopticon and even moving picture work. And the funny part of it is, Indiana, that the salts of calcium (lime) burn with a yellowish red flame. Strange the oxy-hydrogen flame isn't red, eh? Further, magnesium burns with intense brilliancy to magnesium oxide, and the magnesium oxide wouldn't burn if you placed it in a blast furnace. There is a possibility that Epsom salts, which are magnesium sulphate, as the editor supposed, might be chemically disintegrated into magnesium, sulphuric acid, and carbon dioxide or monoxide. But in my opinion the magnesium, when it burned to magnesium oxide, which is an exceedingly bulky powder, would fill the lamp house completely with its white dust. Brother Gregory, you've got something on us, and we'll all dope it out after a while. You certainly started something interesting, and, I believe, something profitable. Regarding 'New Stunt,' April 13th issue, I take issue with you, Brother Richardson. The keystone effect must be entirely destroyed and the corners made perfectly square if the aperture plate is perfectly parallel with the curtain, and that is what I understand the operator was trying to do. If the aperture plate is moved out from the top it would tend to bring it parallel with the curtain, and make the rays of light of equal length, on exactly the same principle that a swing back is used on a camera in photographing tall buildings without distortion. On a steep pitch, of course, this might be impossible, but with a fixed curtain, the curtain would be tilted back, say one foot. This would shorten the long ray one foot and lengthen the short ray one foot, a gain in equalization of two feet. How does that idea strike you? Some time ago someone wrote about carbons on the screen. I have seen this occur once, but it was with the stereo lens. This, at first, seems impossible, but I can vouch for it. It came from the back condenser which projected some rays through the air hole in the top of the mount. On the machine the rays were cut off by the head of the machine, but when the lamphouse was thrown over on the stereo, the rays were thrown through the port hole and showed the carbons flaming about two feet above the picture. I have had the same thing happen to myself, only the carbons were shown on the wall of the operating room, and I could always tell how they were burning. It is also apt to happen with reflectors which throw a reflection of the carbons on the wall. If they are set low the rays are apt to go through the port. I want to know if anybody ever got a perfect light on alternating current. I never did, and never saw one. I can get an exceedingly good light, with the very, very faintest trace of blue in the center. You would not notice it unless you went looking for it, but it is there all the same. Does everyone have this experience? Now, I've taken up a lot of your time, and won't write any more this time, but I have some decided opinions on some of your pet theories, Brother Richardson, such as running at variable speeds, explosions of films (I can imagine your looks at that), unions, and some other, and I disagree with you in many of them. So if you live through this, I'll write you again on these subjects."

You fellows are going too deeply into chemistry for the editor, so I guess I will have to let you fight that matter out among yourselves. In another part of the department this week, however, it will be noted that an opinion has been asked from one of the World's experts in carbons. But, regardless of opinions, chemical arguments, or arguments as to chemical effect rather, I saw what I saw in Baltimore, and am a great believer of things that are demonstrated to me. I would very much like to know the whys and wherefores myself, but Brother Gregory's stunt *worked*. That I'll swear to. As to the keystone effect being eliminated by the raising of one end or side of the aperture, you seem to forget that you are dealing with two separate and distinct propositions. The first one, and the one our friend was dealing with, has to do with the focusing of the light rays. The other has to do with the spread of the light rays, which would be the same, regardless of how the aperture might be set. The light rays spread a certain given distance for each foot of travel, after leaving the projection lens, and the altering of the set of the aperture plate would not alter that distance in the least; therefore, my brother, you are in error. As to the carbon showing: I myself have seen the same effect you describe, but I did not understand this to be what the friend was trying to describe; from what he said I supposed the carbon points appeared in the picture. If the image was above the picture then you are correct. Yes, I have often seen a perfectly clear field with alternating current; though it is, of course, much more difficult to obtain the same with A. C. than with D. C. I assure you I am not at all displeased to have correspondents announce their disagreements with my ideas. It is through disagreements and arguments that we learn. You should be careful, however, when you toss your hat in the argumentative ring that it is an old one—one that a few dents will not materially injure.

ALL IS WELL.—Galveston, Texas, writes: "I wish to thank you for having located my trouble for me. You remember that I said my pictures were dark. You are right. We did not get over 35 amperes at the arc. When we enlarged our place, we had new wiring put in, and the machine leads were in conduit, so I could not see what size they were except those that came out to the rheostat were No. 8. I have changed these wires to No. 4. Also the leads from rheostat to lamp were too small and I have changed them to No. 4. I have 110 volts at the rheostat, and 51 at the arc, and we now have the best picture in town."

We are glad to know that your difficulty has been located, and remedied. It is often a very difficult proposition to locate trouble and it surprises even ourselves sometimes that we can hit a nail as squarely on the head as we do in a great many instances.

PAPER WANTED.—Hamilton, Ohio, writes: "To settle a dispute, kindly send me the Moving Picture World, showing me the proper and improper way to set carbons for A. C. and D. C."

If you will give me the date on which this was published, if it was published at all in the department, and remit 10 cents in stamps, we will be glad to accommodate you. As it is, it would probably require a dollar's worth of time to look back through possibly 100 numbers of the department and locate what you want. In fact, I have no recollection of having published the desired data in the department, though probably it has been done. However, why don't you invest $1.50 in a hand-book, in which all such matters are not only described in detail, but are also illustrated?

POWERS SIX TROUBLE.—Texas (name of town suppressed by request), writes: "Recently our Powers Six developed a grind which I located in the 'toggle joint idler gear.' Having noted your answer to Syracuse, N. Y., on page 47, April 6th issue, I proceed to tighten up the connecting link until it was firm in the slot, but would allow the framing carriage to move easily. The grind was not very bad before I did this, except when the carriage was in one position. After tightening the connecting link, however, the grind was very bad indeed. I then took the connecting link and the small casting that holds it in the slot off the machine, and discovered that the small casting which holds these two pieces was loose on the main frame, being held by only one bolt at the bottom. It could be moved for quite a distance from side to side. This is the only trouble we have had with the machine which was installed by us some months ago. Was not this casting supposed to be firmly fastened to the main frame casting? I cannot locate its number in the January 6th issue."

Yes, most emphatically this casting should be held rigidly to the frame. It is not shown for the simple reason that it is supposed to be permanently attached to the frame, and in effect a part thereof. It is held to the frame by two pins and two screws, and this is the first time, so far as I know, that one of them has come loose.

LIGHT TROUBLE.—Somerset, Pa., writes: "I have been having trouble with my light, which is not steady. Am using an economizer on 110 volt, 133 cycle current; use 30 amperes. Alternating current gets my goat. Have been working with it only about four months. Use Bio carbons, ⅝ cored. When I set them, the light will burn about ten minutes perfectly, and then the trouble begins. Have tried different ways of setting the carbons, but without improvement. I think the difficulty lies in the economizer. Have a rheostat, but when I connect that up it gets red hot. I never had any trouble during six years of work with D. C., but A. C.—well, that is something else again."

It is rather difficult, in this case, to determine what is wrong. You say that after setting your carbons, they burn perfectly for about ten minutes, and then as I understand you, the light dies out. That would indicate to me a very large possibility of bad contact somewhere, probably in the carbon jaws. Clean them out thoroughly with a file; also note carefully whether your lamp leads, or the wires leading to the operating room get warm after a few moments of use. If so, that would probably account for the trouble. Examine all your connections from the main-house switchboard to the lamp, being sure they are clean and tight. Notice also if the trouble is due to wrong set of carbons and change in position of crater due thereto, or to the lower carbon tip burning up in front of the crater. I would suggest that you expend $1.50 for a hand-book. I think you will find it will be as good an investment as you ever made. The various carbon sets, and their effect, are therein both described and illustrated.

OPERATING ROOM.—California (name of town suppressed by request), writes: "I wish to call your attention to a case of condenser breakage which I had recently, and the remedy I accidentally discovered for it. Noticing the two screws which hold the metal supports of the outer condenser shell, which is fastened to the lamp-house, being badly burned, on the inside of the lamp-house, I decided I wanted new screws in their places. Upon removing the upper screws holding the dowser support, I noticed that the support sprung away from the lamp-house about ¾ of an inch, going to show that there was something wrong. Leaving the screws out, I replaced the condenser mount, and it worked back and forth quite freely, where before I had a hard time to get mount to fit where it belonged. Taking out the mount again, and replacing one of the screws, I fitted the mount again, and it worked as hard as it did before. The only explanation of the cause of the trouble that I saw was the warping of the lamp-house from the heat of the arc, thus forcing the condenser shell out of its true circle into a sort of an oval shape. I have fitted a piece of iron in between the support and the lamp house, and put in longer screws. Since then I have had no trouble with condensers breaking, although I have tried several out just from curiosity. Both the top and back of the lamp-house are always open, allowing the circulation of plenty of air. Now, while this may have been the answer to my trouble, it doesn't necessarily follow that it will prove equally efficient in all cases of condenser breakage. I merely call the attention of the readers of the Projection Department to the case, leaving the subject open for discussion. The lamp-house is a Powers No. 5 model. I have been fighting for a year for a new operating room and have finally secured a few concessions. The room (?) at present is in the form of a half circle, the back wall being 11 feet across, and the width at the widest part 5 feet. The landlord has agreed to build the room out square and add three feet in the front. When the work is completed the room will be 8 x 11 x 8, which will be a great improvement. The theater is possessed of two machines and a standard spot-light. There is at present only room enough for one machine in the operating room, the spot-light being placed outside. Under the new condition of things, I can place both of the machines and the spot-light inside, and still have more room to work in than I have now. The new room will be covered on the inside with one-inch lumber, that in turn being covered with ¼-inch asbestos, and the whole overlaid with heavy sheet metal, having double-locked joints. Spring shutters with master cord will cover all apertures. Will you tell me your ideas of the best motor drive? If I remember correctly, I sent you some time ago a sketch of my motor drive as it is at present. I wish to improve on it if possible, and any suggestions you can give will be warmly appreciated.

Also any suggestions as to improvements in the operating room itself will be thankfully received. I am not one of the know-it-all kind, and I fully realize that I am not too old to learn."

As regards the condenser matter, probably the same difficulty might be present in some instances where that kind of a condenser mount is still in use. As to the motor drive, you have not said what kind of a machine you are running, therefore about all I could say is, do not belt to the flywheel. If it is a Powers Six, or the Motiograph, both these machines have a special motor drive attachment, as also has the Simplex. The Standard and the Edison, I think have no special motor drive attachment. As to the operating room, the main thing is thoroughly fireproof walls, absolutely automatic wall shutters, which will close the openings instantly a fire starts, and ample vent flue through to the roof, or the open air. The shutter should be brought down immediately over, and within one foot of the aperture. This first might seem a difficult thing to do, but it is easily accomplished by means of a proper iron bracket suspended from the ceiling immediately over each machine. I would suggest that with an iron floor you should by all means have an insulating mat of rubber, cork, or linoleum in front of each machine. I like to hear a man admit he does not know it all. The one who realizes that fact is in a position to learn something, whereas the "know-it-all" fellow will never learn much of anything.

POOR CONTACT IN PRINTING.—Albany, Oregon, writes: "We enjoy the Projection Department immensely, and I am now going to ask why so many manufacturers turn out such a large number of films, badly out of focus, due to poor contact in printing. Can it be laid to carelessness in the printing room? Lately it has been especially noticed in the Lubin and Selig films."

If the fault of which you complain is due to bad contact in printing, then I should say it would certainly be chargeable to carelessness in the printing room. It could not very well be anything else, I think. And the matter is respectfully referred to both Lubin and Selig for attention. It must not be supposed that we mention the name of certain manufacturers in connection with complaints in order to "knock that manufacturer." The work of Selig and Lubin is in many respects magnificent, though they, like all other fallible mortals, develop faults sometimes, and also get decidedly careless, or rather their employees do, and when this occurs it is, in fact, a matter of kindness to have attention directed pointedly to the fault, and have it remedied. But there is nothing which will so quickly secure the remedying of a fault as publicly calling attention to it. A fault, however, is never mentioned the first time it is reported. Take the case at present before us: At least fifty letters have been received by the editor of this department, calling attention to the fault in question, and where there is so much smoke we are safe in assuming there is also considerable fire.

GOOD ORGANIZATION.—Secretary of the Boston Operators' Union writes: "Organized only two years ago, Boston Moving Picture Operators' has grown so rapidly that the Local has been compelled to move from its old room at No. 724 Washington Street to larger and better equipped headquarters, at No. 113A Elliot Street. The Local now has a large rest and recreation room for the use of its members. There is also an examining room equipped with three moving picture machines, with two committee rooms attached. The large room will be used for meeting purposes on the first and third Wednesday evenings of each month. It also will be utilized by the business representative in receiving applications from managers in need of operators, and for transacting other business of the Local. The telephone number is 3731—J Oxford."

I am more than pleased to know of the prosperity of the Boston organization. It speaks well indeed for the business ability of the men who have guided its affairs to date. Let us trust that two years hence will see an advancement equal to that made during the past two years. I would respectfully suggest that the examining room be also occasionally used for meetings tending to instruct the members of the Local by practical demonstration, lectures on projection, etc. I hope in the not distant future, maybe some time this summer, to be able to visit Local Union No. 182, though I cannot yet positively promise myself that pleasure.

LONG RUNS.— Sioux City, Iowa, writes: "This is my first time in the department, but after reading page 234, April the 20th issue, where somebody from this town says when he first came here no one was taking the World, the spirit moves me to put up a 'holler.' Just because one newsstand did not carry it, does not prove that none of the others had it. I have bought the World from Sioux City's newsstands as far back as four years ago, and have been on your books as a subscriber for about two years. This may seem a trivial thing to kick about, but I'm blamed if I want the boys to think that Sioux City operators are 'dead ones.' And now another matter: I'll bet a dollar to a new penny that Indiana (page 233) cannot run a tinted Selig film over an Edison machine more than a dozen times, without a break. When people claim long runs, why don't they give the number of hours per day? As you well know, there is some difference between 2 to 5 P. M., 7 to 11 P. M., six days a week, and 10 A. M. to 11 P. M., seven days a week. Next time you hear of an operating room fire, find out what make of picture it is. Nine times out of ten it will be a———. Watch it. What is the answer? Poor patches and rotten cement."

Plainly, Sioux City has an idea that the operator who does not read the Moving Picture World is a "dead one." Of course, we would not have the heart to disagree with him, and we are glad to know that Sioux City's operators have been keeping up with the procession. As for your bet of a dollar to a penny, I would like to take you up on that, unless you mean that it cannot be done by reason of poor patches made by the manufacturer. In that event, however, your reference to the Edison machine is hardly fair, since it would occur the same with any other make of machine. There is no reason why a Selig, or any other film, would not go through an Edison machine just as often as it would go through any other make, provided that the Edison was in proper adjustment. As to the length of run, your position is well taken. Naturally the machine which is in operation eleven hours a day, would have twice the liability for trouble than one only used four and one-half hours a day would have. Right here, let me say a further word as regards these long runs without stop: I hold that it is entirely possible to run for an almost unlimited time without a stop, though, of course, there must be a certain percentage of luck mixed up in this, since there may be an accident which no human foresight could avoid. In order to accomplish these long runs, however, one must keep the machine in perfect adjustment, examining same carefully at least once each day, and renew sprockets and other parts as soon as they begin to show any considerable wear; must keep the wires, electrical connections and appliances in perfect condition; must not overspeed the machine, and must in addition to these things, carefully examine every foot of film after it is received from the exchange, and put it in good condition, cementing all loose patches, notching broken sprocket holes, and cutting out poor patches. Now all this is not ordinarily practical in an eleven-hours-a-day house, particularly where the film service is changed daily. The machine, electrical appliances, and connections can and should be kept in perfect condition, no matter how many hours a day they are used, but to carefully examine and repair from three to four, or five reels of film every day is quite another proposition. It is a task that would not be practical in eleven-hour houses, and must not be expected of an operator in any house, except that he be paid extra for that service. I am interested in what you say about fires, though I hardly think you can be correct in this matter, still if the manufacturer in question is making very poor patches, then his attention should be called pointedly to the matter, and I am sending your letter to the head of that concern, asking him to investigate as to the cement, etc.

BOOKS WANTED.—New Bedford, Mass., writes, ordering a hand-book and asking for catalog, or list and prices of all motion picture books at our command, also of an electrical dictionary, and books on electrical calculations.

Outside of the hand-book, which New Bedford ordered, we know of no book on motion pictures which would be of any considerable value to the operator. True there have been hand-books put out, but none which we can recommend as of having much value. The American School of Correspendence, Chicago, puts out two large volumes which are sold at $10. These books would be a nice addition to the library of any operator, but we do not feel justified in recommending them at that price. They contain a very considerable percentage of matter which would be of little or no practical value to the operator in his work, though some of it is quite interesting nevertheless. If the size of these books were reduced, and the price was cut down to say, $5, for the two volumes. We then could conscientiously recommend them to the operator as being a nice addition to his library, and worth the money. As to an electrical dictionary, and books on electrical calculations, if you will state more explicitly what kind of calculations you mean, I will be glad to look the matter up, and send you the name of a suitable book. I have found the book "Modern Eletrical Construction," published by Frederick J. Drake & Co., Chicago, Ill., to be excellent in many ways. The price of this book is $1.50, and we consider it worth the money.

AN ERROR.—Mr. Wm. Brown, Perth Amboy, N. J., writes: "Note in recent issue your comment on the longest throw. Your information in regard to the Million Dollar Pier, Atlantic City, being burned down, is not correct. The recent fire was on Young's old pier, from one-half to three-fourths of a mile distant from the Million Dollar Pier. You can, therefore, continue to make plans for a visit to the City by the Sea, and we will be glad to have you call on us at the same time. We have a mirror screen 16 feet 8 inches, and a throw of 140 feet. We seat 1,050."

I am glad to know that I was in error concerning the fire. If possible I shall certainly visit Atlantic City during the coming summer, and if time permits will also avail myself of your very kind invitation.

QUESTIONS.—Brooklyn, N. Y., writes: "On page 31, of the hand-book, you say, 'If the rheostat coils are not all in, and it shows red, cut them in and add another rheostat in multiple.' (1) Suppose that was on 220 volts, what would be the result? (2) Don't rheostats in multiple give you twice the voltage? (3) Does it increase the amperage also? (4) Does an adjustable rheostat comply with New York laws? (5) Is there any way that a film could catch fire in a machine besides stopping it in the front of the light with the automatic shutter up? (6. What size fuses for coop and what size fuses for main, for D. C. and A. C.? (7) Can you use cartridge fuses on the main?"

(1) The quotation from the hand-book means that if the coils of the rheostat were not all in and showed red you should cut in the rest of the coils, which would have the effect of reducing the amperage, and then, in order to balance this decrease and bring your current up to what it was, add another rheostat in multiple. The result would be the same whether it was 110, or 220. (2) They do not. (3) It does, as is plainly shown by the illustrations on page 39 of the hand-book, but in the illustration of the water pipe, pipe 1 should have been very much larger than pipe 2, in order to properly show the idea. Two 110 volt, 25 amperage rheostats, working in multiple of 110, would give approximately 50 amperes. (4) I am not sure, but I think an adjustable rheostat is allowed in New York City now, provided it does not exceed 45 amperes capacity and has been approved by the officials. At least I know that one of the city departments is using an adjustable rheostat in moving picture work. (5) Yes, it is possible for the film to break between the upper and intermittent sprockets, and the loop to bulge out over the upper fire guard into the light. That is only possible with some machines, however. (6) I don't know anything about "coops." If you mean chicken coops, I should say a couple of feathers would be the proper fuse. If you mean operating room, it would depend on the number of amperes you would use at the arc. If by "main" you mean the main house fuses, carrying everything, then they would have to be large enough to carry the projection arc, or arcs, and all the incandescent lighting also. Fuses are the same for A. C. or D. C. (7) Yes.

A PUZZLE.—Stromsburg, Neb., contributes the following: "Something happened during our show last night that has certainly 'got my goat.' When we were about half through with the last reel for the night, the front lenses flew out of the lens tube. The threaded part of the lens tube is rather deep and we have put a brass collar in the tube so we don't have to screw the ring so much in order to set the lenses down tight in the tube. The lenses were put into the tube, the brass collar (not threaded) was next, and the threaded ring was then put in and screwed down just tight enough to make the lenses fit snug. The lenses, the plain brass collar, and the threaded ring, all flew out of the tube, and were thrown in every direction by the outside revolving shutter. Not a thing was broken. We gathered up the different pieces and put them in the tube again, and everything seemed to be O. K. We have just examined the lenses, and the threads on the tube and on the ring are in perfect condition. How did that ring get out of that tube and not injure the threads? And, you understand, the whole works came out of the tube at the same time, and shot out like they had been fired from a gun. We wondered if any of the boys had ever been up against that kind of a stunt, and what the reason for it may be."

Thumbs up, Stromsburg! My goat is in the ring along with yours. I can only pass this along to our readers as an example of queer happenings for which there is no apparent explanation.

AN INVITATION.—Mr. Edw. T. McDermott, president of Boston Operators' Union, No. 182, writes: "The Local has just moved into new quarters at 113A Elliot Street, where we have secured the entire third and fourth floors. We have furnished the quarters ourselves and they are nice and cozy. We would be pleased to have you pay us a visit and get acquainted with the boys, and trust that we may have the pleasure of entertaining you soon."

Before your letter came I had received data from which an article concerning the Local had been prepared. I therein expressed my desire to visit the Boston Local. I appreciate your very kind invitation and shall endeavor to avail myself of it some time next summer.

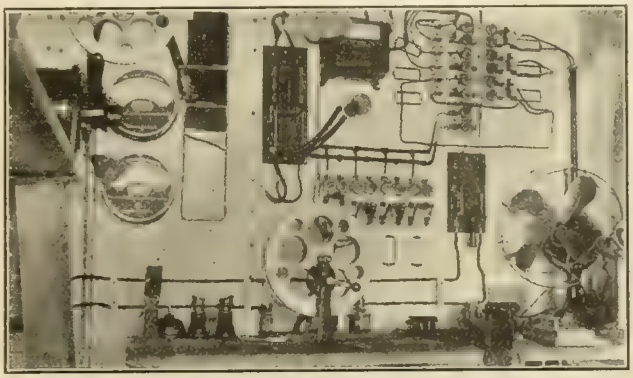
OPERATORS HOLD FIRST MEETING.—Waterbury, Conn., writes: "Moving Picture Machine Operators' Union, Auxiliary No. 1, held their first meeting Sunday, April 14th, in the I. A. T. S. E. rooms, and elected the following officers for the year: Samuel Witkoski, president; Frank Healy, vice-president; Ralph Stanco, financial secretary and treasurer, and Harry Streeter, recording secretary. The charter members are: Ralph Stanco, Frank Healy, Harry Streeter, J. B. Scozzaface, Robert Griffith, William Lamon, Frederick Lavine, Samuel Rosen, Nicholes Maleth, Samuel Witkoski, and Charles Pesino."

Success to the new organization. In the words of the immortal Rip, "May you live long and prosper."

POOR MATERIAL.—From Fort Worth, Texas, comes a strenuous kick regarding the material used in the idler brackets of a certain make of machine. Says it resembles pewter. Says that the manufacturer who puts out such material is dishonest. In fact, the letter is a red hot one. The writer, however, is in error. The material of which he complains is known as "die casting," and the trouble does not lie with the manufacturer, but with the exhibitor himself, who wants a cheap machine and yet wants a machine perfect in its operation. The manufacturer in question has added improvement after improvement to his machine without raising the price, and it is indeed wonderful that he can put out such a mechanism at such a price. Gray iron or brass would be very much better than the "die casting," but on the other hand, idler brackets made of gray iron would cost a great deal more money, and it would be impossible to use gray iron for all these machine parts without materially raising the price on the machine, or else taking off some of the improvements which you now enjoy the use of. As a matter of fact, and as I have several times said, the price of machines is entirely too low. A projection machine should list at not less than $300, or $350. It must be remembered that the manufacturer doesn't receive the list price—not by any manner of means. It must be freely admitted that those "die casting" parts are weak. I have personal knowledge, however, of the fact that the manufacturer in question has never hesitated to replace, without cost, any of these parts which break. I think Fort Worth wrote without adequate knowledge of the situation. I hope to see the time very soon when the price of projection machines will be raised, and raised to a point where the improvements can all be retained, and the machines also be made of the very best material obtainable.

SECTION OF SHEOL RESERVED.—Calexico, Cal., writes: "Enclosed find views of my operating room.

"The first view shows the front wall of the room and the switchboard. The second picture shows the machine and stand, the latter being of my own design. The feed wires are No. 4 to compensarc and No. 6 flexible cable from there to the lamp. Stand is about 5½ feet high, and the shelf, on which stands the rewinder, and fan is about 2½ feet from the floor.



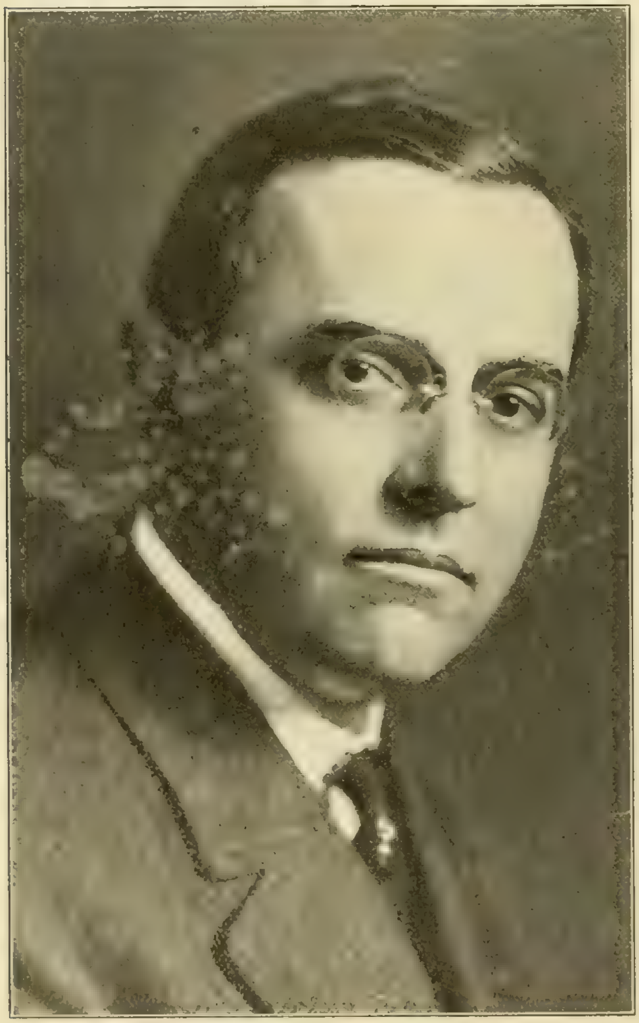
As to your criticism of my shutter, page 46, April the 6th, I refer you to Mr. Orr, manager of this theater. At a crank speed of 40 feet per minute, there is no flicker, except on very light pictures. At 60 feet (normal speed), no flicker is visible, even on the clear field. As to the guard on idler rollers to prevent film jumping, certainly you did not mean that the idlers would become worn flat, since according to the best of my belief idler rollers should be set twice the thickness of a film away from the sprocket, hence there can be no friction on rollers sufficientn to wear same. However, the guard is not intended to hold the film on the sprocket, but to prevent jumping when all other means fail. Film in good condition run on a properly adjusted and properly handled machine will not jump. Some day when I get real good and sore, I am going to sit down and put on paper exactly what I think of most of the Western and battle pictures put out by two of our leading manufacturers. There should be a little section of Hades set apart for such producers, and there they should be compelled to view such impossible, improbable, and utterly unrealistic rot for all eternity. A battle scene with a score of men to represent an army. A stampede of cattle openly driven by men in plain view of the camera. Stockades built of light poles set several inhces apart as a shelter from hostile bullets, etc. It seems to me that a few less releases a week, and the extra expense put into turning out productions with some degree, at least, of realism would improve the Western pictures immeasureably. I will stop here as I have no words with which to do proper justice to the subject."

I am thoroughly in accord with what you say concerning some of the Western pictures; particularly those put out by one of our leading producers. I have sat in a seat and viewed Western scenes (I lived in the wild, woolly place for many years myself), when my hand simply itched to throw a brick to the screen. I heartily agree with the suggestion you make concerning a small section of one part of the hereafter, to be set aside for the special benefit of the producers of such idiotic stunts. I also thoroughly agree with you that fewer releases, and better quality would be a decided improvement; but that would mean also less immediate returns to the producer, and the possession of sufficient foresight to understand that the increase in number of productions at the expense of quality is simply cutting off pieces of the hide of the goose that lays the golden egg.

The exhibitor himself went batty once on the subject of quantity. Some exhibitors wanted a daily change of as much as six reels, and the result was an enormous injury done to the business as a whole. The exhibitor has been to some extent pried away from this insane idea of quantity, and made to understand that quality is of paramount importance. No sooner however had we made progress along this line than the producer himself went crazy on the subject of quantity, and until he recovers and comes to an understanding of the fact that quality instead of quantity is the matter of supreme importance, the business will suffer permanently. I take the position that one reel of good, realistic, well staged, perfectly photographed, well acted film, is worth half a dozen of the kind you speak of, and will in the end bring in more money to the producer and to the exhibitor than will the half dozen punk productions. But in order to realize financially on that kind of a proposition, however, one has got to be able to look into the next year and the other years to come. As regards the shutter, I can only say that the thing looks impossible. However, I shall have one of them made, and have the matter tested out thoroughly and completely, and if I find you are right, I will cheerfully apologize. As to the idlers; what you say about their wear is to a considerable extent correct, provided they be always kept set right; that is to say, twice the thickness of a film away from the sprocket. Very likely, my dear sir, you keep your idler set that way, but how many operators do? In commenting on your remarks, I am not dealing with you alone, but with something like 20,000 other readers, probably at least half of whom are operators. If the idlers be held stationary, and be set just a little bit closer than twice the thickness of a film, you will find that a flat spot will be worn in pretty short time. As to the operating room—I've talked so much about other matters that I haven't space left for comment on it. Cut out that flywheel drive, though; it's bad!

MORE SELIG ANIMAL PICTURES.

"Down in Africa" is the title of a new animal picture soon to be released by the Selig Company, whose reputation for animal pictures has not been equalled in any land. Baby Lillian, the famous child actress, will play an important part in this production and the leading role will be played by Betty Harte. There are some thrilling situations in this picture.



MR. WILBERT MELVILLE.

Wilbert Melville is the director of the Lubin traveling stock company now located in Arizona. This company has sent back some very novel photoplays, one especially—a Mexican story which includes a real bullfight, made at Juarez. Mr. Melville's program is romantic and melodramatic and the atmosphere of the Southwest has appealed to his taste. He is equipped with a big outfit of paraphernalia and about 30 people. Mr. Melville's company will probably remain in Arizona and New Mexico until after Spring and some unique pictures may be expected.

MAX LINDER RETURNS.

The American admirers of Max Linder will be glad to know that the handsome countenance of the most famous comedian will again appear upon the screen. Max Linder, known all over the world for his comedy, recently underwent a very serious operation; for many weeks his life was despaired of and great anxiety was felt by all those who knew him personally, but he has fortunately recovered and will again appear in pictures.

Max Linder, the Motion Picture King, as he has been styled by his many admirers, whose delight he has been for these many years, can boast of a glorious past, for although still young, being in fact but 26, he has made for himself an enviable reputation both as an artist and an author. Having carried off the first prize for comedy at the Conservatory of Bordeaux, Max made his début at "L'Ambigu" in 1912 and was afterwards engaged by the "Varieties," where he introduced among other plays "Miquette et Sa Mère et le Roi." In 1905 he became connected with Pathe Freres and has been playing for that house ever since. Recognizing his talent, this firm has made a contract with him to appear with them exclusively.

Max Linder is pre-eminently a motion picture actor. He can interpret any class of scenario, from a touching drama of love and war to a farce of side-splitting situations. He is also a trained athlete and never fails to score where ability in this line is required for the success of the picture.

Pathe Freres does more than boast of having great artists—they have them—as the numberless films they have made in which these artists appear proves.

Max appears exclusively in C. G. P. C. films and we have received word from Paris that a fine lot of "Max" comedies will appear shortly. The first new film in which Max is to appear is "Max Is Convalescent," released May 14th.

THE L. J. CHAMBERLAIN CIRCUIT.

Manager Chamberlain has added to his circuit the Victoria Theater at Sunbury, Pa. It is one of the finest and most up-to-date houses in the state. It is on East Market Street, in the central part of the town. The building has an imposing front. Its entrance is a large arch, ornate in detail, finished in old ivory and gold. Above the entrance are a number of handsome and well-appointed offices. The entrance floor is mosaic, with the name "Victoria" on it. In the center stands a circular ticket booth of elaborate design. Plate glass mirrors and innumerable electric lights add to the beauty of the entrance. The interior is beautifully decorated. The seats are on a slope, giving an unobstructed view of the screen from all parts of the house. The house seats one thousand people. Indirect lighting is in use. There is also a direct lighting system to be used for vaudeville shows. At present the program consists of pictures, but the house has a stage 35 feet wide, 28 feet deep and 25 feet high, and the best of acts can be used, should the management ever see fit to do so. Above the lobby is a balcony and, in the center, the operating booth. Two Powers No. 6 machines are used. The theater is fireproof. This is the third house Manager Chamberlain has opened, the others being at Shamokin and Mt. Carmel, respectively. The screen is a "Radio" made by W. E. L. Reeger, of the Shamokin Theater—the Theatorium. All of Mr. Chamberlain's houses use this screen, and it is fine. W. H. Lyons is the resident manager and Geo. Page, the operator. Business has been to capacity since the house opened. Since this house was finished Mr. Chamberlain has improved his house at Shamokin. It has been enlarged and redecorated and now seats 450. The indirect lighting system is in use here. In fact, this system is used in all of Mr. Chamberlain's houses. Miss Mae Mantell is the singer and she makes a hit with her songs, for she has a fine soprano voice and knows how to use it. An orchestra of four pieces under the direction of W. C. Beane is used and with Miss Mantell goes over the circuit at least once a week.

ANOTHER GOTHAM THEATER JOINS PICTURE RANKS.

Another New York playhouse joined the ranks of moving picture theaters, when the Lyceum Theater, Forty-fifth Street, opened with the pictures of the Paul Rainey African Expedition. The attraction immediately jumped into popular favor and will continue indefinitely, where at first it was intended merely to remain for a week. The Paul Rainey pictures are being sold on a state rights plan and the exhibition at the Lyceum Theater will enable out-of-town exhibitors to drop in and see them at a regular time each day.

Manufacturers Advance Notes

"THE DISTRICT ATTORNEY'S CONSCIENCE" (Reliance).

A murder trial always has a gripping interest. Even the cold type account in the newspapers has its power to hold one more or less spellbound. The same is true of any well rendered motion picture of a large court-room scene. The big scene in "The District Attorney's Conscience" is a great city criminal court room, during the dramatic hour when a prisoner fights with the state for his life.

While such a trial itself is of extreme interest, in this picture there is a double interest in the fact that the district attorney is harassed by conflicting emotions of love and duty. It is his duty, as district attorney, to send the prisoner to the electric chair, while his sweetheart is entirely in sympathy with the prisoner and pleads with her fiance not to send the man to his doom. The young woman's sympathy, of course, is misguided; but as the case is one of purely circumstantial evidence, no one can say positively whether the young woman is right or wrong in her sentiments.

Scene from "The District Attorney's Conscience" (Reliance).

Upon this case depends the young man's success or failure as a district attorney for it is his first appearance as the public prosecutor. With his election to office came also the announcement of his engagement to the girl. But she was not to be his bride until he had made a name for himself. Thus, in his very first case, it will be seen that her mistaken sentiments were a hindrance to him. Nevertheless, the young man won the case by dint of hard work and the murderer was sent to the electric chair.

Meanwhile, the district attorney's fiancée had adopted the young son of the murderer. After the news of the electrocution had come, the district attorney, influenced by his sweetheart's intuitions, became conscience-stricken. She had almost convinced him that he had made a great mistake and sent an innocent man to his death. In desperation the district attorney went to the lawyer who had defended the condemned man and admitted to him that he thought he had made a fearful mistake. However, the executed man had made a confession before his death, which had been suppressed by his lawyer, so as not to add to the fame of the district attorney. This confession was produced by the lawyer and the district attorney went home with a satisfied mind.

Mr. Henry Walthal makes a very professional looking district attorney, and the opposite role of the district attorney's sweetheart is played by a new actress in the Reliance roster, Miss Edith Lyle. Little Edna Foster, well-known in pictures as little "Billie," has a good boy part as the son of the convicted murderer.

This picture can be used as an ordinary feature and can be featured strong if there happens to be a big murder trial on locally at the time. For such a purpose it is well to bear the picture in mind. It is good because it does not descend to any mawkish sentimentality in favor of the prisoner before there are any real facts of his guilt or innocence. The scenario was written by Mr. Terwilliger and the production was made by Mr. James Kirkwood.

"THE SPIDER'S WEB" (Vitagraph).

Most crooks defeat their own ends by over-reaching, and usually come to grief while enjoying themselves in a state of false security. "The Spider's Web" tells a story of the machinations of a coterie of get-rich-quick gentlemen. The mining stock game has superseded the old-time gold brick dodge, although the great majority do not seem to know it. Men who are considered fairly wise financiers fall for the new form of gold brick scheme, while they would laugh at anyone who had been swindled in the old days.

Scene from "The Spider's Web" (Vitagraph).

The story tells about a financier who is taken in by some gentlemanly crooks. They got him to invest his money in their mining swindle, but like most swindlers they come to grief by the false security of one of their number. With his ill-gotten proceeds he took much pleasure in making the acquaintance of young women and casting them aside when he tired of them. This he did once too often, for one of his cast-off loves, in her search for justice from him, came across some very strong evidence against him, and was thereby the means of breaking up the combination.

"MYTH OF JAMASHA PASS" AN ODD SUBJECT.

"The Myth of Jamasha Pass," to be released by the American Film Mfg. Co., on Thursday, May 9, is an extremely odd subject, allegorical in character and teaching a moral lesson which might be summarized "Beware the Siren's Lure." Nowhere has finer photography been seen or better pantomime, and the thousand feet are profusely colored.

The picture illustrates a number of lessons and each auditor finds in it a subtle meaning which applies to him alone. A girl in tattered garments beckoning two young prospectors to come to her on the mountain top when they know that acquiescence means destruction, is an ancient legend still to be heard in the lower Sierras.

"Rice and Old Shoes" (Lubin) is a well-told story with a strong moral lesson and no doubt in hundreds of cases may prove of anti-divorce value. There are many instances like this where a mistaken or misguided husband or wife may be brought to a right knowledge of themselves by timely reflection.

THE EVERLASTING JUDY
NESTOR CO.

Scenes from "The Everlasting Judy" (Nestor).

"THE EVERLASTING JUDY" (Nestor).

In "The Everlasting Judy," the Nestor Company has produced a comedy that cannot help but be a laugh provoker. It is full of humorous situations that will develop uncontrollable roars of laughter as the story is unfolded. The photography is excellent and Jack Conway as "Jed" and Eugenia Forde as "Judy," the two main characters in this play, do justice to all the opportunities given them to display their ability. "Jed" is really more to be pitied than laughed at, for "Judy" is certainly a tyrant, and when the poor fellow attempts to drown his sorrows in whiskey one can hardly blame him. However, his desire to get up enough courage to brave his wife causes him to imbibe too freely in the nerve-giving fluid and, seeing an empty freight car, he crawls in it and is in a second wrapped in the arms of Morpheus, dreaming dreams of when he shall be lord and master of his home—and "Judy."

But, while he is so happily dreaming, the train is speeding away to the far West, and the next time we see "Jed" is some days later, in a little Western town, happy, though hungry. At last he is free! But, realizing that the inner man must be satisfied and observing the friendly eye of the occupant of a rig nearby, he inquires of the kindly looking individual if he knows of anyone who needs a man, and is told to jump in the rig, the owner of the rig being the foreman of a ranch nearby and, as he tells "Jed," there is always room for one more.

"Jed" marches into dinner with the boys, with joy in his heart, but the smile dies on his lips as he observes the familiar face of—"Judy," who, despairing of "Jed's" return, has accepted a position as cook in this ranch. The recognition is mutual and "Jed," without waiting to say "Goodbye," makes one dash for the door. After an exciting chase, the boys overtake him and he is brought back to his loved (?) one.

The next day, we see "Jed" and "Judy" making their way to the railroad station, despair written on "Jed's" face. He resolves to make one last dash for liberty, and, just as the train is getting up speed, "Jed" drops off and the boys help him on a horse, for "Jed" is not going to take any more chances. And the last we see of "Jed" he is going at top speed in the opposite direction to the train, with the parting words of the boys "Keep right on a-ridin'" ringing in his ears. This rip-roaring Western comedy will be released on Wednesday, May 1st.

"THE ANGEL OF THE TRAIL" (Belmar).

In "The Angel of the Trail," which will be released May 1st, by the Henry Belmar Motion Picture Manufacturing Co., Mr. Belmar, whose past productions, notably among them "Tracy the Bandit" and "A Ride for Life" are well known to the patrons of the picture playhouse, has produced a real feature photoplay that will place his concern among the foremost of popular film play-making companies.

This latest of the Belmar outputs is, in truth, a massive production, brim-full of thrilling and remarkable situations, but throughout which there is an undercurrent of sympathy that cries out to the most callous hearted of photoplay goers. The piece is more than worthy of the enormous expense and concentration of energy entailed in its making.

The scenes of this giant production, which number 140, in three reels, is laid chiefly in quaint old Paso del Norte, Mexico; and the wonderful picturesque Yosemite Valley.

The "Angel of the Trail" is a beautiful young girl, whose brave deeds are legion in the Yosemite, where she lives with her foster father, a wealthy and distinguished Don, who, unknown to her, is the leader of a band of dread Mexican guerillas, and who kidnapped her when very little in revenge for the unrequited love of her mother.

Perdita, "The Angel," heroically leaps to the bridal reins of the stage coach "leaders," when they are on the very edge of a precipice, toward which they have been stampeded by the outlaws who have attacked the passengers. She averts a catastrophe, but unable to save herself she rolls headlong down the mountain side, and, although painfully injured, sends a timely message for help to the nearby U. S. Cavalry, by her faithful St. Bernard dog. A detachment of cavalry, after a thrilling battle, put to rout the bandits.

Valores, their unconquered chief, rather than be taken alive, blows up his castle-like residence, in which he has taken refuge, with dynamite; and thus dies with nought in his heart but scorn for his enemies. Perdita is restored to her loving father.

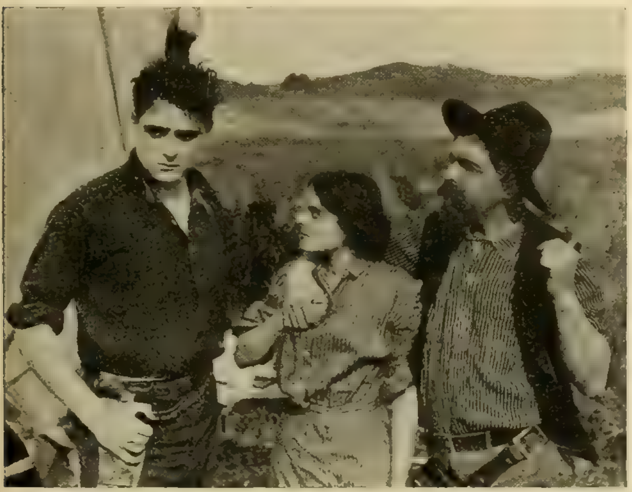
The play, while thrilling to a degree, is admirably handled by a company of notable picture actors; it is thoroughly realistic and does not wander beyond the confines of flagrant impossibility.

The charcoal industry in Cuba is Pathe's latest industrial release. From the gathering of the wood, through the process of burning to the shipping, the interesting and useful industry is shown in a complete manner.

"THE END OF THE FEUD" (American).

Among this week's Independent releases will be found a capital Western drama from the American studios entitled "The End of the Feud." The story begins with the starting of a feud between old man Jackson and his neighbor, George Perriwell, in Kentucky. The conflict was handed down to a grandson, Bruce Jackson, who was sworn at the deathbed of his father to avenge the family name. After his father died Bruce went West, but met with bad luck and was found near to death on the desert by a pioneer and his daughter, who were traveling in a prairie schooner. Nursed back to life by the daughter, Bruce fell in love with her and secured the father's consent to marriage.

Scene from "The End of the Feud" (American).



Scene from "The End, of the Feud" (American).

One day when Bruce was passing the wagon he discovered the name of Perriwell painted on the wagon box and found that it was the name of the man with whom his family were at war. Calling Perriwell to a distant grove of trees, Bruce told who he was and the two men proceeded to shoot each other up, but Bruce's revolver missed fire and the girl managed to prevent her father from shooting Bruce, after which there was a reconciliation and the families, between whom there had been deadly enmity, were united.

NEW FEATURE FOR F. & E. FILM CO.

The F. & E. Film Company has purchased rights on "The Land of Darkness" for the states of Ohio, Michigan, Wisconsin, Illinois and Kentucky. The bookings in Illinois and Wisconsin will be handled through the F. & E. Film Co., 721 Caswell Bldg., Milwaukee; for Michigan, through the F. & E. Film Co., 305 Equity Bldg., Detroit; and for Ohio, through the F. & E. Film Co., 104 Prospect St., Cleveland.

"HONOR AND THE SWORD" (Lubin).

A duel with foils by experts in the art of fencing is something of a novelty in pictures. Such a contest is a feature in a forthcoming Lubin subject entitled "Honor and the Sword." The story is that of a young man who marries an actress and is disowned by his wealthy father. He goes to work for a firm of jewelers and has the misfortune to lose a valuable package of gems, stolen from him in revenge by the French fencing master of the company to which the young man's wife was formerly attached. The young man is given five hours to return the package or suffer arrest.

While the young man is seeking a way out of his trouble, the fencing master goes to his home and tells his wife of the trick he has played upon her husband, proposing to restore the gems and save the husband's honor if she will run away with him. The wife has been conducting a school for fencing to help out with the household expenses, so she proposes to the fencing master that they fight a duel to decide the question. A lively bout follows in which the fencing master is disarmed and driven from the house.

It happened that the boy's father heard of his son's trouble and came with offers of assistance in time to become a silent witness of the duel between the actress-wife and the fencing master. Filled with admiration for the girl's courage, he decided to forgive his son, whereupon the family was reunited.

Scene from "Honor and the Sword" (Lubin).

Miss Ormi Hawley, who took the part of the actress, is an expert fencer. Her opponent is Clarence Elmer, an actor possessed of almost equal skill with the foils. The bout lasted for several minutes and is decidedly interesting.

THAT $40,000 WORTH.

Oh, see the pretty models! And the $40,000 worth of Worth, Paquin, Louise and Redfern creations they wear—all the tailored morning costumes, afternoon wraps that have been picked by society for wear this spring and summer. All 'o this is in a film, "The Saleslady," released Tuesday, May 7th, by Thanhouser and considered by many the most ambitious "fashion-film" ever attempted. There's a crackerjack plot, too, in which a young man is advanced from shipping clerk in a department store to floorwalker through the efforts of his sweetheart, "The Saleslady." Then he attempts to discard her and again through her efforts finds himself back in the shipping room.

"JESS" IS NEXT.

The next Thanhouser two-reeler is "Jess." New Rochelle has made a fine spectacular film of this story, says Bert Adler, who supplies this "info":

"The release date is May 28th—a Tuesday.

"The author is the author of 'She,' last year's Thanhouser masterpiece—H. Rider Haggard.

"As 'She' abounded in mystery so does 'Jess' abound in sensation.

"A single effect, the burning of Silas Croft's home, is alone a triumph in spectacular production—alone worth going a long distance to see.

"The special paper and booklets that have become associated with all Thanhouser feature efforts, of course go out with this. The maker's name, the story title (thousands know it), and the author's name, is a combination that must get the money for the advertising exhibitor."

"THE STAFF OF AGE" (Imp).

The staff of age in this short Imp drama, which forms part of the Imp Saturday split of May 11th, is a small boy, admirably played by Joe Moore, the youthful and versatile member of the Imp Films Company's acting forces. The boy in the film story shows many excellent traits of character for one reared amidst his disagreeable surroundings. He is frugal, obedient and kindly at heart. His old grandfather is a crippled peddler and earns a precarious livelihood on the streets by selling laces, and other small truck to the passersby. Unfortunately the old man had omitted to secure a license and when challenged by the police he could not produce one. So he was taken to the court where he was in danger of being fined. Here the boy ("the staff of age") came to the rescue with his proffered pence, but the kindly magistrate refused to take this money and the old grandfather was dismissed.

The film shows in narrative, rather than dramatic form, a series of scenes of life of the poor as it is lived in indigent quarters of most great cities and gives opportunity for two clever pieces of character acting, that of the aged cripple being quite ably played by Mr. Ober, whilst in the part of his grandson, Joe Moore shows wonderful shades of ability.

Joe Moore is being trained in the best training school for moving picture actors in the United States and should, as time progresses, go from success to success.

"ON THE SHORE" (Imp).

There is a sharp dramatic turn in the story "On the Shore" which will unquestionably make the film an attractive one to moving picture audiences. An old fisherman is about to be dispossessed from his home "on the shore," by the powers that be of a dock company which requires the land upon which the fisherman's cottage stands for the purpose of making an extention.

But the fisherman is a very stubborn man, prone to insist upon his rights, prescriptive or otherwise. So he quarrels with the manager of the company, wounds him, is arrested, jailed and stands in some danger of being punished for his offence.

But the fisherman's saving possession is a pretty daughter who assists him by mending his nets and keeping house for the old fellow, and she undertakes to intercede with the wounded manager in behalf of her father. The manager is very human and very humane. Not cherishing resentment, he forgives the fisherman and so arranges matters that the Dock Company will put its extension on a piece of land removed from the fisherman's cottage.

The dramatic turn of the story consists in the eloquent pleading of the fisherman's daughter for her father's freedom. She not only succeeds in this, her immediate object, but achieves one that she probably did not contemplate when she started off to interview the handsome, wounded manager. She made him fall in love with her. And so, in forgiving the father, he at the same sime won a pretty young wife.

This story is worked out on the Californian coast and contains some pleasing scenes on fishing life. Mr. E. J. Le Saint has a role that admirably suits him in the character of the good-hearted manager of the Dock Company. The parts of the fisherman and his daughter are played by Harry Pollard and Margarita Fischer.

"LADY AUDLEY'S SECRET" (Imp).

On May 16th the Imp Films Company will present a two-reel subject entitled, "Lady Audley's Secret." The production of this is in the hands of Mr. Otis Turner and he may be relied upon to make as great a success of this picture as he did of "Shamus O'Brien." It will make a world-wide appeal in virtue of the fact that the novel was the greatest piece of fiction produced by that well-known author, Miss M. E. Braddon, a very prolific novelist, who is still living in dignified retirement in Richmond, Surrey, England. Miss Braddon scored as great a success with "Lady Audley's Secret" as Mrs. Henry Wood did with "East Lynne." In fact "Lady Audley's Secret" is an universal best seller all over the world. It deals with English society life in a very dramatic form and is full of boldly drawn characters, striking incidents and has a magnificent story. The settings also are characteristically English. The selection of "Lady Audley's Secret" as an Imp two reel subject is a very astute one. Everybody has read the novel and everybody will want to see the film.

SAMUEL STERN'S ANNIVERSARY.

On Sunday afternoon, April 24th, Mr. Samuel Stern, of Philadelphia, a well-known manufacturer and jobber of moving picture machine parts and supplies, and Mrs. Stern, celebrated their crystal wedding. Besides Mr. Stern, his wife, Bertha, and their two sons, and a host of relatives, covers were laid for some two hundred guests, including many notable persons of that city.

Mr. Stern's efforts to provide entertainment for the party were a grand success. The guests were treated to vocal and instrumental entertainment which lasted for more than an hour, after which, they entered the dining hall to partake of the supper, which was the real feature of the day. Mr. and Mrs. Stern took their seats at the head of the family table, and opened the first bottle of wine, after which the party proceeded to eat, drink and be merry. Of the three, it would be difficult to say just which one was indulged in most, as there was an abundance to eat, and plenty to drink, and there postively was every reason in the world for all to make merry. Indeed, amid such surroundings it was impossible to help being merry. The tables were prettily decorated with flowers and favors.

The orchestra played quite some before the chairs were pushed back, for the diners to listen to the congratulatory remarks addressed to Mr. Stern and his wife, by their many friends who responded to the toastmaster's request for "a few words." The Rev. Dr. Nathan was heard from first, followed by Mr. S. Lubin, of the Lubin Film Manufacturing Co. Then Mr. R. Rosen, father of the toastmaster, and so on, until about a dozen were heard from.

Handsome cut glass candlestick holders were presented to all the guests as souvenirs of the occasion. That over, the orchestra was again heard from, and to the strain of a nice dreamy waltz, Mr. Stern gave the first dance of the evening, with his sister, Miss Ella Goldstein, to the Moving Picture World representative. Everybody present had a royal time, and we offer our congratulations, and sincerely hope that Mr. and Mrs. Stern may live to enjoy and celebrate their next fifteen years of wedded life.

"THE TITANIC."

A picture that demonstrates the wonderful value of the cinematograph as a matter of record as well as a means of bringing the dead back to life is the half-reel subject entitled "The Titanic." This picture is an absolutely genuine and authentic animated photograph of Captain Smith on board of his vessel before it sailed.

The picture was made some months ago, when the wreck of such a mammoth vessel was considered an impossibility. There are scenes showing many parts of the vessel and the various activities, such as taking on cargo, deck scenes, etc. The item of particular interest is in the living portrait of Captain Smith. He appears well in the foreground and remains there long enough for everyone to have a good look at him.

Though only a half reel, it is a feature of the strongest kind. The film is being sold by the Warner Feature Co. at 145 W. 45th St., New York. A copy of the picture has been sent to England as a present to the widow of Captain Smith. There has been a tremendous demand for this picture; over a hundred and fifty prints were sold before our time of going to press.

NEW HOUSE AT LEXINGTON, KY.

The Orpheum Theater, Lexington, Ky., which cost about $17,500, was opened Saturday, April 20, at 10 o'clock. Mr. J. H. Stamper, Jr., is the owner of the new theater and is being congratulated upon his taste in the construction and equipment of the neat little photoplay house. All day long people flocked to the new theater and it was estimated that about 3,000 people passed in during the day.

The theater is one of the finest photoplay houses in the South and is better equipped than many theaters in much larger cities. It has a seating capacity of 300, and one of the largest screens in the state. The house is well ventilated and equipped with modern conveniences.

Exhibitors and moving picture men everywhere: If not a subscriber to the MOVING PICTURE WORLD, why not become one now? Our aim is to promote the welfare and best interests of the industry. Keep in touch with every step forward by sending your subscription for one year or six months this very day, and get the paper every week at the small cost of less than seven cents. Rates on title page.

"AN ITALIAN ROMANCE" (Champion).

A recent reorganization of the Champion forces is beginning to show results. Notably among these is the picture entitled, "An Italian Romance" about to be released. The story is that of an Italian girl who has come over to this country, leaving her lover behind in Sunny Italy. The girl is employed in a sweatshop, the foreman of which falls in love with her. When he proposes, the girl is obliged to tell him that she has a lover at home, whom she expects to marry. About this time the lover writes to the girl to send him money, so that he may join her. This she does, borrowing the amount necessary from an old Italian cobbler, with whose family she lives. In due time Antonio arrives; but he proves to be a worthless sort of fellow, spending his time in low dives and consorting with other women. The girl discovers his infidelity and casts him off, transferring her affections to the foreman of the sweatshop, who has not given up winning her and later marries her. A quarrel ensues between the two men and results in a duel. But the girl interposes in behalf of her husband, drugging his wine, disguising herself and fighting the duel with the discarded lover, whom she bests in the encounter just as her husband arrives on the scene.

Scene from "An Italian Romance" (Champion).

Scene from "An Italian Romance" (Champion).

A pecularity of this picture is the splendid work of the players. The part of the young Italian girl is excellently portrayed. There is a lot of animation in her work, especially in the scene where she denounces her faithless lover. Here the wild frenzy of a jealous woman is fairly thrilling. The old Italian cobbler is a fine but of characterization, such as is seldom seen in pictures. Altogether the subject is a great credit to the Champion Company.

"IN QUARANTINE" (Essanay).

"In Quarantine" is one of the biggest laughing hits for May. Its plot is unique and bristles with situations humorous in the extreme. Doctor Ann Quill, a lady physician, has a large practice that demands her constant attention. Also, Ann has a sister, Bernice, who is a pretty and charming young lady, but not a graduate of medicine.

One bright morning Ann is returning from the hospital and meets Bernice at a corner drugstore. Wishing to call on a friend and patient, and not needing her medicine-case, Ann gives it to Bernice and tells her to take it to the office.

Bernice is returning to the office with the medicine-case when she is seen by three young fellows, Jack, Dave and Harry. They are instantly smitten with her charms and follow her to her home. Waiting until she has entered, they gather before the house and see the sign, "Dr. Ann Quill." Instantly they think Bernice the doctor, and Jack hits upon a great scheme to become acquainted. He tells the boys he will return to his apartment, pretend to be sick, and for them to summon Dr. Quill.

Now, the three conspirators do not suspect that Bernice, suspicious of their following her, has sneaked out the back way and is listening to their scheme from a hiding place behind the porch. Determined to assume Ann's title for a while and get even with the boys, Bernice now slips back into the house. Jack and Dave now hide at the side of the porch and Harry rings the bell. Bernice comes to the door, listens to his tale of woe and says she will go with him to Jack's apartment. Returning to the office Bernice tells her scheme to her sister's two men attendants who have charge of the chemical laboratory and asks them to go with her for protection.

A moment later Harry is somewhat astonished when Bernice comes out with the two attendants, who have her medicine case. However, he proudly takes her by the arm and leads her off triumphantly, while Dave and Jack look after them with wry faces. Jack now starts around the block to get into his room and pretend illness before Bernice arrives, while Dave trails after the others.

Bernice now is enabled to get sweet revenge on Jack for the trick he is playing. While Dave and Harry look on dumbfounded, she diagnoses Jack's pseudo-illness as a very dangerous fever and orders him into quarantine. The two attendants now take all his good whiskies, cigars and everything else from the room. Bernice chases Dave and Harry home to disinfect their clothes, then leaves poor Jack locked up and miserable. Realizing it is now no joke, Jack gets his pals on the phone while they are spraying themselves with all kinds of disinfectants, explains his plight, and they finally agree to come over with more whiskey, cigars and cards.

Gaining entrance through Jack's window with a ladder, the boys greet their quarantined pal and a poker game is soon in progress. Meanwhile, Bernice and the attendants return to the office and are having a good laugh over Jack's predicament when Ann enters. Bernice explains matters to her and tells of leaving Jack some powders for his "fever." Ann takes one look in the medicine-case, then throws the office into a panic by saying the powders left are rank poison!

A mad race to Jack's room now ensues, and the boys are suddenly startled to hear the door creaking under the combined weight of Bernice, Ann and the two attendants. Hastily Jack's face is powdered and he falls on the couch while the boys hustle the poker things from sight and admit the frightened sisters. Ann and Bernice, at sight of Jack's white face, almost swoon from fright and believe the poison has killed him, but suddenly are amazed to see him spring up and put an end to their fears by explaining his joke and wiping the powder off. Bernice now has to explain she is not the doctor, introduces Ann to the boys, and the quarantine is raised with the hearty consent of all.

John Steppling is funnier than ever as Jack. Mildred Weston plays Bernice charmingly, and Lily Branscombe portrays Ann with great vigor. Dwight Mead and Bryant Washburn are well cast as Harry and Dave. The film is booked for release May 9th.

DAVID MILES LEAVES MAJESTIC.

David Miles, who has directed the production of Majestic pictures since the formation of that company, has resigned. His last production will soon be released under the title "Dogs." Mr. Miles has other plans, but is not ready to make them public at this writing. In the meantime he will give some attention to his farm, but promises to be back in the picture business before long.

"SOULS IN THE SHADOW" (Solax).

CAST:

A misguided soul	Blanche Cornwall
A shadow	Darwin Karr
Her lover	Herbert Barrington
Her sister	Fannie Simpson

Tense, gripping and emotional are the dramatic events which lead up to the killing of a reptile in the guise of a human being. Blanche Cornwall and Fannie Simpson reach wonderful heights of dramatic tension.. In shadowy darkness, souls struggle for conscious freedom and unhampered expression, while the atmosphere is surcharged with tragic and unruffled "quiet."

In society one occasionally comes across a girl who is self-willed and curious. She is adventuresome and takes the kind of chances that some people would consider indiscreet. Such a girl is this pretty creature, whom, in this photoplay, we call "A Misguided Soul." This soul, unthinkingly, commits a big social wrong and later she commits murder in an attempt to extricate herself from an untenable position and the further persecutions of a man who shadows her with his presence. A big ethical question is involved. The problem here is not decided, for nature, a stronger force than anything else on earth, intervenes and metes out a just punishment.

BONDS FOR STATE RIGHT BUYERS.

The feature film business has assumed such proportions that the question of absolute protection of territory has become of vital importance with purchasers of state rights.

It will be recalled that, two years ago, the Buffalo Bill and Pawnee Bill Film Company sold exclusive rights for a film which reproduced the Buffalo Bill Wild West and Pawnee Bill Far East show. These pictures proved great money-makers, not only in all parts of America but in almost every civilized country of the world. A notable feature of the marketing of this film was the fact that a surety bond for one thousand dollars was required from each and every purchaser of territory for this film. In that way, protection for the purchasers was assured.

The Buffalo Bill and Pawnee Bill Film Company now announce a three-reel feature film, depicting important incidents in the thrilling career of Col. W. F. Cody, known the world over as Buffalo Bill. By special contract between the Buffalo Bill and Pawnee Bill Film Company and the Fidelity & Deposit Company of Maryland that company will undertake to furnish a bond for one thousand dollars to every purchaser of territorial rights for the new Buffalo Bill feature. The purchaser in turn will be required to furnish a surety bond for one thousand dollars to the Buffalo Bill and Pawnee Bill Film Company to guarantee their contract for the territory purchased.

Thus the Buffalo Bill and Pawnee Bill Film Company are still in the lead in the exploitation of feature subjects, and no doubt with the great popularity of Col. Wm. F. Cody, who is retiring to private life after having toured the world thirty years as America's representative frontiersman and Wild West hero, these pictures, depicting actual happenings in the life of the Last of the Great Scouts, should prove to be one of the most successful features yet offered to the showmen of America.

AMONG THE BRAVEST.

When the ill-fated Titanic sank, carrying its host of passengers to a watery grave, numbered among the bravest was Daniel W. Marvin, son of Mr. H. N. Marvin, of the Motion Picture Patents Company, who was returning from his honeymoon. It is said of the young man that he fought his way through the crowd on the neck of the ship with his wife and placed her in one of the lifeboats and then stepped back to take his chances with the stricken ship. His wife was saved.

It is also reported that Noel Malachard, a cameraman in the employ of Pathe Freres, is among the lost.

"CAMILLE."

Two reels of gorgeous sumptuousness in costume and scenic display. Every actor taking part was selected for his special fitness alone. The great emotional climax of the story in a wonderful setting is a triumph of the painter's art and the actors' genius. Duse, Bernhardt and all the great actresses of the world have essayed the role of Camille; and thereby has resulted the indelible stamp on the pages of their record of immortal fame. With this presentation, the name of Gertrude Shipman is blended and the stamp of her genius on the film shall add to America's lustre a glory that will not be dimmed or effaced by time.

STERN POSTER CO.

Push and energy are the life of every business, and this is particularly true of every branch of the moving picture business from the taking of pictures to the running of theaters, but nowhere is the same tact, patience and ability required as catering to the exhibitors with posters and supplies.

Among the more recent firms in this field of endeavor are the Stern Brothers, under the firm name of the Stern's Poster & Supply Co. These enterprising young men opened their place of business at 43 E. 21st St. but a few months ago, and from the first the result of success was assured.

The growth of their business was so rapid that more and more help was required until to-day they have one of the best equipped poster and supply establishments in the city.

Mr. Charley Stern, who has for so many years been with the Peerless Exchange, has left that firm and taken active charge of the Poster & Supply Co. management.

Aside from the best mounted posters, which by the way is a new ruling of the A.B.C. people, they carry a full line of supplies and at prices that cannot be duplicated elsewhere. They are the pioneer builders of asbestos booths and have installed more than one hundred throughout Greater New York, and never in any case have they failed to pass inspection by every department of the city. They have done all the booth work for such firms as Marcus Lowe, P. G. Williams and the Automatic Vaudeville Co.; this in itself should be a guarantee of their sound construction.

NEW HOUSE FOR NEW BRUNSWICK, N. J.

Papier Brothers & Bishop, of Trenton, N. J., have leased a prominent location on George Street, New Brunswick, N. J., for a picture theater. Plans for the new house are now being prepared for a building to cover a lot 41 feet wide by 156 feet deep. The seating capacity will be 900. An elaborate ventilating system will be installed, the seats being wide and comfortable. The interior decorations are to be lavish and artistic. Papier Brothers own the Star and Majestic Theaters of Trenton. Professor Bishop is proprietor of the Arcade Dancing Academy, and will have a dance hall in the new theater building.

ONLY ONE "KID CANFIELD."

The only and original "Kid Canfield" wishes the Moving Picture World to say that some one other than himself is posing as "Kid Canfield" throughout eastern Canada in connection with the Champion picture entitled "Kid Canfield." He announces that a reward will be paid for the address of theatres known to have shown the picture, and theater managers are warned that the law will be invoked against any house showing the picture with a "faker" presenting "Kid Canfield's" act.

AMERICAN PLANS TWO-REEL SUBJECTS.

The American Film Mfg. Co., Chicago, is planning a number of elaborate two-reel subjects for production in the new Chicago studio now rapidly nearing completion. Some especially good scenarios are under advisement and it is freely predicted that the American has some surprises in store for Independent exhibitors. The American will soon be in position to produce subjects of every possible kind and is throwing open its doors for the consideration of every variety of good ideas.

WILL HANDLE ATTEL-KILBANE FIGHT PICTURES.

Louis M. Berg and Henry Jordon have secured the state rights of the Attel-Kilbane fight pictures for New Jersey and a large part of the New England States, and are now prepared to negotiate with exhibitors for time. This subject is said to be excellent from all points of view. It contains no knockout and is a good lively exhibition from start to finish. From all reports the "fight" pictures are enjoying great popularity these days.

STELZER BROTHERS MOVE.

The Stelzer Brothers, dealers in moving picture machines and supplies, formerly located in McCook, Neb., have moved to Lincoln, Ill. This firm carries a complete line of machines and supplies, and have a first-class machine shop in connection for repair work. Strict attention is given to this department and nothing but genuine factory parts are used. Machine works and display room located in Dehner Block, Office 800 Kankakee Street.

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, APRIL 29th, 1912.

AMERICAN—The Pensioners (W. Dr.) 1000
CHAMPION—The Horse Thieves of Bar X Ranch (Dr.) 950
IMP—The Lure of the Picture (Dr.) 1000
NESTOR—The Imposter (Dr.)

TUESDAY, APRIL 30th, 1912.

ECLAIR—The Revenge of the Silk Masks (Com.)
POWERS—When the Lily Dies (Dr.)
POWERS—The Five Senses (Com.)
REPUBLIC—The Tale of a Kite (Com. Dr.)
THANHOUSER—The Cry of the Children (Parts 1 and 2—(Dr.)

WEDNESDAY, MAY 1st, 1912.

AMBROSIO—(No Release this date.)
CHAMPION—An Italian Romance (Dr.) 950
NESTOR—The Everlasting Judy (Com.-Dr.)
RELIANCE—Return of John Gray (Dr.)
SOLAX—The Reformation of Mary (Dr.)
SALES COMPANY—Animated Weekly No. 8 (Topical)

THURSDAY, MAY 2nd, 1912.

AMERICAN—The End of the Feud (Dr.) 1000
ECLAIR—Cousin Kate's Revolution (Com.)
IMP—All for Her (Dr.) 1000
GAUMONT—The Shade of Autumn (Dr.)
GAUMONT—The Bank of the Danube (Sc.)
REX—Fate's Warning (Dr.)

FRIDAY, MAY 3rd, 1912.

LUX—Bill as a Brigand (Dr.) 354
LUX—Arabella's Droll Wooing (Com.) 377
SOLAX—A Question of Hair (Com.)
THANHOUSER—Miss Arabella Snaith (Dr.)

SATURDAY, MAY 4th, 1912.

GREAT NORTHERN—The Musician's Love (Dr.)
GREAT NORTHERN—Norwegian Mountain Clefts (Sc.).
IMP—Melodrama of Yesterday (Com.) 600
IMP—Breach of Promise (Com.) 400
NESTOR—Her Corner on Hearts (Com.)
NESTOR—Isleta, N. M. Indian City (Sc.)
RELIANCE—His Love of Children (Dr.)
REPUBLIC—In the Tide (Dr.)

SUNDAY, MAY 5th, 1912.

ECLAIR—The Voice of the Past (Dr.)
ECLAIR—The Alhambra Granada (Edu.)
GAUMONT—Driven from the Ranch (Dr.)
REX—A Thorn in Vengeance (Dr.)

ADVANCE RELEASES.

MONDAY, MAY 6th, 1912.

AMERICAN—The Wedding Dress (Dr.) 1000
CHAMPION—Realization of a Child's Dream (Dr.) 950
IMP—On the Shore (Dr.) 1000
NESTOR—The Ten of Diamonds (Dr.)

TUESDAY, MAY 7th, 1912.

ECLAIR—The Raven (Dr.) (2 Reels)
POWERS—A Bridegroom's Troubles (Com.)
REPUBLIC—The Baby's Shoes (Dr.)
THANHOUSER—The Saleslady (Dr.)

WEDNESDAY, MAY 8th, 1912.

AMBROSIO—(No Release on This Date)
CHAMPION—Lucky Jim (Dr.) 950
NESTOR—The Thespian Bandit (W. Com.)
RELIANCE—The Recoil (Dr.)
SOLAX—The Wooing of Alice (Dr.)
SALES CO.—Animated Weekly No. 9

THURSDAY, MAY 9th, 1912.

AMERICAN—The Myth of Jamasha Pass (Dr.) 1000
ECLAIR—Her Week of Anguish (Com.)
IMP—The Land of Promise (Imp) 1000
GAUMONT—Jimmie, the Bold Buccaneer (Com.) 1000
REX—Drawing the Line (Dr.)

FRIDAY, MAY 10th, 1912.

LUX—The Lassie from Aberdeen (Dr.) 521
LUX—Bill as the Detective (Com.) 390
POWERS—Retribution (Dr.)
SOLAX—Auto Suggestion (Com.)
THANHOUSER—Love's Miracle (Dr.)

SATURDAY, MAY 11, 1912.

GREAT NORTHERN—(Title Not Reported)
IMP—The Staff of Age (Dr.) 600
IMP—Let Willie Do It (Com.) 400
NESTOR—A Game of Bluff (Com.)
RELIANCE—The Miser's Daughter (Dr.)
REPUBLIC—From the Path Direct (Dr.)

SUNDAY, MAY 12th, 1912.

ECLAIR—A Useless Sacrifice (Dr.)
ECLAIR—Arabian Customs (Edu.)
GAUMONT—The Lost Ring (Dr.)
GAUMONT—Upper Bavaria (Sc.)
REX—(Title Not Reported)

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, APRIL 29th, 1912.

BIOGRAPH—The Lesser Evil (Dr.) ....
KALEM—The Stolen Invention (Dr.) 1000
LUBIN—A Leap Year Lottery Prize (Com.) 1000
PATHE—Pathe's Weekly No. 18, 1912 (Top.) 1000
SELIG—Exposed by the Dictograph (Dr.) 1000
VITAGRAPH—Frank Coffyn's Hydro-aeroplane Flights (Top.) 1000

TUESDAY, APRIL 30th, 1912.

EDISON—Winter Logging in Maine (Ind.) 1000
ESSANAY—Napatia, the Greek Singer (Dr.) 1000
C. G. P. C.—A La Française (Com.) ....
C. G. P. C.—Abaca, Its Culture and Use in the Philippines (Ind.) ....
C. G. P. C.—Betty Is Worse Than Ever (Com.) ....
CINES—'Twixt Love and War (Dr.) ....
CINES—Genoa, Italy (Sc.) ....
SELIG—The Price He Paid (W. Dr.) 1000
VITAGRAPH—The Old Kent Road (Dr.) 1000

WEDNESDAY, MAY 1st, 1912.

EDISON—Blinks and Jinks, Attorneys-at-Law (Com.) . 1000
ECLIPSE—Percy's Visit (Com.) ....
ECLIPSE—Chums (Com.) ....
KALEM—A Fish Story (Comedy) ....
KALEM—Along the Mediterranean (Sc.) ....
LUBIN—Won by Waiting (Dr.) 1,000
PATHE—The Redman's Honor (Dr.) ....
VITAGRAPH—Sheriff Jim's Last Shot (Dr.) 1000

THURSDAY, MAY 2nd, 1912.

BIOGRAPH—The Leading Man (Com.) ....
BIOGRAPH—The Fickle Spaniard (Com.) ....
ESSANAY—His Thrifty Wife (Com.) 1000
LUBIN—A Son's Devotion (Dr.) 1000
MELIES—Widowers Three (Com.) 1000
PATHE—The Cowboy Girls (W. Com.) ....
SELIG—Jack and Jingle (Dr.) 1000

FRIDAY, MAY 3rd, 1912.

EDISON—Out of the Deep (Dr.) 1000
ESSANAY—The Chauffeur, the Girl and the Cop (Com.) 1000
KALEM—Getting the Money (Com.) ....
KALEM—The Potters of the Nile (Ind.) ....
SELIG—The Katzenjammer Kids (Com.) 500
SELIG—Uncle Sam's Tribute to the Heroes of the Maine (Topical) 500
C. G. P. C.—A Sister's Devotion (Dr.) ....
VITAGRAPH—Red Ink Tragedy (Com.) 500
VITAGRAPH—Old Love Letters (Dr.) 500

SATURDAY, MAY 4th, 1912.

EDISON—The Guilty Party (Dr.) 1000
ESSANAY—Broncho Billy and the Bandits (Dr.) 1000
CINES—The Love Germ (Com.) ....
LUBIN—The Tin Can Rattle (Com.) ....
LUBIN—The Turtle Industry in Florida (Ind.) ....
PATHE—The Salvationist (Dr.) ....
VITAGRAPH—The Hieroglyphic (Dr.) 1000

ADVANCE LIST.

MONDAY, MAY 6th, 1912.

BIOGRAPH—The Old Actor (Dr.) ....
KALEM—The Outlaw (Dr.) 1000
LUBIN—Little Boy Blue (Com.-Dr.) 1000
PATHE—Pathe's Weekly No. 19 (Topical) ....
SELIG—The Coming of Columbus (3 Reels, Historical—Special Release) 3000
SELIG—According to Law (Com.-Dr.) 1000
VITAGRAPH—Dr. LaFleur's Theory (Dr.) 1000

TUESDAY, MAY 7th, 1912.

EDISON—Billie (Dr.) 1000
ESSANAY—"Alkali" Ike's Bride (Comedy) 1000
C. G. P. C.—Automatic Moving Company (Com.) ....
C. G. P. C.—Palace and Fountains of Versailles (Sc.) ..
CINES—A Contest and No Prize (Comedy) ....
CINES—Fiume, Hungary (Sc.) ....
SELIG—A Humble Hero (Dr.) 1000
VITAGRAPH—Thou Shalt Not Covet (Dr.) 1000

WEDNESDAY, MAY 8th, 1912.

EDISON—Aunt Miranda's Cat (Com.) 1000
ECLIPSE—The Squire's Fate (Dr.) ....
ECLIPSE—Tropical Creatures (Edu.) ....
KALEM—Hypnotic Nell (Com.) ....
KALEM—American Tourists Abroad (Sc.) ....
LUBIN—The Salted Mine (Dr.) 1000
PATHE—The Empty Grave (Dr.) ....
VITAGRAPH—The Serpents (Dr.) 1000

THURSDAY, MAY 9th, 1912.

BIOGRAPH—A Lodging for the Night (Dr.) ....
ESSANAY—In Quarantine (Com.) 1000
LUBIN—The Violin's Message (Dr.) 1000
MELIES—Finding the "Last Chance" Mine (Com.-Dr.) 1000
PATHE—The Unexpected Reception (Com.) ....
SELIG—The Strongest Mind (Dr.) 1000

FRIDAY, MAY 10th, 1912.

EDISON—Treasure Island (Dr.) 1000
ESSANAY—Out of the Night (Dr.) 1000
KALEM—Suppressed Evidence (Dr.) 1000
SELIG—The Katzenjammer Kids No. 2—They Go Tobogganing (Com.) 500
SELIG—Seeing New Orleans (Sc.) 500
C. G. P. C.—Henry IV and the Woodchopper (Dr.) ....
C. G. P. C.—Cod Fishing Off Iceland (Indus.) ....
VITAGRAPH—When Daddy Was Wise (Com.) 1000

SATURDAY, MAY 11th, 1912.

EDISON—Every Rose Has Its Stem (Com.-Dr.) 1000
ESSANAY—The Dead Man's Claim (W. Dr.) 1000
CINES—Josephine (Dr.) ....
LUBIN—Brave, Braver and Bravest (Com.) ....
LUBIN—Wanted, a Baby (Com.) ....
PATHE—The Parachute Maker (Dr.) ....
VITAGRAPH—The Greatest Thing in the World (Dr.) 1000

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Released Monday, April 22 Selig
THE HAND OF FATE (3 & 8 shts.)
Released Tuesday, April 23 Vitagraph
COUNSEL FOR THE DEFENSE (3 & 8 shts.)
Released Wednesday, April 24 Kalem
THE MEXICAN REVOLUTIONIST (A B C 3 shts.) Also 8 shts.
Released Thursday, April 25 Biograph
ONE IS BUSINESS, THE OTHER CRIME (3&8 shts.)
Released Friday, April 26 Pathe
THE QUEEN'S MESSENGER (3 & 8 shts.)
Released Saturday, April 27 Essanay
THE INDIAN & THE CHILD (3 & 8 shts.)
THE VICTORIA CROSS (3 shts.) Vitagraph.

Released Monday, April 29 Biograph
THE LESSER EVIL.
Released Tuesday, April 30 Essanay
NAPATIA THE GREEK SINGER.
Released Wednesday, May 1 Lubin
WON BY WAITING.
Released Thursday, May 2 Lubin
A SON'S DEVOTION.
Released Friday, May 3 Edison
OUT OF THE DEEP.
Released Saturday, May 4 Essanay
BRONCHO BILLY & THE BANDITS.

Special posters (inc. 1 sheets), for Titanic Sea Disaster and Last Rites of Maine, War's Havoc, Insurgent Senator, Adventures of American Joe, Just Like a Woman, The Rivals, Queen Elizabeth's Ring, The Tide of Battle, Driftwood, Spanish Cavalier, His Father's Son, Under Mexican Skies, Jean of the Jail, Clemency of Isabeau, Spanish Revolt, Seventh Son, Punishment, Illumination, Governor Who Had a Heart, At End of the Trail, Washington Crossing the Delaware, Girl of Lighthouse, Out of Depths, Wrong Bride, David and Saul, When Duty Calls, Loan Shark, String of Pearls, and many others. Send for complete list.

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Song Slide Releases

Excelsior Slide Co.

"Let Me Be the First One, Dearie"—Pub. by Shapiro Music Pub. Co.

"You Can Bet Your Life I Would"—Pub. by Kendis & Paley.

"Winnie from Winnipeg"—Pub. by Tell Taylor Music Pub. Co., Chicago, Ill.

"Oh, You Million Dollar Kid!"—Pub. by Jeff. T. Branen, New York.

"How Would You Like to Be Loved"—J. F. Helf Music Co.

"By the Old Cathedral Door"—J. Morris Music Co.

"Keep It Up"—Kendis & Paley.

"Won't You Let Me Take You Home?"—Royal Music Pub. Co.

DeWitt C. Wheeler.

"I'd Like to Be in Peachland With a Peach Like You"—Pub. by M. Witmark & Sons.

"Under the Dreamy Moon"—M. Witmark & Sons.

"My Heart Remembers Thee"—Pub. by Milburn Music Pub. Co., Skowhegan, Me.

"The Month of June Is a Song of Love"—Pub. by J. H. Remick & Co.

"There's a Ring Around the Moon"—Pub. by J. H. Remick & Co.

"Mocking Bird Rag"—M. Witmark & Sons.

"When You're Away"—J. H. Remick & Co.

"I Miss Him All the Time"—Kendis & Paley.

"The Slippery Slide Trombone"—Pub. by J. H. Remick & Co.

"Pucker Up Your Lips, Miss Lindy"—York Music Co.

"In a Little While"—M. Witmark & Sons.

A. L. Simpson, Inc.

"Good-Bye, Rose"—Pub. by Shapiro, New York.

"That Military Rag"—Pub. by Musicians' Music Pub. Co., New York.

"The Golden Harvest Time"—Pub. by Geo. N. Meyers Music Co., New York.

"That Mellow Melody"—Pub. by Geo. N. Meyers Music Co., New York.

"In the Far Off Golden West"—Pub. by McKinley Music Co., Chicago, Ill.

"I Will Love You When the Silver Threads Are Shining Among the Gold"—Pub. by McKinley Music Co., Chicago, Ill.

"Every Fellow Has a Girl But Me"—Pub. by McKinley Music Co., Chicago, Ill.

"Saturday Night, Oh, You Saturday Night"—Pub. by McKinley Music Co., Chicago, Ill.

"Sailor Boy, My Sailor Boy"—Pub. by Simpson, New York.

"The Song that Reaches Irish Hearts—The Wearing of the Green"—Pub. by the York Music Co., New York.

"In the Far Off Golden West"—Pub. by McKinley Music Co., New York.

"Every Fellow Has a Girl But Me"—Pub. by the McKinley Music Co., Chicago, Ill.

Scott & Van Altena.

"You're the One I'm Thinking Of"—Pub. by Glenn C. Leap.

"Oh! Why? Why? Why?"—Pub. by Weithe.

"Bohemia Rag"—Pub. by Harold Rossiter.

"When the Bell in the Lighthouse Rings"—Jos. Stern Co.

"Just Dream of a Dawn"—Pub. by I. Seidel Mus. Pub. Co.

"Don't Forget Old Dixieland"—By Leo Feist.

"When I Dream of You"—By Forster Music Co.

"Lonesome Lady"—Jeff. T. Branen.

"Ragtime Major Sam"—Jos. W. Stern & Co.

"I Left My Heart In Dear Old Ireland"—Theo. Morse Music Company.

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LUBIN.

LITTLE BOY BLUE (May 6).—The Star baseball team, composed of small boys, is having a practice game in a vacant lot, when Harold bats the ball through the window of a small, shabby house. Going into the house to apologize for the damage .Harold finds an aged couple—Mr. and Mrs. Stone, who speaks kindly to him. As they talk the landlord enters, telling them that they must get out the first of the month. Harold goes back to the boys and tells of the old couple. They decide to go to Harold's elder sister, Elizabeth, for advice. They find her entertaining the Girls' Friendly Society of the Grace Church, and it is decided that the girls' society and the boys' basebell team will give a Mother Goose Bazaar in the chmurch vestry, the proceeds to go to the old couple. The bazaar is a great success.

All the participants are in Mother Goose costume, Harold being dressed as Little Boy Blue. He has a miniature haystack and sells popcorn. In the course of the evening two Italian organ grinders come into the bazaar and blay, while all the children dance around them. After the organ grinders leave, Harold begins to nod sleepily and finally crawls under his haystack, pulling the hay around him, and goes to sleep. The hour grows late, the customers all leave, the girls and boys count up their money, then prepare to go home. Elizabeth cannot find Harold and finally becomes much alarmed. Her sweetheart, Paul, suggests that the organ grinders stole him and they go out on the street and tell their troubles to a policeman. The organ grinders are soon found, playing on a street corner and the policeman is convinced they know nothing about Harold. They go to the home of the old couple and Mrs. Stone who has brought up many children, feels sure that Harold is somewhere in the church. So they all go back to satisfy the old lady, and there, "under the haystack, fast asleep," Mrs. Stone discovers Little Boy Blue.

THE SALTED MINE (May 8).—Neil Brown, employed by a large Eastern syndicate, is sent West to examine and perhaps purchase a silver mine owned by Fred Harvey. Harvey is advised of the Easterner's coming and determines to "salt" the mine to insure the sale. In due course, Brown arrives and is welcomed by Harvey, who introduces him to his daughter, Mary. It proves a case of love at first sight between the young man and the ranch owner's daughter. Brown is taken out by Harvey to see the mine and so wonderfully well has it been salted by Harvey's henchmen, that he concludes to buy it on sight. They depart into the city to make out the necessary papers. In the meantime, Mary overhears her father's mine boss boasting to some of the other men of the clever way in which the mine has been salted. She determines to go after her father and his intended victim and warn the latter. Her purpose revealed to the boss, however, he refuses to permit her to leave the camp, and locks her in one of the outhouses, so that she cannot get away. An open window in the house in which they lock Mary, however, solves the problem for her. She escapes, gets her horse and by means of a neck-breaking ride, gets to the city in time to save her father's honor and her lover's employer's money.

THE VIOLIN'S MESSAGE (May 9).—Blossom Vane and her ten-year-old brother, who is a violin music composer, are in extremes, the struggle of life is so severe that the girl cannot pay her rent, and is in fear of eviction. The landlord, Cyril Johnson, has recently lost his wife and is in consequence an unhappy grouch. He tells his collector to use extreme measures, get the rent or evict. The collector gives one more day of grace, which is the best he can do. The boy pawns all the music which he has composed but it only amounts to a trifle.

The night before the expected eviction the boy has a dream which inspires a theme. He gets out of bed and works it out on the violin. A policeman and the early morning milkman pause to hear the pathetic strains. They go their way, each whistling the refrain. The milkman in his rounds delivers at Johnson's mansion. He is so happy that he buys a flower and gives it to the housemaid. She in turn gives it to the butler to place on the master's breakfast plate. Johnson is about to brush the flower aside, when the butler explains. The rich promoter thinks better of it and takes the flower to his office, there he tells the collector to hold off for a few days until he can visit the girl. He then sends flowers and food to the house and finally makes a call to see for himself. Johnson takes Blossom and Bennie for a ride in his auto and as he pulls up at the mansion, shows Blossom the picture of the wife who passed away and asks her to take her place.

BRAVE, BRAVER AND BRAVEST (May 11).—Gladys Kingston, while spending a few weeks on her uncle's ranch in Southern Texas, is present one day when some boys are riding broncoes. Her true nature aserts itself when one of the riders masters his horse, and running up to him, she pins a flower on his shirt as a token of her regard, and declares that she could only love a hero. Tom, Dick and Harry, three boys of the Big Horn outfit, who have been badly smitten with Gladys's charms, upon hearing this declaration, sneak away, each one trying to think up some scheme whereby he can prove himself a hero. Tom hits upon an idea whereby, with the assistance of two of the stable boys, to play Indians, scare the girl and he, Tom, will rescue her. Dick hits upon an idea, and, with the assistance of some cowboys, who cover their faces, to act as outlaws, he plans that they hold the girl up, and Dick will rescue her and be her hero. Harry, while wandering around trying to get an idea, overhears Tom planning the Indian scheme with the stable boys Then he wanders in the background and accidentally sees Dick and his crowd fixing up as outlaws. Harry has an idea now to beat them both.

The Indians succeed in scaring the girl, when Tom appears and rescues her. She declares him a real hero. Proudly Tom walks with the girl down the trail and falls right into the trap Dick has laid with the boys as outlaws. Tom does not know them as they have their faces covered with kerchiefs. Tom beats it when Dick fires five shots and drives the outlaws away. Gladys now declares Dick her hero. While Dick is all swelled up with the girl in his arms, a masked road agent comes tearing up the trail yelling and shooting as he sits astride his horse. Dick, scared to death, tears away from the girl's arms and beats it. The road agent sweeps down upon his galloping horse, grabs Gladys by the waist, lifts her upon his horse and gallops away. The road agent turns out to be none other than Harry. They return to the ranch house. Everything is explained and they enjoy a good laugh.

WANTED, A BABY (May 11).—Jerry Singleton finds single life a blessing, but not profitable, as his mother has left a will providing that he is to be married and must have a family by April 10th, 1912, before he could receive the balance of her fortune. Jerry, who is living comfortably on what he has previously received, forgot about the condition of the will, until he receives a letter from his uncle, calling his attention to the fact, and further saying that he will call on him, to give him the balance of the fortune, and that he is also anxious to see the wife and family. Jerry being a bachelor, finds it necessary to have a wife and baby quick. He appeals to the butler to get him a wife and baby, but the butler refuses. As a last resort, he appeals to Nellie, the slavey, who at first refuses, then for a liberal bribe consents. Jerry takes her to the attic where his mother's clothes are stored and fits her up with suitable garments. Barry, the butler, also decides to help his master. He goes to the attic and dresses up as a woman. The uncle arrives. Jerry pretends to be glad to see him, but will not allow him to remove his hat or coat, insisting that he be shown around the grounds. Finally uncle insists upon seeing the wife and family. Jerry says he will call them. When Barry, the butler, enters dressed as a woman, the uncle mistakes him for Jerry's wife and insists upon embracing him (or her). Jerry enters and finds Barry (the butler), fondly caressing the uncle, telling him that she is not his wife, but that she is. Nell enters, declaring herself as Jerry's wife, and that Barry is her mother and Jerry's mother-in-law. The uncle insists upon seeing the baby. Jerry sends Nell out to get a baby. Barry, thinking he will help the master, also starts out in search of a baby. Jerry, fearing that they might fail him, starts out in search of one. Nell meets a nurse girl and takes the baby. Barry meets a colored nurse with a baby and takes that. Jerry seeing some small boys playing marbles, bribes one to go with him. Then comes an exciting chase by respective parties. They bring in the babies and place them on uncle's lap. When he sees one is a colored baby, he is quite furious at first at the trick played on him by his nephew, but he is a good sport, gives the fortune to Jerry, who scatters money to the crowd that followed and everybody is happy.

KALEM.

THE OUTLAW (May 6).—After many months of prospecting, Jim finally locates a deposit of gold and stakes out his claim. He makes the acquaintance of Mary, a charming girl who lives nearby, and they become sweethearts.

One day a stranger appears and asks for work. Jim welcomes him to his humble home and a compact is entered into, whereby the newcomer is to work on the claim in payment for his board. The stranger loses no time in shaving off his beard, which, however, does not arouse Jim's suspicion until the sheriff appears one day with a picture of a noted outlaw who is wanted. Jim recognizes the likeness as that of his partner and throws the official off the trail.

As time progresses, Jim finds that the stranger is paying court to Mary and later it is discovered that the outlaw is systematically robbing his host of the gold dust which has been gathered. Jim, unable to control his anger, is about to kill his unscrupulous partner when an accident prevents him from the deed.

A few days later the outlaw is caught in a landslide and perishes. Jim and Mary find the body and bury it. The sheriff passes and Jim is able to assure him that the unfortunate man has passed away.

HYPNOTIC NELL (May 8).—Bashful Bill is in love with Nell and while she offers him every encouragement, he is afraid to ask the eternal question. When Nell reads the advertisement of a hypnotist, who guarantees to teach his profession in a short course by mail, she sees great opportunities. She is a faithful student and soon is able to place the cook and other unfortunates under her spell.

Nell hypnotizes her lover and finds that he experiences a decided change in his attitude, but her father appears and offers decided objections. The girl is equal to the occasion, however, and through her magic influence causes the father to extend his blessing. When they "come out of it" there is nothing for them to do but make good.

AMERICAN TOURISTS ABROAD (May 8).—At Rome the tourists visit the Vatican and find a great deal that is interesting and impressive. A panoramic view of the St. Angelo Castle and the River Tiber is presented and the Swiss Guards are seen on duty. A procession of monks pass by on their way to the Capuchin Monastery. The Brunco Market next commands the attention of the party and a visit is paid to the old Colosseum and the Roman Forum. At Pompeii the tourists visit the Street of Fortune, the Temple of Apollo, the Civic Forum, the Arch of Caligula and the home of Pompeii's wealthiest citizen, Vetti, with its beautiful courtyard, gardens and fountains. There are many other interesting sights which meet the eye, one of the most striking being the Theater of Pompeii.

SUPPRESSED EVIDENCE (May 10).—Brand, an aged bookkeeper, finds employment in the offices of Smith & Slocum. His daughter, Mary, calls for him at the close of the day's work and attracts the attention of the manager. Slocum, one of the members of the firm, becomes quite interested in the girl and always has a pleasant word when she calls. One evening when Mary visits the office, she finds her father has been called to the private room of his employers, and she is met by the manager, who annoys her with his advances. Brand appears at this moment and knocks the ruffian to the floor. Smith hurries to the scene and despite all argument of his partner, discharges the old bookkeeper.

Mary induces her father to return the next day and ask for reinstatement. Smith, who is alone, orders him from the office at the point of a revolver. The manager and Slocum are just leaving and hear the stormy language from the private office. When Brand has departed, Smith toys with the revolver and accidentally shoots himself. Just before he dies he writes a note stating that he has been killed by his own hand.

Next morning the manager and Slocum discover the body and when the former finds the note he hides it in his pocket. Brand is arrested at the manager's instigation as he was the last one to visit the deceased. The schemer then proceeds to Mary and informs her he has evidence which will clear her father if she will consent to marry him. The girl is about to sacrifice herself when an unexpected incident takes place, which exposes the manager's villainy, frees Brand and offers Slocum an opportunity to inform Mary of his love.

EDISON.

BILLIE (May 17).—Billie is the "little mother" of the family and cares for the two smaller children. Her father has fallen under the spell of drink. Billie has become hardened by her struggle against the drink demon in her father and treats him with scant consideration.

A stranger comes to town, and, having a full pocketbook and a generous heart, he is entertaining everybody at large in the saloon when Billie comes after her father. The stranger sees her walk up to the man who has been pronounced a bad and dangerous character and briefly command him to come home with her. Realizing the difficulty of the child's problem, he steps forward and offers to help her get "dad" home. Arrived at their small cottage he saves Billie from an attack by her father who has reached the 'crazed" stage of his drunkenness and they end by locking the man in his room. Then' to divert the little girl the stranger offers to take her to a motion picture theater. It is the first time she has ever been in such a place, and the pictures make a vivid impression. One of them, a wife who forgives her husband when the curse of drink has come into their lives, so impresses Billie that she decides to try forgiveness with her father. She goes to his employer and begs for his job again and in the morning when the now sober and penitent "dad" makes his appearance she gives him breakfast and tells him the good news of her change of heart due to the motion picture. Her tenderness makes a revolution in the father's heart and the picture ends leaving us with the conviction that things will be different for Billie in the future.

AUNT MIRANDA'S CAT (May 8).—A pretty white cat is the joy and pride of an old maid known as Aunt Miranda. Every afternoon she sits at the window with a novel and her cat, and incidentally flirts with Jonathan Biggs, a bachelor who occu-

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pies a room directly opposite hers, in the house next door. One afternoon Miranda's cat, in company with another feline, gives a high pitched concert on the back fence and rudely disturbs old Biggs' peaceful slumber. He quickly demonstrates his antipathy for cats by shying the heaviest missile he can lay hands on and with good effect, for Miranda's cat falls to the ground with a thud, apparently dead. Not wishing to incur Miranda's enmity, he hastily descends to the yard, places the limp body of the cat in a bag and buries it under a tree a short distance up the road. Two tramps hiding behind the tree silently observe this proceeding and when Biggs leaves, they feverishly dig up the bag thinking it contains a treasure—only to find a dead cat.

Meanwhile Miranda has missed her cat and is frantically searching high and low for it. To make matters worse, she catches her niece in the act of eloping with Dick Perkins, whom she berates and drives from the premises. To escape Miranda's wrath, Dick doesn't let the grass grow under his feet. Up the road he passes Biggs, who is returning from the cat burial, and a little farther on Dick comes upon the two tramps and discovers Aunt Miranda's cat, not dead, but alive, having been stunned. With due haste Dick returns the cat to Miranda's house Suffice it to say she is overjoyed to recover her darling cat; while, on the other hand, Biggs is so startled at the cat's return that he nearly faints. Dick threatens to tell all he knows. Biggs quickly sees the point and induces Miranda to give her consent and blessing to the young couple after which old Biggs pops the question, Miranda accepts him and all ends well.

TREASURE ISLAND (May 10).—The story is almost too well known to need repetition; how old Captain Billy Bones, with his scars and his oaths had secured within his old sea chest the map and chart of Treasure Island and knew just where the treasure lay; and how his fellow associates endeavored to obtain them. But Billy Bones died before their scheme was realized and thus the valuable map fell into the hands of Jimmie Hawkins and led up to the search for the treasure. They sailed away for the unknown land with a crew of nineteen. Mutiny breaks out and that famous character, one-legged John Silver, plans and schemes and fights and kills to get possession of the treasure and one by one the band of nineteen dwindles down to six and our hearts are glad when we realize after so many thrilling adventures that the vessel is homeward bound laden with all the treasure that Jimmie Hawkins, the doctor and the squire set out to gain.

EVERY ROSE HAS ITS STEM (May 11).—There is a little maid in a florist shop and a likable youth in the real estate office next door. A little love story has begun between them and he takes her home at night after work hours are over.

Suddenly into the real estate office one day comes a gorgeous "Queen of the Typewriters," Gwendolyn by name, whose somewhat spectacular charm completely eclipses the little maiden of the flower shop and the youth develops a violent infatuation at once. Soon he takes Gwendolyn home at night and as Gwendolyn passes the flower shop and expresses admiration for some roses in the window, he goes back to buy them for her.

The long stemmed ones are twenty dollars a dozen and there are others at eight and at three, but having once seen the long ones and knowing that those are what Gwendolyn had admired, he hies himself forth and pawns his watch to buy the ones at twenty dollars a dozen. Now Gwendolyn is a most unemotional young lady and when the roses are received, she turns them over to her mother to be put in a vase, while she continues reading her magazine. The old mother finds no tall vase, and ignorant of the value of the long stems, clips them off once and finally a second time, until short-stemmed roses, such as could be bought for three dollars a dozen, stand in the low vase upon the center table.

When the young man calls and realizes what has happened to his expensive roses, his case of infatuation receives a sudden check and he returns to his rational self once more. He beats a hasty retreat, but at the door he meets a janitor with an ash can, upon the top of which repose seventeen dollars' worth of rose stems. He goes back to the little maid of the flower shop and asks her forgiveness and all ends happily.

CINES.

A CONTEST AND NO PRIZE (May 7).—Nellie has two ardent suitors, Arthur and Jules. The fair damsel pretends not to be able to choose between them, and delights in putting the rivals to all sorts of tests, to prove their sincerity. They make her innumerable presents, and, her birthday approaching, she promises to accept flowers from the one she sees first the next morning. Each determines to be ahead of the other, and arrives during the night, only to finally fall asleep upon the front doorstep, where they are discovered the next morning.

Nellie persists in amusing herself at their expense, allowing each to think he is the favored one. Finally, they decide to settle the matter with a duel, but in the midst of the fierce encounter, Nellie comes up and proudly begs them to stop fighting long enough to meet her soldier friend, John, to whom she is engaged to be married.

FIUME, AUSTRIA (May 7).—Showing beautiful views of the town, the theater, St. John's Cathedral and many quaint buildings and romantic waterways.

(Additional Cines on page 452.)

ECLIPSE.

THE SQUIRE'S FATE (May 8).—Tucker, the miller, knowing the bad reputation of Squire Hornsby, refuses to allow his pretty daughter, Marian, to go into service at the castle, and laughs at all the terrible threats. Infuriated, the squire orders his men to cast into the river a load of corn belonging to the miller, and when that worthy protests, to arrest him.

The squire then informs Marian that if she refuses to meet him at the mill the same evening, her father will be hanged. Marian meets the squire at the appointed hour, and, cordially inviting her visitor into the mill, manages to make him a prisoner in one of the rooms. Then, hastily climbing to the corn-loft, she empties sack after sack down into the room, and finally smothers the wicked squire under the corn.

TROPICAL CREATURES (May 8).—An exceedingly interesting subject, showing several species of curious stick-like creatures, which inhabit the trees in the tropical regions.

ESSANAY.

ALKALI IKE'S BRIDE (May 7).—Alkali is considered the ranch seamstress by the boys on Hard-Up, and consequently has to sew buttons on coats and do other sewing stunts that finally wear on his nerves and decide him on the matrimony thing. One day Alkali gets the town paper and sees a "Husband Wanted" ad. A widow with a small boy and loads of money, wants to hitch up with some nice Western gentleman. This is pie for Alkali. He instantly dispatches a letter to the widow to come to Snakeville, get off at his ranch and not to "fergit her dust." Now the boys have a suspicion Alkali is up to something, discover the letter in the mail-box, open it and read. Naturally, they hate to see Alkali about to become a married martyr, and a scheme is cooked up to cure him. Big Pete is disguised as the widow, Sagebrush Simpkins as the "little boy." The boys put them on the stage and, when it arrives at the ranch Alkali is horrified at a sight of the "widow's" face. He tries to escape, but Pete finally captures him and the scheme is exploded when Alkali quits the ranch in a huff, but meets a charming damsel on the train and, in a record wooing, wins her for his wife. They board the next train and the boys are terribly stung when Alkali introduces Mrs. Alkali and leads her proudly into the ranch house.

IN QUARANTINE (May 9).—Ann Quill, a lady doctor, meets her pretty sister, Bernice, on the street one day, gives her the medicine case and asks her to take it home. Three practical jokers see Bernice and, struck with her smart appearance, decide to make her acquaintance. In front of Bernice's home, Jack plots with Dave and Harry to play sick and for them to bring the lady doctor to his apartment at once. Now Bernice overhears their little scheme, decides to carry the deception through and, when Dave and Harry call and tell her of Jack's illness, she boldly takes her sister's medicine case and goes to Jack's apartment, diagnoses his "illness" as a very dangerous fever and orders him into quarantine! Jack is dumbfounded, but decides to see the thing through. Bernice now orders Dave and Harry home to disinfect their clothing. Jack manages to give them the distress signal as they exit and, after spilling the disinfectant over themselves, secure a long ladder and go back to rescue Jack. Meanwhile, Bernice doses Jack with some powders she finds in the case and returns to her sister's office. Dave and Harry gain entrance through Jack's window and a poker game is in progress when a terrible racket is heard outside. It is Ann, who, upon hearing of how Bernice gave Jack some powders, thinks they are deadly poison and has rushed to the rescue. The boys quickly get the poker things out of sight, Jack whitens his face with powder, and stretches out on the couch just as Ann and Bernice burst in. After some royal good fun, matters are explained and the boys swear off on lady doctors and disinfectants.

OUT OF THE NIGHT (May 10).—Howard Moore, a millionaire clubman, returns home one evening to learn that his entire fortune has been swept away in the crash of the Eagle National Bank. The news almost drives him insane, but the fact that his fiancee has read of his misfortune and returns his engagement ring heartlessly is the thing that causes him to seek solace in the whiskey decanter, then determines to end it all. The revolver is raised to his temple, when a tapping is heard outside the large French window, and Moore is astonished to see a ragged derelict beckoning for admission and protection from the biting air. Moore admits the poor unfortunate, who has seen Moore raise the gun and questions him. The clubman shows him the newspaper and letter bitterly, and then is amazed when the fellow begins to relate a story almost identical with his own. While the two men remain seated at the table, the story is revealed in a beautiful vision how the young man was on the road to wealth in the stock market, engaged to a beautiful girl, then of his fortune being swept away in a panic, his engagement broken by the heartless vampire, who scorns him, his seeking consolation in drink, his course on the downward road until he has become what he is—a helpless, ragged derelict. The story finished, the outcast begs Moore to give up whiskey and make a man of himself. Moore promises, allows the whiskey to run out over the floor, tears the girl's face from the frame on the table, grips the derelict's hand, rewards him with a bill, then watches him vanish into the night from whence he came.

THE DEAD MAN'S CLAIM (May 11).—An aged miner finds a rich gold claim, stakes it out, fills a sack with samples of the gold ore and starts back across the desert to file his claim. His water gives out, and, after days of torture, he at last falls in a clump of sagebrush. In a nearby cabin Jim Durkin and Black, his partner, are about to sit down to supper when faint cries are heard. Durkin hurries out, finds the stricken miner, summons Black and they carry the old man in and lay him on the bunk. Black is a heartless, brutal fellow, and the old man refuses to talk to Durkin until Black goes out into the adjoining room. Realizing death is upon him the old prospector now tells Durkin of the rich claim, shows him the ore samples, then gives him a paper on which is drawn the location of the mine. A few moments later he is dead. Durkin and Black now swear partnership in the lost mine, bury their old benefactor, then start out to locate the great wealth. That night, Black deserts Durkin on the desert, taking the pack train and all the water. Next morning Durkin realizes his position, and starts out blindly across the burning wastes. Meanwhile Black has been robbed of his water supply by a rascally Indian. Durkin comes upon the Indian, in turn robs him of the water canteen and staggers on. The Indian tries to follow, burning with revenge, but is overcome with thirst and the intense heat, and dies miserably groveling for water. Black, after staggering on for a whole day finds no water and perishes from thirst. Durkin lasts until the following day, when his water supply gives out. Realizing his desperate position, and knowing he is lost, he kills himself with the remaining shot in his revolver.

SELIG.

EXPOSED BY THE DICTOGRAPH (April 29).—Senator Mason receives a letter from James Banna, a lobbyist, in which Banna states that he will call on him the next evening, after the embassy ball, and arrange with him for the purchase of Mason's vote. Mason, on leaving the house, accidentally drops the letter. Jimmie, a newsboy, finds the letter and puts it into his pocket. He delivers papers at detective headquarters, and in making change for one of the officers he lays the letter and his handkerchief on the chief's desk. The chief asks Jimmie where he got the letter and Jimmie tells him how he found it. Jimmie is dismissed by the chief after being cautioned about talking of the letter.

Russell, a young inspector, is called in on the case. The chief suggests his getting the necessary evidence by the use of the dictograph. Ryan, a plain clothes man, is also detailed on the case.

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Synopses of this Week's productions in this paper
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Russell secures a position as chauffeur at Mason's in order to secure the evidence.

On the night of the embassy ball, Russell is seen driving the Senator to the ball. He is told to return in three hours.

He drives back to the garage, goes to the house and proceeds to place the dictograph. He strings the wire from the Senator's library, along the halls to his own room. He then returns to the ball and brings the Senator and Alice home, after which he meets his stenographer, and they sneak back into Russell's room via the back door. The Senator receives Banna in his library. They get down to business at once. Alice in going along the hall to her room discovers the dictograph wires. She traces the wires to Russell's room. She knocks and is admitted. She asks the meaning of the wires, and when Russell shows his star she is dumbfounded. She attempts to leave the room, but Russell restrains her. Then she screams, and her father and Banna rush to the room. The Senator demands an explanation and Alice shows him the dictograph. The Senator realizes he has been tricked and attempts to seize the stenographer's notes. Russell, however, stops him and he and the stenographer walk out of the room. The Senator realizing that the game is up, sinks into a chair. Banna again offers him the check. Senator takes it and tears it up.

THE PRICE HE PAID (April 30).—Bounding Deer, the only and favored child of Wandering Wolf, chief of a tribe of desert Indians, is thrown from her horse, and injured. Wandering Wolf sends two of his braves to the nearest settlement for medical aid. The only doctor there is William Black, a capable practitioner, but one whose weakness for drink has brought him down to the lowest depths. He is glad to take the case, and treats the injured girl successfully. In gratitude for her recovery, her father pays the doctor from a treasure store of very valuable gold nuggets. The sight of so much gold is too much for the avaricious soul of the doctor, and he demands more. The chief thinks he has had sufficient for his services and refuses. The doctor then asks the source of such wealth. It is a tribal secret, however, and the chief refuses to divulge it. The doctor goes away completely eaten up with the lust for gold.

Some time later smallpox breaks out in the camp and the doctor is again sent for. He refuses to come unless the chief informs him of the source of the tribe's wealth. The chief refuses, and sadly returns to camp. His beloved daughter is stricken with the pestilence, and in desperation, fighting between love for his child and hatred for the mercenary spirit of the doctor, he agrees to give the man the information he demands as his pay, telling him that if he will only save his daughter and his people he may take away from their treasure mine all the gold he can carry. The doctor is in no hurry, however, and indulges in a debauch. When he arrives at the camp, he realizes he is too late, but does not tell the chief so. When asked to do what he can to alleviate the suffering of his people, he first demands that the chief keep his part of the compact. He is taken blindfolded to the mine, and greedily loads himself down with more gold than he can carry. As they emerge from the canyon, a courier from the camp announces that Bounding Deer is dead. The Indians would wreak vengeance upon the doctor but are stopped by the chief, who prefers a different kind of punishment. He is turned adrift with his gold and without water on the desert where certain and lingering death awaits him.

JACK AND JINGLES (May 2).—Jack Logan, a newsboy, is manfully attempting to aid his silver-haired grandmother in a fight to keep the wolf from the door by selling newspapers. Jack finds a little dog whose foot has been injured and brings him home. With a little kind treatment the dog soon recovers from his injury, and Jack and he soon become inseparable companions. The dog is almost human and knows many unique tricks. We see him in the act of selling papers for his master, bringing him his clothes, shoes and even awakening him in the morning by dragging the alarm clock up to Jack's ear.

Jack's aged grandmother has been attempting to add a little to their meagre income by taking in plain sewing, and she is therefore very much distressed when an agent comes and takes away the sewing machine on which she has been unable to pay the required installments. Her despair is doubly intensified when the hard-hearted landlord gives her a five days' notice to vacate the premises.

James Munson, a banker, in alighting from his auto that day, drops unnoticed a valuable package of securities, and they are swept away among the refuse of the streets. The next day, Jingles the dog, in attempting to drag a bone from a pile of street sweepings, attracts his master's attention to an envelope bearing the firm name of Munson & Munson. He takes it to Munson's office, where it turns out to be the lost package. Munson is so elated at the return of his securities that he rewards Jack liberally. The dark clouds roll away, and Jack, Jingles and the Grandmother settle down to enjoy their future—a happy family.

THE KATZENJAMMER KIDS (May 3).—The characters in this comedy introduce themselves in the home of "Ma" Katzenjammer. She is expecting company for the week end and is making preparations accordingly. She starts her baking and has a goodly supply of dough on hand when she is called to the front part of the house. Uncle Heinie, in his favorite chair by the kitchen stove, tires of the dullness attendant upon the occasion and falls asleep. The kids meantime have been wandering around in search of amusement and not finding any they repair to the kitchen to see what "Ma" is baking. They find the bread dough and start right in to stimulate some excitement. Poor Heinie is made the target for a veritable shower of bread dough. Consternation follows and the kids make a successful getaway, taking refuge in the captain's room. They find a pair of scissors and proceed to cut up everything in sight. The kids are caught and kicked out. They buy all the toy balloons in town and send them in a box to the captain. When he opens the box he is dumbfounded by the action of the contents. The captain decides upon a course of physical culture and goes to the gymnasium to dress for the ordeal. The kids beat him to it, however, and his stay at the gymnasium results in physical torture, instead of physical culture.

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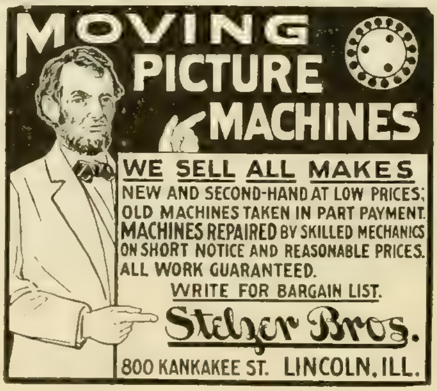

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UNCLE SAM'S TRIBUTE TO THE HEROES OF THE MAINE (May 3).—Another great topical subject showing in intimate, close up views the ceremonies at Washington, D. C., for the Maine dead. Photographsd under the official and exclusive auspices of the U. S. Navy Department.

ACCORDING TO LAW (May 6).—Tony is an Italian immigrant, in America. His first two days in New York are filled with humorous experiences due to his ignorance of our laws and customs. His sky of dark clouds is suddenly cleared by Cupid, who gets him married to the fair Rosie without knowing it. The story pictures how Tony has been directed to Rosie's papa by a friend in sunny Italy. Her papa gives Tony a job, but fires him the same day. Then Tony peddles bananas and takes up his stand in the front of the fruit store of Rosie's papa. He has Tony arrested for not having a license, and Tony is fined, his fruit confiscated, and he wanders down the street with his empty pushcart to where he "carries the banner," or sleeps out doors, on a dump that night. In the morning he finds a gold piece. Overjoyed, he goes to buy a license and meets Rosie, who accompanies him. At the City Hall they ask for a license and are directed to the Marriage License Clerk. The Clerk sends them with the license to a Magistrate and they are married without knowing it. Rosie returns home and Tony tacks the license on his pushcart. Securing a fresh stock, he again takes his stand in front of the fruit store. Then there is a time. Rosie's papa, furious, calls an officer. This time Tony is defiant and points indignantly to his license, which the officer reads between laughs. He informs Rosie's papa what has happened, and the rage of the much surprised fruit dealer ends with his blessing on the overjoyed Tony and Rosie.

A HUMBLE HERO (May 7).—In A Humble Hero is told a simple but vivid and forceful story of canine intelligence that will hold the attention of all lovers of the motion picture drama. Its scenes are laid in the West amid desert and plain, mountains and dim trails, amid the wilds of unexplored country. Sutton, an engineer, fired by the tales told by a chance prospector, obtains leave of absence to prospect in a new region. Accompanied by Jocko, the humble hero of the story, he sets off waving a farewell to his wife and daughter. Out of food, he stumbles in his weakness and discovers an outcropping lode rich with gold. His find is jumped by two others who have trailed him, and one starts to record the claim while the other watches Sutton. How the faithful dog carried his master's discovery ahead and foiled the plot of the claim jumpers is told without a common view being made to tell the story. The race made by the canine hero is especially attractive and the end is a fitting climax to a well told romance of the West.

THE STRONGER MIND (May 9).—This new story of the famous hypnotic detective, Prof. Locksley, fully sustains the reputation he acquired in his former appearance. The story is one of a dishonest butler who incidentally learns he can hypnotize under favorable conditions. Covetous of the jewels he has seen locked in the family safe, he hypnotizes his eccentric master, influences him to open the safe, and steals and secretes them with a friend. The detective while visiting his fiancee learns of the loss and immediately sets to work to solve the mystery with the happiest results.

THE KATZENJAMMER KIDS—No. 2—THEY GO TOBOGGANING (May 10).—The arrival of Uncle Heinie with Hans and Fritz throws the Katzenjammer home into a whirl of excitement. The kids greet their father with well-aimed throws of the pies baked for the occasion, and they are rewarded with the usual spanking. A desire for revenge leads them to the family roof, where with a hose they proceed to wet down the immediate surroundings below. The Captain asserts the deluge is caused by the snow melting on the roof and proposes to climb up and clear it off. Climbing a ladder he takes a tumble and a general smash-up follows. To repair matters the wallpaper must be renewed and, as the paper hangers are on a strike, the Captain starts to do the work himself. He finishes by falling into a bucket of paste.

Being the tobogganing season the happy family go for a ride on the slide, but Hans and Fritz, as usual, prepare for further fun by tampering with the sled. The ride starts with the whole party aboard and winds up in a riot of fun caused by the wrecking planned by the famous twins.

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SEEING NEW ORLEANS (May 10).—Another exceedingly interesting subject in Selig's famous series of sightseeing trips to the principal cities of the world.

BIOGRAPH.

THE OLD ACTOR (May 6).—He gets a part in the new play that is to be produced, and goes to the theater for his first rehearsal in high hopes, only to be thrown into the depths of despair by being told that he is "too old." A younger actor is engaged to take his place. Downcast, he leaves the theater, for the maintenance of his little home depends upon his getting work. He has not the courage to tell them of his failure, and deceives them into believing he has succeeded. On the way home he meets a beggar who is suddenly stricken down, and upon investigation by those in authority, a large amount of money is found on him. This impresses the old man, and, unable to secure employment, the idea strikes him to play the new role of a beggar. This he does, using his talent at make-up to effect a disguise, which would not have been penetrated had not his daughter's sweetheart thrown a gold piece into his hat in mistake for a nickel, which led to his discovery. Good fortune, however, shines upon him later, as he is given back his part in the play.

A LODGING FOR THE NIGHT (May 9).—Dick Logan, a young writer in search of local color, stops at a little border town in the Southwest and engages lodging at the Mexican Inn. Two tramps see the amount of money he has and plan to secure it. In the town he befriends a Mexican girl by stopping her uncle from beating her for having broken a water jar. That night, to while the time, he plays faro and breaks the bank, which greatly augments his already large amount of money. Retiring to his room, he is awakened by the efforts of the two tramps to get into the room. He steals out and asks for lodging for the night at a nearby house, which happens to be the home of the Mexican girl and her uncle. Here he gets real "local color," as the tramps have followed him and they enter the room through the window, while the Mexican, who also covets his money, enters through the door. The girl, however, saves him from harm, and it looks as if Dick had found a real heroine for a real romance.

C. G. P. C.

AUTOMATIC MOVING COMPANY (May 7).—A film of more than unusual interest. Those who are familiar with the length of time it takes to make a picture wherein all the furniture in the house moves out automatically, will appreciate the great labor of making this film.

PALACE AND FOUNTAINS OF VERSAILLES (May 7).—An exceedingly good view of the marvelous gardens and fountains around the palace of the Louis's of France. This picture clearly shows the magnificence and beauty of the French Court as it was in the days when the King was considered the first gentleman of Europe.

HENRY IV AND THE WOODCHOPPER (May 10).—This is a story of La Fontaine's, of a king who, becoming lost in the woods, accepts the hospitality of the woodchopper, who in return asks to be shown the king at the coming country fair, not knowing that his guest is Henry IV himself. To tell the balance of the story would be to spoil the effect of the film ;let it suffice that the whole is exceedingly interesting and the ending a surprise.

COD FISHING OFF ICELAND (May 10).—An interesting industrial film surpassing anything of its kind done heretofore.

PATHE.

THE EMPTY GRAVE (May 8).—A man who discovers that his wife is flirting with another man, drives her from the house with her fascinator. Both the latter are said to have been killed in a railroad acident in the newspaper reports. The wife, however, is not killed, but taken to a hospital. When she gets well she lives alone in a little attic room. Her husband supposing himself a widower, and his child motherless, has a tombstone erected in the cemetery to which he takes his little girl periodically to place flowers on the empty grave. Here one day the mother finds her little daughter by accident and a reconciliation follows.

THE UNEXPECTED RECEPTION (May 9).—Two old maids are invited to dine at a friend's house on the birthday of one of them. While they are at their hostess' house the son of the family is sent to the old maids' residence with gifts as a surprise to them when they return. When he arrives at his destination he climbs in the window and is given a welcome reception by two large bulldogs with screamingly funny results.

THE PARACHUTE MAKER (May 11).—A man in a balloon factory has a sick child. When the works close down indefinitely he is in very dire straits; finally he steals a loaf of bread for his starving family, is arrested and sent to jail. In the jail he receives a note from his wife saying that the little girl is dying. In a desperate effort to escape, the prisoner makes a parachute out of cloth stolen from the prison tailoring shop and leaps from the roof and is carried into a field nearby and from there reaches home in time to see his daughter before she dies.

PATHE'S WEEKLY—NO. 18—1912 (April 29).—New York, N. Y.—The body of General Phil Kearny is exhumed after reposing fifty years in Trinity Churchyard, and with a military escort is taken to Washington, D. C., for reinterment.

Washington, D. C.—The body of General Kearny, upon its arrival from New York, is buried in Arlington National Cemetery after President Taft pronounces an eulogy on the "Fighting General."

Vincennes, France—During the Spring Review at the Maneuver Camp, General Roques commands the aerial fleet of the French Army.

Hartford, Conn.—A large section of East Hartford is wiped out of existence by fire, which destroys 22 buildings and rendered hundreds of families homeless.

Bornim (near Berlin), Germany—The Crown Prince and Crown Princess attend the races of the Horse Show Society of German officers.

Columbuia, S. C.—The men of this State unveil a monument erected to the memory of the South Carolina Women of the Confederacy.

New York, N. Y.—Park Commissioner Stover opens the fortieth playground in New York at East 101st Street.

Special for the Ladies. Paris, France—Spring Fashions.

N. B.—This program subject to change without notice should any events of greater importance than the above occur after going to press.

MELIES.

THE SWASTIKA (May 16).—Young Elk, an educated Indian, is secretly in love with Sallie, daughter of a prosperous ranchman. But his case is hopeless because Sallie's affections are already bestowed on Tom, one of the cowboys. Tom, in turn is loved by Wana, daughter of an Indian Chief, and when he makes it plain to her that he is going to marry Sallie, the Indian girl plots revenge on Sallie.

The Indians demand whiskey and tobacco from Sallie's father, and when he refuses, they declare war on the white men. Elk, fearing for the safety of one he loves, plans to protect Sallie without betraying his tribe. He overpowers her in the woods and with a knife imprints a mysterious sign on her forehead—the Swastika—meaning in Indian language, "Under protection of the Great Spirit." The cowboys arrest Elk for the seeming outrage and cast him in prison.

Later the Indians, led by Wana, take Sallie captive and threaten her life unless whiskey is furnished, when suddenly the Swastika sign is discovered on her forehead. Instantly she is released and given many presents.

She meets the posse out in search of her, and explains the meaning of the sign upon her forehead. They ride at once to the prison and free Elk.

VITAGRAPH.

DR. LAFLUER'S THEORY (May 6).—A doctor, whose theory is that crime is a disease, and should be treated as such, sees a young girl in the disguise of a Salvation Army lass, very sucessfully steal a watch, and decides to keep an eye on her. He follows her to a cheap restaurant, where he tells her that he saw her steal the watch. She gives it up to him and he returns it to the owner. She tells her uncle, with whom she lives, and who forces her to steal, that she is going to stop being a thief. He only laughs at her.

The uncle finds an advertisement in the paper for a young housemaid, and tells the girl she must take the job, and that he and the young chap, whom the uncle has in his power, will come at night and ransack the house. The girl, after persuasion, does as she is bid and secures the position. This happens to be the house owned by the doctor. At midnight the girl comes to the drawing-room through which she is to admit her accomplice. The doctor comes in unexpectedly and has a good talk with the girl. When the two men enter, the doctor compels the uncle to make a confession and then lets him go. He tells the girl and the young man if they will swear to begin life anew in a distant country, he will give them money to redeem their past. He sees them start on their way.

THOU SHALT NOT COVET (May 7).—Mr. Moore is fond of his wife, but very close in money matters. She has a passion for jewelry. Her husband gives her a certain amount of money for her Xmas shopping. She is shown by one of her friends a beautiful bracelet. She is envious and when she sees a similar one in Sharpe's, the jeweler's, she sets to work to think how she can get it. The price of it is $250.

She hits on a bright idea. She writes Sharpe, telling him she is going to have her husband call to look at the bracelet and to let him beat him down to $150, and she will pay the other $100. Then she gathers together some of her old jewelry to pawn it to raise the other $100. Sharpe, knowing how close Moore is, agrees to the scheme. Moore goes in to look at the bracelet and is so tickled in what he considers his cleverness in beating Sharpe down, he buys it for $150.

Unfortunately, on his way home, he drops into the club. A friend offers to buy the bracelet from him for $200. His love for money proves too strong and he sells it, making, as he thinks, $50 profit. When he reaches home, he tells his wife of his shrewdness and laughs at his smartness. She is seized with a violent fit of hysterics and disappointment. She is left with "no jewels, no bracelet, and no money"—nothing but her pawn tickets to remind her of her wonderful scheme and its failure.

THE SERPENTS (May 8).—Wending their way and locating in a land far from the contentions through which they passed a few weeks before, Eric and Chloe are located in a garden spot of primeval beauty, surrounded by all the imposing grandeur of nature. Chloe is pursued by the covetous desire of Haakon, a false friend, who strives by subtle charms to lure her from Eric, who in turn is tempted by Linda, her cunning and beauty, to desert Chloe and live with her. Both Chloe and Eric are unaware of the baseness of Linda and Haakon. Their minds are pure and they do not divine their designs.

In order to accomplish their purpose, Linda and Haakon consult Greeg, a wicked priest, and secure from him a poisonous powder, by which Linda hopes to remove Chloe and Haakon to put Eric out of his way. The priest has set his heart upon possessing Linda, and Fangen, his servant, a despicable creature, has the same intention, and so the plot becomes more complicated. Eric and Chloe, innocent and unsuspecting, invite Haakon and Linda to dine with them. While they are dining, they place the poison in their hosts' cups. Fangen, who destroys Greeg and follows the two evildoers, comes to the cave. He calls Haakon and Linda outside, saying his master wishes to talk with them. They step outside. Unknown to Eric and Chloe, Fangen changes their cups for those of their guests. When Haakon and Linda return, they drink the poison. Haakon falls dead, but before Linda can take sufficient of her potion, Fangen dashes the cup from her hand, seizes her in his arms and makes off with her.

WHEN DADDY WAS WISE (May 10).—Young Bert Sebastian falls in love with his father's stenographer. Bert has been to the theater with her and forgetting to return her gloves, his father sees one of them protruding from his pocket. His father says he considers it an impropriety; besides, he objects to his son marrying a working girl. He discharges the stenographer. In the evening, Bert is about to call on his sweetheart. By mistake, he puts on his father's coat. He discovers in the pocket a photograph of a woman. Bert gets an idea. He writes a letter to his father, as coming from the woman, making an appointment.

Bert hires a complete outfit of female attire, and makes himself up, with the assistance of his intended, as a very attractive young lady. His father writes to the address of Bert's sweetheart, which his son has given. The old gentleman comes with his limousine and takes his son to dinner. That same night he learns that his wife is going to the country the next day.

His wife starts for the country and he again takes his charmer to dinner. His wife misses the train and as she has dismissed the servants,

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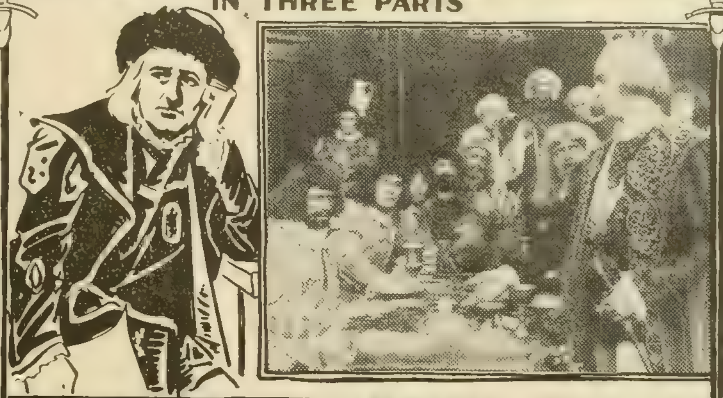

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THE SELIG POLYSCOPE CO.

20 East Randolph St. Chicago, Illinois

decides to go to the same restaurant where her husband and his fair partner are. Her husband sees her coming. His son makes himself known. He tells his father if he will consent to his marriage, he will say nothing. Removing his wig, and taking off his dress, which they toss underneath a lounge, everything appears perfectly regular when they meet Mrs. Sebastian.

THE GREATEST THING IN THE WORLD (May 11).—A miserly old cobbler values money as his best friend and the greatest thing in the world. It is not altogether, perhaps, his own fault, for he seems to be shunned by everybody as being distrustful of others as they are of him. The one responsive note of his peculiar disposition seems to be touched when one day he meets upon the street a little girl crying. He takes her to his scantily furnished home and endeavors to make her happy by giving her every attention. He has a happy faculty of telling stories, which he recites to entertain the little girl. When she is taken sick a day or two later, notwithstanding he has never known the necessity of spending money on others, he goes for a doctor and brings him to his home to administer to his little companion.

When the doctor arrives and sees the child, he recognizes her as the daughter of one of his patients. The old cobbler realizes he has a love for children which he never knew before. The doctor tells the child's parents where the little one is and they come and take her home, leaving the old shoemaker grieved and in tears. He misses that happiness which has been awakened in his heart, and going out upon the street, all the children, who have previously avoided him, notice a change in his manner. By his kindly words he gathers them around him, buys them cookies and candies. He takes them to his shop, gives them a party and a feast, and entertains them with the story of the land of "Ever-so-far-away!"

CINES.

JOSEPHINE (May 11).—The Empress Josephine will always stand out as one of the most pitiable victims of ambition the world has ever known. That Napoleon really loved her is well understood, but he had no choice; he had to pay the price of his success.

The opening scenes show Josephine in her native home in Martinique, with all its romantic surroundings. She, imbued with the superstitions of the peasantry, visits an old soothsayer, who foretells a brilliant destiny, prophesying that she will become a queen.

The Viscount Beauharnais sees Josephine, falls in love with her, and ultimately marries her; the result of the happy union being two children. Troublesome times fall upon France, and Beauharnais, his wife and children, are cast into prison by the revolutionists. They are condemned to death, and the death penalty is carried out in the case of Beauharnais, but Josephine and her children are liberated. While in prison, Josephine has a vivid dream of her husband's death by the guillotine; a dream that proves true in every particular.

Josephine and Bonaparte first meet at the house of Barras, a man of prominence at that time, and it is a case of mutual love at first sight. After a short while their nuptials are celebrated, the magnificent religious marriage rites being performed wth great pomp and ceremony. Napoleon and Josephine live happily together until Metternich, the Austrian minister, proposes that Napoleon, in order to strengthen his position with Austria, divorce Josephine, the Empress, who had borne him no heir, and marry Princess Marie Louise. The idea is entertained by the Emperor, and after a striking scene, Josephine, although heartbroken, consents. Events then move rapidly, the divorce takes place, and Napoleon marries the Austrian Princess.

We last see the Emperor and Empress presenting the newborn heir to the rejoicing people, and the contrasting grief of unhappy Josephine when she hears the tidings.

CLASSIFIED ADVERTISEMENTS

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SITUATIONS WANTED.

AT LIBERTY—A-1 baritone singer and manager. Best of reference exchanged. Address L. J., care of Moving Picture World, New York City.

AT LIBERTY—Moving Picture Operator. Mass. license. Five years. Worked one house two years. Wants steady position anywhere. FRANK CULBERT, Gardner Theater, Gardner, Mass.

OPERATOR—New York license. 15 years' electrical line, wishes position in open air show, New York, Brooklyn or Bronx, or will take interest. Have A-1 Powers No. 6 outfit. Address, OPERATOR, care of Moving Picture World, New York City.

PIANIST—Wants position. Picture playing a feature. Vaudeville. MABEL D. BRADLEY, 2215 South Webster Street, Fort Wayne, Indiana.

SITUATION WANTED—Operator wants position. Experienced, having Chicago license. Will go anywhere. State wages. Address JOHN HENRY PEYROT, 1420 W. Ohio St., Chicago, Ill.

EQUIPMENT WANTED.

WANTED—Immediately, second-hand asbestos booth in good condition. Address, with full particulars, J. P. COLLINS, care of Monopol Film Co., 145 West 45th Street, New York City.

EQUIPMENT WANTED—25 second-hand motion picture equipments or mechanisms, or will allow towards the payment of new mechanisms or equipments. Give full particulars and lowest price on outright sale basis. Address Department "A," AMUSEMENT SUPPLY COMPANY, 107 North Dearborn St., Chicago, Ill.

EQUIPMENT FOR SALE.

FOR SALE—No. 5 Powers machine, complete. For quick sale will take $75. Also seven dozen folding chairs at $4 a dozen. Address JOSEPH RUERUP, Bozeman, Montana.

HELP WANTED.

WANTED—An A-1 man picture pianist. Must be sober and a live player with own music. PASTIME THEATER, Columbia, S. C.

WANTED—Experienced piano player, one who can play to pictures and vaudeville. Short distance from New York. State salary wanted. Don't apply unless you can make good. N. M., care of Moving Picture World, New York City.

THEATERS FOR SALE.

FOR SALE—Moving Picture Theater, the grandest and finest house in a northern New York city of 100,000 population. Doing elegant business. Long lease. Reason, disagreement of partners. Price $5,000. Address "OPPORTUNITY," care of Moving Picture World, New York City.

THEATER FOR SALE.—Playing packed houses, capacity, 400. Located good uptown location Cleveland; modern theatre building; A-1 equipment, long lease. Other interests willed me makes proper attention to theater impossible. Price $3,000. Act quick. Address BOX 819W, "Plain Dealer," Cleveland, Ohio.

FOR SALE—A large motion picture theater, located between Albany and Buffalo, over 100,000 population. Seats 500. Long lease. Buyer talk quick. Party must go West. Address GREATEST PROPOSITION, care of Moving Picture World, New York City.

FOR SALE—Moving picture theater, established six years. Open Sundays. Most prosperous city in Michigan. 30,000 inhabitants. A bargain. Poor health. Address BARGAIN, care of Moving Picture World, Chicago, Ill.

THEATERS FOR SALE—Good propositions. B. C. ARMSTRONG, Theater Broker, Columbus, Ohio.

THEATERS WANTED.

MOVING PICTURE THEATER WANTED—Have cash buyer for good proposition in Michigan from $1,000 to $2,000. B. C. ARMSTRONG, Broker in Theater Properties, Columbus, Ohio. Confidential service.

WANTED—Money making theater in Ohio town. Population not to be less than 55,000 or over, seating capacity of 700 or more, the larger the town the better. Prefer a town open Sunday, and a house that will bear inspection. Will pay the right price for a winner in good location. Address B. F. PRICE, Johnstown, Pa.

MOTION PICTURE THEATER FOR SALE—Located on downtown street, Minneapolis, where 1,000 people pass each hour. Mirror Screen. Powers No. 6 dissolver. 300 Opera Seats, etc., all new. If you have $9,000 answer. Others keep away. Am selling as proposition is too big for me to handle. HARRY WEISS, Andrews Hotel, Minneapolis, Minn.

MOVING PICTURE CAMERAS.

FOR SALE—Moving Picture Camera, fitted with Carl Zeiss 60 mm. lens and six magazines. Suited for anything but trick work. No tripod. To settle equity immediately, will sacrifice for $150. A. H. M., Jr., care of Thanhouser Co., New Rochelle, New York.

WANTED—Moving picture camera. Only accurate claw movement types considered. 200-ft. capacity or more preferred. Address M. P. CAMERA, care of Moving Picture World, New York City.

MISCELLANEOUS.

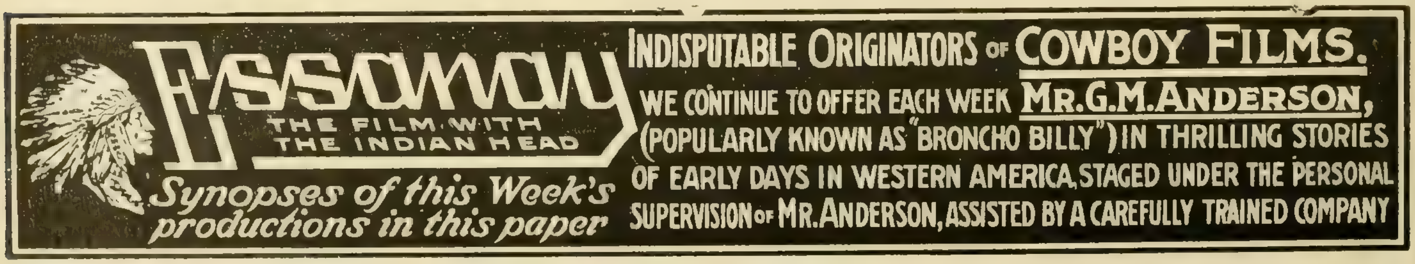
FOR SALE—Raising of the Maine Feature Slides, self-lecturing. Big money getter. GAINES, 33 W. Tupper, Buffalo, New York.

YOUNG BUSINESS MAN of ability and experience would make investment with established moving picture manufacturer to secure connection. Address ABILITY, care of Moving Picture World, New York City.

WILL SELL—Fine films cheap for cash, or exchange for fans of 60 volts D. C., Flaming Arc, etc., GEORGE BARNARD, Millbrook, New York.

THEATER FOR RENT.

La Rose Theater, New Rochelle, New York. Population 32,000, 510 seats. Stage, 30 x 18; scenery, 4 dressing rooms, 2 No. 6 Powers Machines, Hallberg Economizers. Completely equipped. Rent $250 per month, security on lease, either $1,000 or surety bond for $2,500. Address T. D. LEAVENS, P. O. Box 102, Port Chester, New York. Phone 875 or 961 Port Chester.



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THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
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A complete two-reel reproduction of the Antarctic Expedition of Captain Robert Scott, R. N., from the hour of his departure from his beginning point at Wellington, New Zealand, up to his winter encampment at Cape Evans across the great ice-barrier of the South Frigid Zone, including such genuine and unusual pictures as dodging through icebergs, crunching the heavily clogging ice-floes, making the landing on the great Ice Barrier itself, unloading the Terra Nova, building the Antarctic camp, sleighing, ski-ing, hunting, rounding up and sporting with the penguins, the lonely peaks of Mount Erebus, and the gloomy menacing Mount Terror and, lastly, the climaxing feature of unusual grandeur and rarity, "The MIDNIGHT SUN."

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Independent Film Stories

AMERICAN.

THE END OF THE FEUD (May 2).—Old man Jackson was born in Kentucky. So was his father and his only son, Bruce. Hence it was not surprising that Bruce's grandfather began a feud with George Perriwell, which his son had sworn to carry forward. But Perriwell moved to a remote part of Kentucky and Jackson was never able to execute his promise.

When Jackson lay on his death-bed the memory of his promise to his father recurred to him. He called Bruce, told him of the feud, gave him the family enemy's name and swore his son to avenge the parental honor. This Bruce promised to do.

When Jackson had been buried, Bruce packed his belongings and started westward. Carefully he treasured the badly scrawled name, "George Perriwell" in his pocket. In the desert Bruce's horse died. The lad staggered bravely forward until, water gone and with dry parched throat, his exhausted frame gave way. Two hours later a prairie schooner appeared. Its proprietor found him near death and, with the aid of his daughter, Margaret, nursed him back to life. In the days that followed the pair grew to love each other deeply, and one day asked the father's consent. The emigrant slapped Bruce heartily on the back and bade him welcome to the family.

Then came a day, when, the caravan stopping for lunch, Bruce was left alone about the wagon. The wind blew a flap of the canvas cover, exposing a name. Suddenly it occurred to him that he had never heard his benefactor's last name. In Western fashion, it had been "George" and "Bruce" with them. He had called her "Margaret" because her father did. The truth flashed over him dashing his new found happiness to death, for there on the inside canvas cover was the name "George Perriwell."

Perriwell appeared. He beckoned him to a distant grove of trees, told his name, and, with tears running down his cheeks, fired straight at Perriwell. The gun missed fire. Perriwell, meantime, took careful aim at his antagonist. Then, suddenly Margaret hurled herself into her father's arms. Perriwell hesitated and, seeing the outstretched hand of Bruce, clasped it with his own, thus ending a feud that threatened to wreck three lives.

HER WEDDING DRESS (May 6).—The crowd swarmed out of the little Baptist church. Miss Betty Bartlett, just turned thirty-eight, hesitated, glanced timidly around among her friends and seeing the slightly stooped form of Bob Plummer joining the throng at the foot of the step, swung hastily in the opposite direction. Arrived at her cottage, Betty stopped. She looked longingly down the shaded avenue, glanced with a sigh at the finger that had borne an engagement ring for ten long years. A vision came—a vision of herself and Bob Plummer ten years ago when he had placed that ring with a kiss on the third finger of the left hand, promising that when he had saved enough he would claim her. But, while the memory lingered in Bob's heart, the long expected ship never arrived.

There were wild scenes at the post-office the following day. Old Zeb Winters eyed with much curiosity the long, white envelope that bore the name of a prominent legal firm in the far East. He had it—"Miss Betty's an heiress!" The news spread Little Miss Williams, waving the envelope above her head proclaimed the fact broadcast. Bob Plummer listened with wonder.

Miss Williams told the glad news She was followed shortly by Zeb Winters who soon found an opportunity to declare his matrimonial aspirations. The first visitors in ten years pleased and delighted Miss Betty, but it was not until Bob Plummer, hanging in the outskirts of the little cottage arrived that she was really happy. And Bob finally proposed

Two weeks of domestic bliss followed Then a second envelope arrived from the legal firm. They opened it together. It read: "Thanks for your prompt reply." No mention of a heritage! Bob was dumfounded and Betty much surprised at his strange actions. When Bob inquired about the inheritance, Betty was even more surprised. She knew nothing of a legacy. Then it suddenly dawned upon her why Bob had married her and why all these recent visitors.

Bob left the house and walked into the garden. When he returned the battle was over. He found a note of farewell from Betty and hurried into the garden, where all accounts were squared.

CHAMPION.

REALIZATION OF A CHILD'S DREAM (May 6).—Horace Winton, his wife, and their only child, Eva, composed a very happy group one fine morning. Just as Mr. Winton is about to start for his office, little Eva comes to him with tears in her eyes. She has broken a favorite toy. The proud father consoles her with a promise of a new one on his return that evening. Unable to secure a duplicate, Mr. Winton, knowing Eva's love for animals, buys her a toy dog, of which she soon becomes very fond.

One night she takes the toy to bed with her and in her childish dreams the toy comes to life. Her dreamland adventures take her and her dog to the pantry, where she feeds the dog on milk and cakes; thence to the street, where a candy store is visited, and in the meantime meeting many of her playmates. In the possession of her beautiful doggie she is both proud and happy. But, alas! dreams must end. The next morning she awakens to find not the frisky, playful dog of her dreams, but merely the wooden fur-covered toy.

Her childish disappointment is so great that she cries out in agony, and in her frantic scramble to tell her woes to her mother she falls from her bed, striking her head on the upturned leg of her toy, thus rendering her unconscious. The parents come in and anxiously behold the situation. The doctor is immediately called for and he dresses the wound, giving them assurance that it is nothing serious and that she will soon be well again.

Two weeks pass by and little Eva is restored to health, but her mind is a blank. The shock, together with her vivid dream, has unbalanced her mind. The doctor puzzles over the strange case and decides to experiment upon a remedy. In her delirium little Eva imagines her toy is alive, so they secure a living dog and replace the toy. Eva will not accept it, however, for it is a white dog, while her toy is black. Not until they have secured an exact duplicate of the black toy dog are they able to make the exchange. And then Eva's joy on beholding her dreams come true, restores her shattered mind.

LUCKY JIM (May 8).—In the first place Jim Baldwin has earned the sobriquet of Lucky Jim. Jim is a fine fellow, yet the sort that doesn't find favor with the boys. The ranchman's daughter, Bess, comes to the ranch and all the boys are introduced to her, except Jim. Later on the ranchman takes Bess out, accompanied by all the boys, except Jim. The boys laugh at him as they go out and he is left alone: but presently the girl returns for some reason or other, and in getting off her horse, hurts a foot or seems to. Jim picks her up in his arms and carries her off—Lucky Jim.

Later on the girl's father is bitten by a snake. The boys run for a doctor, but Jim remains and draws out the venom with his lips. "Thus he saves the ranchman's life and wins his favor and a wife." Soon again, an old Indian is rescued from the clutches of a disreputable character by Bess. The gratitude is shown when he gives her gold and also the right to a claim But Jim is also a sharer on this deal, accompanying Bess to the old Indian "dug-out." The latter gives him an equal interest with Bess, rightly judging that one day she'll be his squaw. "Thus, again, we see Lucky Jim, and how all things come to him."

At the grave of the old Indian "In silent prayer kneel Jim and Bess, and comes old Bear Grease them to bless."

NESTOR.

THE IMPOSTOR (April 29).—John Sanborn, a fine young fellow, is on his way to visit the family and take charge of the estate of his best friend, Ned Miller, who has recently died. Mrs. Miller and daughter are looking forward to the visit of Sanborn, whom they have never seen. Sanborn stops in a park for a moment's rest. From a wallet he extracts the cordial letter he had received from Ned's mother and re-reads it with great satisfaction. Arising from the bench, he suddenly faints and tumbles down in a heap. Henry Vincent, a poor, struggling, young author, goes to the fallen man's assistance. After Sanborn is taken away in an ambulance, Vincent finds the wallet and attempts to return it, but without success.

The next day, reading that there is no hope of Sanborn recovering his mind and probably his life, and being in desperate circumstances, Vincent yields to temptation, and with the money and the letter, he goes to the home of Mrs. Miller, where he impersonates Sanborn. Being brilliant and attractive, he finds no difficulty in making Mrs. Miller and her daughter believe that the best friend of Ned has come to protect them.

He suffers much, as he falls in love with Rita Miller and, being a decent fellow, he finds it hard to carry on his deception, and asks Rita to marry him. The denouement comes when Sanborn, having recovered his memory, appears among them and unmasks the impostor.

In the meantime, Vincent has written a great book. He leaves the Miller home under the scorn of the girl and her mother. He finds no happiness and Rita's deep love for him causes her to go into decline until her life is despaired of. John Sanborn takes it upon himself to go and bring the now famous author back to her, and all ends well.

THE EVERLASTING JUDY (May 1).—Poor, henpecked Jed is left to sweep the floor and wash the dishes while his wife, Judy, goes to the village to shop. No sooner is she gone, however, than Jed seats himself to have a good smoke, a forbidden pleasure in the house. Judy, returning unexpectedly, surprises her frightened husband and taking him by the ear, marches him into the kitchen to wash the dishes, while she sits calmly in the sitting-room to wait until he has finished. As he is carrying the dish-pan to the sink it falls, breaking his wife's best china. With one glance toward the sitting-room door, Jed dives through the window, and when Judy gets to the kitchen, Jed is already half way down the street.

Arriving at the village, two of his friends take him to the nearest bar to give him a little "courage," but, after spending an hour with them, Jed decides it would be best to take a quiet little nap before approaching his loving wife, and accordingly, climbs into an empty box-car, which is soon bearing the sleeping Jed to the glorious West.

Some time elapses. Judy, not having heard from her husband, has accepted an offer from a Western mining camp to act as cook, and is accordingly met with due deference by the foreman. His gallantry and that of the boys is entirely lost on Judy, and she at once starts in to rule the camp with an iron rod. It is at this point that Jed, who is in the vicinity looking for work, meets the foreman and is offered a job. He meets his wife face to face when he enters for dinner, and, terror-stricken, he makes a dash for the door, overturning tables and chairs as he goes. The boys, however, soon overtake him and listen in sympathy to his explanation. Taking their lariats, they rig them up as though to hang Jed, believing it will excite the compassion of Judy, but, instead, she snatches up a whip and proceeds to wield it with all her strength until the boys succeed in roping her and getting her to the house.

The next day Judy sets out, bag and baggage, with her husband in tow, bent upon returning to their little town. At the railroad station, Jed dutifully helps his wife upon the train, but just as it starts to gather speed, Jed swings off, to the glee of the waiting boys and the utter consternation of Judy. Then, lest she should return, the boys hurry him upon a horse with the advice "to keep right on a-ridin'."

HER CORNER ON HEARTS (May 4).—Alice is Jack's girl. Calling at her home to take her to a party ,he makes her promise not to flirt with the boys, for Jack is a jealous kid. At the party Alice forgets the promise and flirts freely. The lovers quarrel; Alice finally throws Jack's bouquet at his feet and walks away to join pleasanter company. She now flirts more outrageously than ever and three young men separately promise to take her home. They soon realize that Alice is using them as catspaws and conclude to teach her a lesson by letting her go home unescorted. Even Jack deserts her.

Alice refuses to let the butler accompany her home and starts on her way alone. She is accosted by a young dude, but the timely appearance of a working man returning from his night shift saves her from further annoyance. The working

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TUESDAY, MAY 7—Edgar Allan Poe's "RAVEN," the Two-Reel Sensation.
THURSDAY, MAY 9—"Her Week of Anguish," a Laughing Record of a Housekeeper's Troubles.
SUNDAY, MAY 12—"A Useless Sacrifice," the French Surprise Play with "Arabian Customs" on the Same Reel.

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man, going in the same direction as Alice, accompanies her to her corner.

Jack, meantime, has taken another girl home. Feeling that he has wronged Alice, he hurries to overtake her. Near her home, the lovers meet; he pleads and she is unforgiving. The honest working man is busy lighting his pipe; glancing back, he sees, as he supposes, another dude annoying the young lady. Swiftly he comes upon them ,and with one blow, fells Jack to the ground. Alice screams, then hastens to explain matters. Jack gives his assailant a cigar and the man with the mighty fist departs in peace.

At the gate, the estranged twain linger after the most approved fashion of lovers, kiss and make up.

ISLETA, N. M. INDIAN CITY (May 4).—A complete panoramic view of Isleta, the Indian City, built about A. D. 1500, transports the onlooker to a forgotten age, for the picture fails to show anything approaching modern times. The only structure linking the past to the present is the church of San Felipe, which is more than four hundred years old, and is the house of worship for the entire population of this strange and quaint town numbering some ten hundred or more Pueblo Indians. A saintly French priest ministers to the spiritual wants o fthese interesting people ,who are very devout Catholics. Twenty percent of the population speaks English and the remainder Spanish.

THANHOUSER.

THE SALESLADY (May 7).—They said in the big department store that "nothing could phase Nora Grady." She was a saleslady, hard working, but with plenty of heart, and, her enemies whispered, a bit of a temper. She didn't love her daily grind, but the father and mother and the little sister needed the money, so she kept at it.

Love had never entered her life, she was too busy, but they say that pity is akin to love, and that was how her funny little romance started. A gawky country boy applied for work, and he was so helpless that Nora felt sorry for him, guided him to the proper department and aided materially in landing heim in the wrapping room.

The ruralite was very grateful. He thanked Nora and she invited him to dinner. She advised him how he could make his work count, and he followed her suggestions as best he could, but he never was nor would he ever be the "capable hand" that the girl was.

The owner of the store was a man who believed in developing talent. He offered a cash reward and promotion for the employee who suggested the best way to display the spring fashions ,and many men and women entered as competitors. When the ideas were examined there was one that stood out, head and shoulders over the rest, and the superintendent candidly expressed surprise that "the country yawp in the wrapping room had real ideas." For the man that Nora helped was the prize winner.

The firm didn't break faith with him. He was taken out of the lowly position, given a frock coat at cost, and told that from then on he was a floor walker. He was a happy little floor walker too, for the job suited him, but the superintendent would occasionally look at him in a worried manner, and remark, "He seems all right, but who would ever imagine he could think?"

The floor walker grew more haughty as the days passed. He ignored the girl who had first brought him into the store, and for once Nora had nothing to say. In this case, little sister, also employed in the store, did the talking for the family.

She went to the superintendent, and told him that the prize winning idea was Nora's, but that she felt sorry for the meek little man from the country, and wanted to boost him along. And the superintendent swore bitterly and sent for the floor walker to come on the run.

The messenger found the floor walker, who was in the seventh heaven of delight. He had just escorted the boss's daughter about the store and to her auto, and dreamed of the day when she would be his bride. Then he tripped into the office and met his Waterloo.

Tearfully he confessed. Savagely the superintendent rebuked him. Happily Little Sister laughed. Then sentence was pronounced.

He wasn't fired. That was because Nora interceded for him, •bue he ceased to be a floor walker and was restored to the wrapping room. It is said that they offered to put his frock coat back in stock, but he held to it as the only remaining sign of his once grandeur. Nora was promoted, but "the Ingrate" stuck to his cord and twine to the end of the chapter, and probably never realized what a weak man he really was.

LOVE'S MIRACLE (May 10).—Wealth does not always bring happiness. The girl was young, rich, but an invalid, and the noted physicians who cared for her shook their heads wisely, and gravely propnounced her case as one of general ill health, a gradual wasting away.

Her one trouble, although the physicians did not suspect it, was that the girl did not really care whether she lived or died. Life was tiresome: she had no one to care for, nothing to be interested in, and whether the end came sooner or later did not seem to her to be a matter of much concern. Then there came a startling change. The girl, in her invalid's chair, was seated on the beach one

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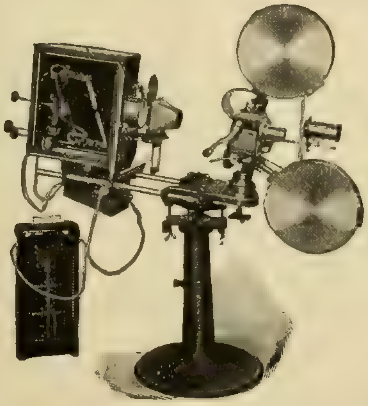

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pleasant morning, when a convict, hunted by dogs and men ,swam ashore at her feet. He first threatened her, then begged her protection. The girl listened with interest. She realized that here was a fellow invalid, for while her ailment was physical, his was nmoral, and it struck her that while no one apparently could cure her, she could and would cure him.

So she provided a hiding place for him, supplied him with food, clothing and money, and aided him to elude his pursuers. All she asked of him was that he lead a new life, and this he solemnly promised he would do.

Time passed on, and much to her surprise, she heard from her "Patient." He was not as bad as she thought: in fact, he had been sent to jail for another's crime and was able later to establish his innocence. Other letters told of his making a new place in the world and steadily forging ahead, and each breathed a message that he owed everything he had or expected to have to her.

Not many months after the hunted and disheartened convict had stolen from her presence, the girl met him again. But this time, he came to her a free man, his head erect, and the joy of living in her eyes. He told her he had come to pay his debt of gratitude for the new life she had placed within his hands, by showing her that the future held nothing but happiness for them both. He asked her to become his wife, but the girl, feeling she was a confirmed invalid, refused him, although he had grown to be her whole life.

Tehn the miracle transpired. With her hands clasped in his, and his eyes looking into hers, he told her she was no longer ill, that she was to grow well and strong for his sake. Standing a few paces away he held out his arms to her, breathing the one word "Come." Scarcely realizing what she was doing, the girl struggled, trembling to her feet, and stood alone, as she had not done for years. Then smiling and confident of her power to conquer death, she walked into the arms of love.

BISON.

THE POST TELEGRAPHER (May 1).—Replete with sensationalism, showing upon scene of battle and heroic deeds, carrying a beautiful story of a girl's love for a soldier, and remarkable for its extraordinary dramatic rendition, "The Post Telegrapher," the Bison two-reel headliner, which is ready for shipment May 1, is without question one of the best productions of this world-famous series—as good as "The Deserter," and considered by many as superior to that production.

Interesting scenes are shown of the parade grounds and of Bob Evans, one of the post telegraphers, at work. The following message comes over the wire:

"Sioux Indians holding war dance. Fear outbreak. Protect wagon trains and settlements. White, Indiana commissioner."

A scouting party is immediately sent out, Evans being detailed therewith. The Indians, however, have already started on a mission of death and destruction. Settlers are wiped out and their cabins burned. They meet a Tartar in old man Hart, who barricades the doors and sells the lives of himself and his family at great cost to the redskins.

The approach of the soldiers is reported by means of smoke signals by Indians hidden on hilltops, and the savages lay a clever ambush into which the soldiers fall.

At the first volley Evans is tumbled from his saddle. The soldiers wheel round and dash back, but they are surrounded by "the circle of death," which narrows down like the coil of a python, until the few survivors, making the last desperate stand, are despatched.

Meantime, Evans has regained consciousness. He makes for the telegraph line, and stumbling and falling, reaches his goal. Racked with pain, and weak from loss of blood, he manages to reach the to pof the pole, and taps the wire, connecting his pocket instrument. His sweetheart, Eva Reynolds, the daughter of an officer, is talking to the fort operator when this message clicks in:

"Ambushed in Rocky Gulch. Many killed. Cannot hold out longer. Rush help.

"EVANS."

Sharply the Colonel gives his commands. The bugler calls "Boots and Saddles," and in a few moments the troopers are rushing at break-neck speed to the aid of their comrades.

Anguished for the safety of her lover, Eva cannot bear the suspense, and, donning a soldier's uniform she mounts a horse and follows the troop. When they reach the battle ground they find the ground strewn with dead horses and men, mut evidence of the terrific struggle which too kplace. Without stopping to bury the dead the soldiers follow the trail of the Indians, bent on vengeance.

Eva dismounts and looks for Bob. Not finding him, she remounts and circles around. Lying senseless at the telegraph post she discovers Bob, and reviving him, she lifts him to her horse's back, and, mounting behind him, gallops back to the fort.

The Indians have reached their camp, and the sentinels report the coming of the troops. A council of war is held, and a bold strategic plan decided upon. Head-dresses and blankets are mounted on sticks, which are thrust into the ground about the tpees. Making a detour, the Indians gallop madly toward the stockade, where the emigrants and settlers have taken refuge, under the protection of the small garrison left there.

The soldiers fall into the trap. With a telescope, the Colonel sees the dummies and, believing them to be Indians holding a council, advances upon the camp. The chagrin of the soldiers increases their anger, as they realize they have been tricked, after making a fruitless charge into the deserted camp, and, suspecting the plan of the Indians they start back on the long ride to the fort.

Knowing that the time to accomplish their purpose is limited, the Indians hurl themselves at the stockade with indescribable fury. Inside, every hand that can hold a gun is sending leaden messengers of death into the Indian ranks. Getting up from the hospital cot, Bob joins the defenders, and, forgetful of his painful wounds, plunges into the fray. Soon the Indians begin jumping over the top of the stockade, and terrific hand to hand combats take place. Bob grapples with a huge buck, but in ihis weakened state is overpowered, and as the Indian ,throttling him with his left hand, raises his right with a deadly tomahawk in it, Eva leaps upon him and plunges a knife into his heart.

As the tired horses thunde ralong, the troopers hear the shots and savage yells, and, conjecturing what is occurring at the stockade their mounts are not spared, but plunging the spurs into their flanks the soldiers swoop down on the Indians. With rage and resentment in their hearts they fight like demons, and the flashing sabres soon mark the end of the contest.

The end of the film shows a sunset scene, with the lowering of the flag, with Bob and Eva thanking Providence for their deliverance.

IMP.

ON THE SHORE (May 6).—Old Tom Morgan had occupied his little shack on the shore it seems from time immorial. He was happy there; he had made his living out of the sea, which was visible from his door, and the last of his thoughts was he was likely to be evicted while life remained to him. His pretty daughter, Bess, who was his helper, mended his nets, etc., was in the same way of thinking as regarded the tenure of possession of the shack.

But the march of improvement could not be withstood, so it fell that one day, a new dock was projected and Morgan was given notice of ejection. He, refusing to go, means were taken to force him out. There was a quarrel and the manager of the steamship company was wounded. Of course, Tom Moore was arrested. Bess intervened in behalf of her father and made such a pretty and convincing speech to the manager, that the latter, wounded though he was, readily forgave Tom, fell in love with the daughter, and left the old man in the undisturbed possession of his home. The dock company decided to lengthen an existing dock instead of building a new one.

THE LAND OF PROMISE (May 9).—Jose' and his wife, having found condition poor in their own country, Mexico, emigrate to Southern California. They enter the land of promise full of hope and joyful anticipation, even though they are almost at the end of their resources. They are seen by some of the native sons taking possession of an old abode shack without the formality of asking permission. The men thereupon advise the owner of the shack of the trespass of the unwelcome and despised Mexicans. The owner goes to see them and demands rent; Jose' gives him all he has, which is short of the sum demanded. Jose' is downhearted and discouraged when he finds himself without money, food or work.

His wife, however, cheers him with words of encouragement and Jose' leaves in search of work. He applies at a ranch, but fails to obtain employment. Wandering disconsolate about he comes upon the foreman of a road grading gang, who has just set a mine for a blast. He applies to him but is again disappointed. The foreman has just lighted his fuse, and they run for cover. Just then Jose' sees the ranch-owner riding by the set mine. He shouts, but the ranch-owner does not hear. Jose' then darts forward, grabs the horse by the bridle, turns him and runs him out of danger. The foreman calls to Jose' to save himself, but he is too late. The blast explodes and fragments strike Jose'. He insists upon going home without assistance. His wife meets him at the door, leads him in, bandages the wound, then sooths him to sleep. Finding nothing nourishing in the house for Jose' in his weakened condition and no money to purchase food, she becomes desperate and determines to secure one or the other. In the meantime, reward notices have been posted in an effort to affect the capture of Cattle Rustlers, who have been operating in the vicinity.

The wife starts out and, seeing a calf tied in a corral and nobody in sight, she decides to take it. One of the boys sees her, and notifying the others, they follow her. She deserts the calf in the road and, half dead with fright, hurries home. The ranch-owner and the boys reach the house and are about to treat her roughly, when the former recognizes in Jose' the man who saved his life. Explanations are forthcoming, and when the ranch-owner learns that hunger prompted the deed, he starts a subscription and turns the amount over to Jose'; then offers him work on the ranch. They then depart, leaving husband and wife to rejoice over the turn of the tide of their fortunes.

THE STAFF OF AGE (May 11).—Picturesque old Lawrence Shea was quite a figure in his district. He was crippled as well as venerable, and he peddled shoe laces and other trifles for a living. His only possession of any consequence in this world was a small but precocious grandson, who tended the old man as best he could, and was himself tended in return.

The little boy was thrifty, frugal and persevering, and so it fell that when one day old Lawrence was arrested for peddling without a license, the boy was able to come to the assistance of his grandfather by going to court and proffering payment of the fine, which the kindly judge refused to accept, and released the poor, old man.

So the aged derelict and the small boy, so full of promise, returned home to work out their respective destinies in accordance with probabilities.

LET WILLIE DO IT (May 11).—Willie promises to give up smoking, and other evil habits in order to win the affections of his sweetheart, but unfortunately does not keep his promise, and falls into disrepute.

The cook, being reprimanded by her mistress, leaves and matters in the house are all awry when in the emergency Willie is appealed to in his office to come and straighten out matters. He encounters more than he bargained for, being set to do cooking, dishwashing, and cleaning work, from which he would escape, were it not that company was expected.

He, however, stuck to his job, and, in the end, placates his fiancee and her mother by his willingness to atone for his smoking habit by his domestic inclinations.

RELIANCE.

THE RETURN OF JOHN GRAY (May 1).—John Gray is happily married and is idolized by his wife and little girl. His so-called friends get him interested in stock gambling, and it is not long before he is on the verge of bankruptcy. In order to save himself he steals the funds of the firm, and, losing that as well, shows his weak streak by decamping. He leaves his coat and hat on the river bank and, when the defalcation is discovered, the coat is also found. The obvious conclusion of the police is that he has left town, although his wife, wrapped up in her love and respect for him, refuses to believe that he has either stolen or ran away. Later she comes in for a large inheritance and continues the search for her husband, but to no avail. Fifteen years later she is welcoming her daughter's fiance and bids them good-bye, as they leave the house for an auto ride. A tramp bumps into them and the daughter draws back from him in disgust. Recognizing her mother as his wife, Gray, now a drunken bum, steals away into the shadows. Later he enters the house, and is found stealing the silverware in the dining room. In the moment of recognition the woman's log-cherished ideals are shattered. Just then they hear the daughter and her fiance returning. Realizing that his daughter is

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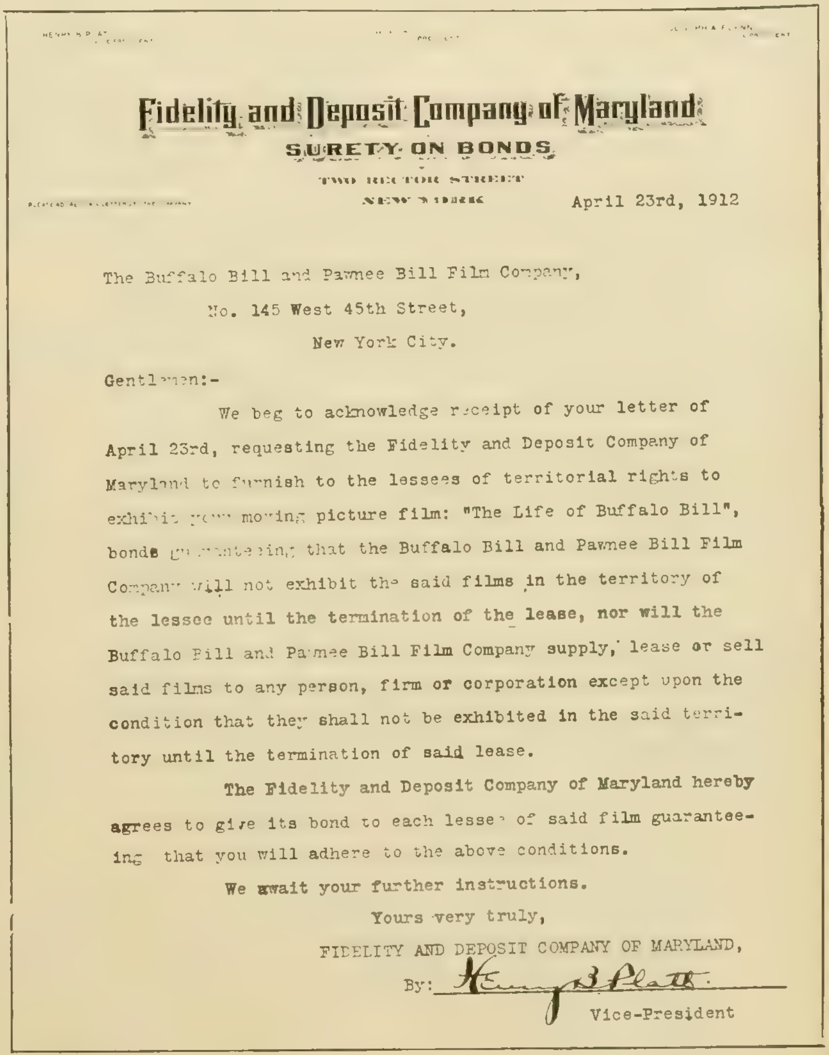

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April 23rd, 1912

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No. 145 West 45th Street,
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The Fidelity and Deposit Company of Maryland hereby agrees to give its bond to each lessee of said film guaranteeing that you will adhere to the above conditions.

We await your further instructions.

Yours very truly,
FIDELITY AND DEPOSIT COMPANY OF MARYLAND,
By: Henry B Platt
Vice-President

Buffalo Bill & Pawnee Bill Film Co., 145 West 45th Street, New York City
Phone, Bryant 3358. Cable: Buffilmco.

going to marry a wealthy man, Gray sees a chance of blackmail, but his wife is ahead of him and prevents his going into the parlor where they are. Instead she holds him to listen to her daughter showing her fiance a portrait of Gray, telling him what a good man he was. Gray breaks down and leaves, determining to make a man of himself, and one day return to claim his own.

HIS LOVE OF CHILDREN (May 4).—John Hedden is a middle aged man who is passionately fond of children. He spends a great deal of time at the home of a widow friend, who is happily blessed with three beautiful children. He meets there Helen Knox, who is acting as governess to the three children. Realizing that she could create the happy home life that he so craves he asks her to marry him. She willingly consents, but after the marriage greatly disappoints him by turning from the beautiful home he has made for her to the allurements of society. In order to off set his loneliness he steals away, while his wife goes out to society affairs, to the companionship of the widow's children.

Finally, one Sunday morning, again compelled to eat a lonely breakfast, he decides to take the children up to the zoo without his wife's knowledge. He leaves her a letter, saying that he was called away on an important engagement, and goes to the widow's house, where he prevails upon her to accompany him and the children. While at the Zoo he is seen by a gossipy friend of his wife's. She goes at once to the wife and tells her of what she has seen. The wife, already mystified by her husband's letter, is quite ready to believe the friend's gossip. She goes at once to the widow's home and there finds that her husband has already returned with the children. She accuses the widow of trying to steal her husband, and the widow, in turn, tells her how she has disappointed her husband in his ideal of home life. In order to prove her assertion, she leads the wife to the nursery door, and there shows her the children with her husband. He is having the time of his life telling them stories. The wife realizes what a failure she has made of her married life. She begs her friend's pardon and steals quietly away to her own home. Later her husband finds her there in tears, which leads to a complete understanding and reconciliation.

REPUBLIC.

THE BABY'S SHOES (May 7).—Frank Fenton and wife are mourning the death of their first born. It preys so on the mind of the young father that he drinks to drown his sorrow, neglecting wife and home until she can endure it no longer and seeks relief in the divorce courts. A few years later she becomes the wife of William Borwn.

In the meantime, Frank Fenton goes from bad to worse and becomes a burglar. One night he enters Brown's house. In a little cabinet box he finds a tiny pair of baby's shoes with a card attached, and in his own handwriting, the name of his own infant, date of birth, and death.

Braving all dangers of being arrested he writes to the lady of the house which he had robbed, stating that if not molested he will return certain articles he had stolen from the house. In due time comes a reply stating that the lady of the house will be pleased to receive him. In the meantime, she has sent to headquarters for a detective. The thief is ushered in. He recognizes the woman, but she does not recognize her former husband. He takes from under his coat the small cabinet and hands it to her. She opens it and takes out the tiny baby's shoes. Frank wipes his eyes with his coat sleeves, and turns as if to go. She talks to him, and asks him why he took these above all things. He replies, "only to bring back the saddest memory of my miserable life." She then recognizes her former husband.

Frank looks at her, "Am I now free to go?" She nods yes. He holds out his hand and says, "Won't you take it for old-time's sake." She slowly looks up and extends her hand. He takes it and kisses it, holds it for moment, shows deep emotion, and lets it drop, and slowly starts for the door. She looks up, calls sofetly to him; he turns and she takes the pair of shoes, breaks the ribbon that holds them together, and extends one of the shoes to him.

FROM THE PATH DIRECT (May 11).—Rufus and John Meredith, two brothers, are in love with Mary Warren. Rufus proposes and is rejected. John, being the favored one, later marries Mary. Rufus takes the wrong path, while John becomes a prosperous man. Rufus is continually borrowing money from his brother, which he squanders. His brother becomes aware of Rufus' dissipated habits and upbraids him. Rufus resents his brother's interference, then John declares he need expect no more money from him.

Rufus is theatened with imprisonment for a debt, and, realizing that he can ask his brother's assistance he goes to his brother's home and asks for a loan, not telling him the trouble he is in. John refuses him help and a quarrel ensues in which Rufus is ordered from the house. Rufus, thinking that his brother's wife can help him, writes her a note asking her to meet him. She does so, and when she learns of Rufus' request she expresses her regret that she cannot help him. While they are talking, John sees his wife and brother together, and when his wife returns to the house he questions her about being with Rufus. She resents his attitude toward her and refuses explanation.

John leaves on a business trip and Rufus, becoming desperate, decides to obtain money from his brother's strong box. He enters the house and, being surprised by John's wife, he holds her up with a revolver, shielding his face with a cloak. John, while on the way, discovers the absence of some valuable papers, which he recalls having left on the table during his quarrel with his wife. He starts back toward the house. John's sudden arrival prevents Rufus from leaving the house and he conceals himself in a clock, and John, entering, is told by his wife of the intruder. John is aware of no one passing him in the hall, but is attracted by the clock being stopped. He infers that there is some one in the clock. He orders the persons to come out, and, not being obeyed, he fires through the door of the clock. John then opens the door and his brother Rufus falls on the floor wounded.

John, believing that the reason his brother is in the house is because he is his wife's lover, refuses to listen to his wife's explanation. Later, when Rufus regains consciousness, he explains everything to John's satisfaction, showing the letter which prompted him to enter the house in order to rob his brother. Rufus is forgiven and John pays the debt.

LUX.

ARABELLA'S DROLL WOOING (May 3).—Longwind, the poet, falls in love with charming Arabella, and commences to serenade her. His serenade ends disastrously, and an effective and rapid clre for his somewhat noisy declarations is speedily administered by the neighbors.

BILL AS A BRIGAND (May 3).—The morning was passing fair, and Bill enjoyed his ramble in the mountains. Suddenly, from behind a rock, sprang a bold, bad brigand ,who demanded Bill's valuables. Having robbed our blithesome hero of two brass buttons, an Ingersole watch, two pawn tickets and a marble, he departed singing a song of the bandit's life. Bill made a careful study of this unwelcome visitor's methods, and finally resolved to set up in the remunerative profession for himself. Having secured bandit toggery and made himself look horribly blood-thirsty, Bill started off on an expedition. A capture soon came his way, and he proceeded with promptness and despatch to rob his victim. By dint of enormous effort, Bill kept up his character throughout the exploit and bade the captive depart. No sooner had the captive turned the corner than the bold bad bandit number one, who has watched the scene from behind a neighboring rock, sprang out upon poor Bill, and relieved him of his booty. Honesty after all is the best policy, said poor Billy, as he sat down and wept.

GREAT NORTHERN.

THE MUSICIAN'S LOVE (May 4).—Irma, the village belle, is loved by Errol, a young musician, and she returns his love although forbidden by her mother, for Errol is poor and the mother has higher aspirations for the girl, convinced that her beauty should bring her riches. Andrew, the son of a wealthy merchant, loves the girl, but is in every way unworthy, being a boor and a bully. There is a gay dance on the village green and Errol is engaged to play. Irma wishes to mingle with the merry makers, but is forbidden by her mother, as a plnishment for meeting Errol against her wishes. Irma wanders down by a pretty brook and Andrew, missing her from the gay party, sets out in quest of the girl. He finds her in her sorrow and forces his attentions upon her. Se repulses him and, in his rage, he throws her to the ground, where she is found by a hunter and taken to his cabin, the hunter chastising the ruffian. Andrew is taken into the presence of his father by the hunter and the matter explained. The father is grieved at the action of the son. Andrew visits the dance and attacks Errol, and in the struggle the precious violin is broken and Errol is disconsolate. Irma tries to cheer him, but to no avail. He will never be happy again. The father of Andrew purchases a violin, a sweet-toned Cremona, and presents it to Errol, apologizing for the actions of the son. Errol attunes the instrument and plays with his mother and Irma as listeners. The effect is marvelous and the young musician is happy in the love of the girl and the possession of the priceless violin.

NORWEGIAN MOUNTAIN CLEFTS (May 4).—This subject gives about 350 feet of marvelously beautiful scenery photographed in the mountains of Norway, which cannot fail to interest. The pictures are clear and sharp, and the splendor of the towering mountains, with the winding roads and beautiful waterfalls, is a panorama of picturesque and gorgeous scenes which will enrapture anddelight.

MAJESTIC.

HIS WEDDING DAY (May 5).—This comedy is based on the troubles which beset a man who has indulged too freely at a bachelor supper, and, rising late, on his marriage day, finds that he has forgotten the wedding ring. He rushes to a jeweler's, but has left his purse at home, and the jeweler is not of the credit giving kind. He tries to borrow from friends, but they only laugh at him. He visits a pawnbroker, but his watch and jewelry have also been forgotten.

The bridal party has assembled. The groom is rushing frantically home. He has spent his money, the night before, but goes to the pawnshop with the watch, then to the jeweler's, and gets the ring. He takes an automobile, which breaks down. He engages an ash cart, which takes him to his bride's house, but gets into a fight with the driver, whom he cannot pay. The bride's father comes to his rescue, and the delayed wedding proceeds happily.

REDEEMED (May 7).—Jeanne is the young wife of a French fisherman. He goes to sea with his comrades, leaving her watching from the shore, her baby in her arms. The sea claims the husband, illness and death take the baby, and Jeanne is heartsick and hopeless. Attracted by her beauty a visiting artist has asked her to pose for him, and, thinking to escape her memories, Jeanne goes to his studio, in Paris. She finds herself overwhelmed with attention, and soon falls into the easy-going, lax life of the Latin quarter. Her bitter memories are gone, replaced by a reckless coldness and cynicism that see nothing of beauty or idealism in the life about her. She becomes hardened, and indifferent to the gentler emotions.

Raoul, a poor artist, is painting a picture of a mother with her child in her arms. His model becomes ill, and cannot pose longer. Raoul sees in Jeanne's beauty the ideal of the Madonna and child. He asks her to pose for him. She laughingly consents, the idea appealing to her satirical sense of humor.

But when the baby is given to her, and its arms tighten around her neck, a vision comes to her of herself, in her home by the sea, with her own child. Half hysterical she relinquishes the child, dashes out, and once more with her companions, tries to forget the vision in dissipation.

But the memory will not down. Again she seeks Raoul's studio, and poses with the baby until the picture is finished, and the softening influence grows stronger and stronger. The child's mother dies, intrusting her baby to Jeanne, and this touch of confidence, and the love for the child, complete Jeanne's redemption. Her friends go to her room, to get her to join their carousals, but she sends them away. With the baby in her arms, Jeanne has found an old and a new life.

GAUMONT.

JIMMIE, THE BOLD BUCCANEER (May 9).—Little Jimmie's parents are leaving for Morocco with an expedition party intent on surveying the proposed railway connecting Fez to Tangiers, but the little youngser is left at home. The departure of his folks for the African shore is deeply taken to heart by him, so that he does nothing but think, talk, read and study Morocco. In fact, he can't sleep on account of thinking so much of Morocco, and finally decamps one silent moonlit night in a tiny launch to cross the vast Mediterranean to the African Continent. After much water suffering, the bold juvenile buccaneer sights African soil. After landing he surveys toward the interior with his telescope and descries a dusky, dark Ethiopian camp of native Moroccans. Watching his opportunity, he holds up a young native just his size and confiscates his garments. To make his disguise still more perfect Jimmie is forced to blacken his face with a pigment he had thoughtfully brought from the European side. Of course he's bright enough to present himself as a dumb negro, and further ingratiates himself to the tribe by getting them drunk. At this point his telescope reveals a caravan in peril of a marauding attack, He leaps to the field of action with a lone cannon, turns himself artillery man and routs the enemy. Of course, the travelers thank the little hero, and, much to their mutual surprise, Jimmie recognizes his mother and father in the party he rescued. You bet they are proud of their baby boy and shower a rain of kisses on him, even though the dusky makeup dirties their own faces.

THE LOST RING (May 12).—Two young lovers are married and entertain their friends at the wedding reception, where one of the young ladies loses a ring. The young bride loses her garter just at this time and, picking it from the floor, runs out of the room to adjust it. Her husband alone sees her, and suspects that she has stolen the ring.

That night, after the guests have departed he accuses her and leaves the house in rage. Returning next morning, he finds his young wife gone to her old home, and that one of the servants has found the ring in a corner. He is overcome at realizing the cruelty of his mistake, and hunts his dainty young wife up at the home of her mother. At first she refuses to extend him forgiveness, but later gives in and brings happiness to both hearts.

SOLAX.

THE WOOING OF ALICE (May 8).—Now and then, in literature, as well as in real life, one comes across a character, who is absolutely repulsive and obnoxious, but has a certain uncanny attraction, a certain fascination, an intangible magnetism, that a weaker person will find difficult to defy. Such a character is "Bull" Hicks. He is burly and rough-necked, and is feared by

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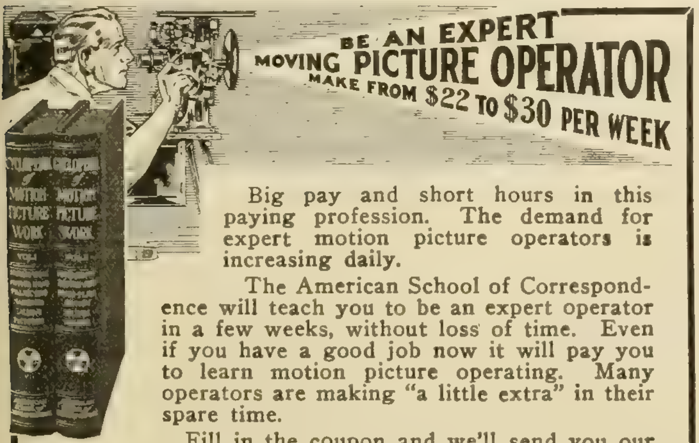

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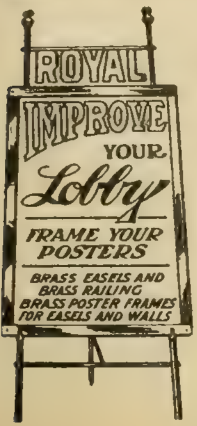
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his evil associates, as a leopard fears the tiger. "The Bull," as Hicks is called by his pals, has every one "bluffed." Meek and poor Alice is also under the spell of his domineering personality.

Soon, however, a new influence comes into the life of Alice. Geoffrey Hall, a young clubman, and his friends, go slumming and find themselves in a dance hall of questionable repute. A number of typical characters of the neighborhood are enjoying themselves in the place. "The Bull" and his "Gal," Alice, are also amongst the crowd. As soon as Hall sees Alice, he sees that she does not belong in such an environment. Somehow she stands out strikingly and by contrast, attracts attention.

Of course, the inevitable happens. Geoffrey becomes interested in Alice and this incurs the displeasure of "The Bull." There is a fight, after which Alice goes to the house of Hall, where she is looked after by Hall's mother. "The Bull" comes to claim Alice, and in one of the most remarkable scenes in pictures and exhibitions of acting, "The Bull" shows that at last he has lost his power. The struggle is hard. There is a battle royal of good with evil, and good finally conquers. Alice, by a supreme effort, casts off the spell in which "The Bull" has had her enveloped.

AUTO SUGGESTION (May 10).—Billy takes his friend, Tom, out for a drive in his new car. Tom gets off to make a purchase while Billy is waiting. Along comes Marian, beautifully clad; Billy wishes to himself that she would come into his car. Somehow his wish is immediately fulfilled—for Marian—thinking that he is a public chauffeur, hires him. Billy blissfully drives Marian on, and at his journey's end tells Marian that she may always have his car at cut rates, if she 'phones him at the garage.

Billy rides off in high spirits. He is rich in imagination and already sees himself embroiled in a tempestuous love affair. After a series of auto complications and fun, with mistaken identities worked out in an entirely new way, and in an atmosphere absolutely original, mirth-provoking Billy boldly captures his pretty maid and rides off—but the car breaks down, and so we see them both in the end fixing the car amidst besmudged and begreased bliss.

POWERS

A BRIDEGROOM'S TROUBLES (May 7).—Jemison is not a particularly young man, but is a very ardent lover, and when his wedding day arrives, he is the happiest man alive. Jemison starts off for the house of his intended in an automobile and his troubles begin. The machine is run by an irascible chauffeur, who disagrees with Jemison regarding the fare, and the result of the argument leaves Jemison with a badly damaged wardrobe. Jemison's efforts, in the house of his expected bride, to obtain the proper habiliments of a bridegroom, form a series of incidents and accidents that are pleasanter to witness than experience. The ceremony is finally performed, however, just in the nick of time to catch the train and Mr. and Mrs. Jemison escape from a land of troubles to a world of married bliss.

RETRIBUTION (May 11).—Horace Marsden is an ambitious young chemist who, while poor in this world's gods, is blessed by the love of lovely Ethel Martin, whom he expects to make his wife. He, alas, has a sworn friend, Edward Marshall.

Horace discovers a wonderful germ killer for the purification of water and hastens to inform Ethel, and his friend, to both of whom he gives a demonstration of his discovery. Marshall, who is a promoter, sees a great oportunity in the germ killer, and proposes celebrating his friend's success, at the same time offering to assist him in a financial way. They go to Marshall's apartment and Marshall induces Horace to drink until he becomes intoxicated. He then ships Horace aboard a tramp steamer, bound for a foreign port, first making a copy of the formula for the germ killer, which he immediately has patented. He then makes Ethel and her mother believe that Horace has eloped with another woman. Later on, aided by her mother, he persuades Ethel to marry him and they go West, where he begins the manufacture of a germ killer.

Horace works his way back on another steamer and lands in a destitute condition. Unable to find Ethel or his friend, Marshall, and having no money with which to place his discovery on the market, he gives up the struggle, and, hopeless and ambitionless, he becomes an aimless wanderer.

Six years later, Horace accidentally arrives in the town where Marshall lives, and noticing a poster advertising the germ killer, under Marshall's name, he goes to Marshall's home and demands a settlement. Here, to his astonishment, he meets Ethel and her child and learns for the first time the full extent of Marshall's treachery. Ethel is astonished at meeting Horace and naturally upbraids him for having deceived her so cruelly. Horace defends himself, explaining most fully Marshall's infamy. Ethel, shocked and disillusioned, sends for Marshall and the men have a terrible scene and only the intervention of Ethel prevents Horace from shooting his enemy. Then Ethel bids Marshall farewell forever and in spite of his pleadings for forgiveness, she takes her child and leaves him, crushed with shame and remorse. Horace, feeling that his revenge is complete, also departs, leaving his revolver on the floor. Then Marshall, picking up the weapon, sits gazing at it, realizing that he has lost all that is worth living for; the love of his wife and child and the respect of the community.

SHAMROCK.

A GYPSY'S LOVE (May 7).—Leila, a gypsy maiden, is in love with a handsome youth who came to her rescue when she was attacked by a couple of ruffians. An innocent flirtation follows and the ardent blood of the gypsy becomes inflamed. She takes the attentions of the youth seriously. He later marries a young woman of his choice and after an interval of a few years they have a beautiful child. This little one, left in charge of a careless maid, wanders away across the fields and is soon lost to view in a meadow of golden rod. The child becomes weary, seats itself in the midst of the flowers. It so transpires that the band of gypsies passes. Leila, the gypsy maiden is among them. They see the child. Thinking that they will receive a reward for finding it, they carry the little one away. The distracted parents, after a vain search, believe their darling dead, yet continue the search, heart-broken, with hope abandoned. Through a newspaper, inadvertently dropped, Leila learns the identity of the child, and in a spirit of vengenace concludes to keep it. She places the little girl in a fashionable seminary and toils for years for its maintenance and education. Eleven years later, Leila visits the child, who has now grown to girlhood, and remorseful, tells her story to one of the good sisters, who persuades her to return the litle girl to its parents. Accompanied by one of the sisters, she visits the home of her former sweetheart and makes a full and complete confession, and disappears in a maze of memories, friendless, abandoned, and alone.

ECLAIR.

THE VOICE OF THE PAST (May 5).—Grandmother, watchful of her servants, surprises her valet talking with red granddaughter Jeannette. To punish the obstinate young girl, she locks her in the garret. Jeannette inspects her prison and notices a large trunk. She opens it, and finds the wedding garments of her grandparents. A few minutes later the girls employed on the farm, rush into the garret, Jeannette and Lucien are donning their grandparents' wedding garments, and they all descend with great precaution, preceded by a violinist in imitation of a real weding procession. Grandmother, asleep near the fireplace, is dreaming of her younger days, she sees again her marriage, the procession passing in front of the church, while the wedding bells are ringing. She awakens, rubs her eyes, hears the music of the violin, which is playing in a low tone; she follows the movements of the music, with her head, all absorbed by the feling of the past. Is it really a dream? She turns to find her children kneeling at her feet! Jeannette's tricks have succeeded, and grandmother consents to a union, which is the desire of everyone present.

THE RAVEN (May 7).—The Raven Photo-poem tells the sad romance of Edgar Allan Poe, his beautiful, dying wife, and their bitter life of struggle for the recognition of genius. The poem is interpreted by the all-seeing eye of the camera and the success of the poet, in his great inspiration, is shown with beautiful scenic effects and a magnificently staged production exceeding our past successes.

Incorporations.

Columbus, O.—The Progress Amusement Company, Columbus. Vaudeville, moving pictures, &c. Capital $1,200. Emanuel M. Newman, Lawrence Lowenstein, Edward Dotter, John S. Gessner, Jerry O'Shaughnessy and Merion J. Dotter.

St. Louis, Mo.—The Republic Amusement Company, with former Circuit Judge Moses N. Sale and Bernard Greensfelder among the stockholders, filed articles of incorporation yesterday with a capital stock of $6,500. The company has obtained the Missouri rights for moving picture films to be shown at the Imperial Theater. The stockholders are: A. B. Frey, 20 shares; Bernard Greenfelder, 10 shares, and M. N. Sale, 40 shares. A. B. Frey is to be elected president and Frederick Stimson manager.

Detroit, Mich.—Michigan Feature Photoplay Company, incorporated, capital $6,000. Geo. W. Weeks is the principal stock holder.

Among the Exhibitors.

Mobile, Ala.—A new moving picture theater will be erected here on Dauphin St.

Spencer, Ia.—Ground will be broken for the erection of a Unique theater on East and Fourth Streets. Will seat over 400 people.

Janesville, Wis.—The Odd Fellows have bought a plot of land for the erection of a temple at a cost of $50,000.

Williams, Ariz.—A contract has been awarded for the erection of an opera house which will cost $20,000.

Chursbusco, Ind.—A new opera house is to be erected here at the cost of $5,000.

Bedford, Ia.—John J. Clark bought the moving picture business conducted in the Opera House here.

Lake City, Ia.—N. W. Sherman bought the Star photoplay outfit.

Manilla, Ia.—W. C. Hayward sold his moving picture theater here to James Jordon.

Mt. Pleasant, Ia.—J. D. King will open a motion picture show here.

Northwood, Ia.—Geo. Haight wil open a motion picture theater here.

Milwaukee, Wis.—A new theater is to be erected here between West Walter and 3rd Streets.

Monmouth, Ill.—Work will commence on the construction of a new theater here on South Main Street.

Washburn, Wis.—A new moving picture theater will be opened here known as the Orpheum Theater.

Columbus, O.—Work will commence on the addition to the Dunbar Theater at 1287 Mt. Vernon Avenue for Samuel Clark.

Great Falls, Mont.—Plans are being prepared for the erection of a new opera house here at a cost of $100,000.

Wall Lake, Ia.—A new opera house will be erected here.

Clinton, Ia.—E. M. Henle will open a motion picture theater here.

Denison, Ia.—I. G.Stephen has purchased a motion picture theater here.

Malvern, Ia.—Arthur Bacon sold the Electric Theater to J. W. Pointer.

Nevada, Ia.—T. J. Heurehan bought the Majestic Theater here.

New Hampton, Ia.—C. W. Kramer bought the Idle Hour Theater here.

Parkersburg, Ia.—Eells & Chase will open a motion picture theater here.

Parkersburg, Ia.—W. N. Conn will conduct a motion picture theater here.

Perry, Ia.—B. E. Grinell will open a motion picture theater here.

Augusta, Wis.—Simpson & Emerson will conduct a motion picture theater here.

Stanley, Wis.—The building of a new moving picture theater has been started here by Mr. Thomas Foster, manager of the Nicollet Theater, also of this town. The new house will cost $5,000, and its seating capacity will be 250.

Colville, Wash.—Mrs. J. B. Thomas has opened the Pleasure Motion Picture Theater in Meyers' Opera House.

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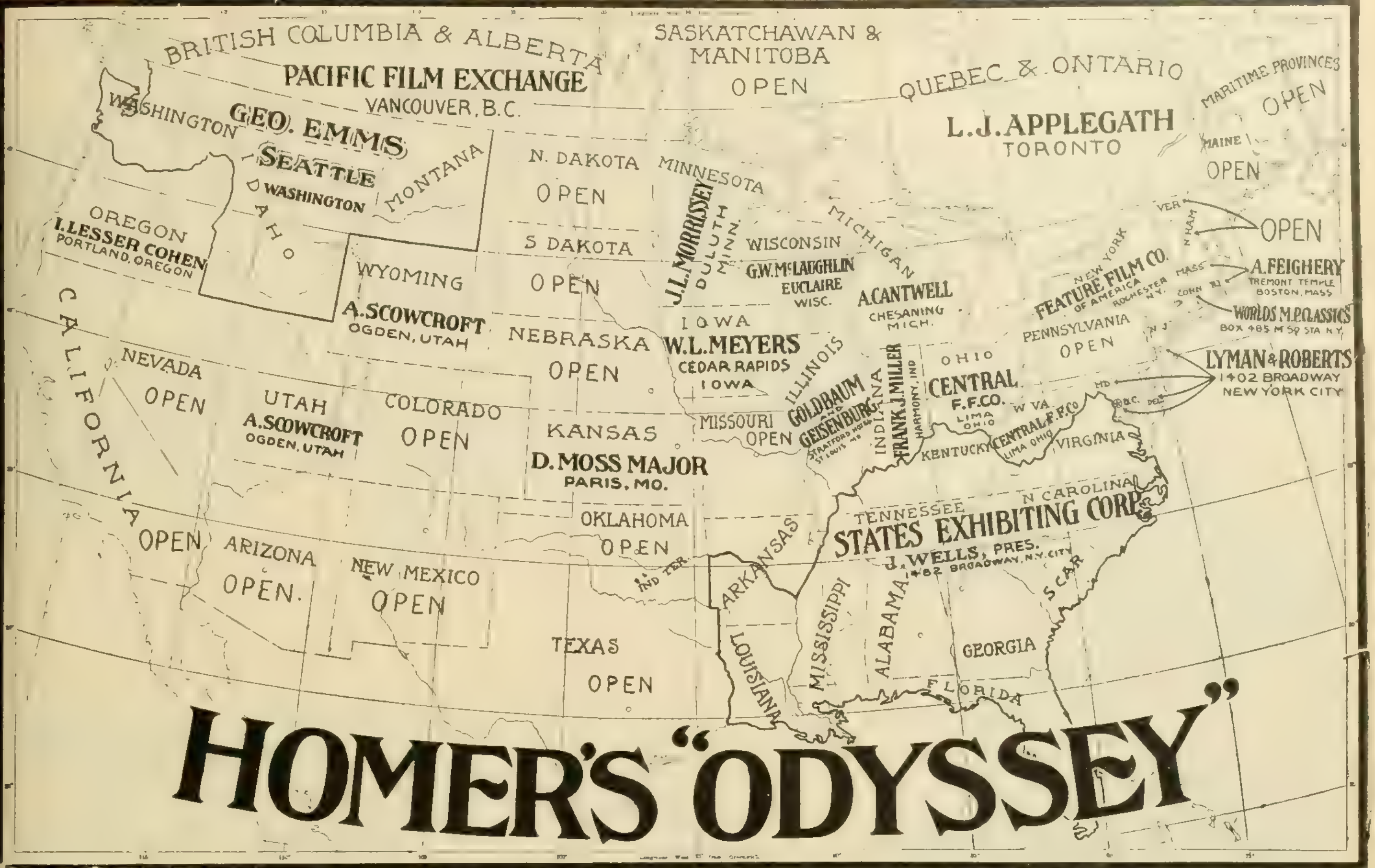
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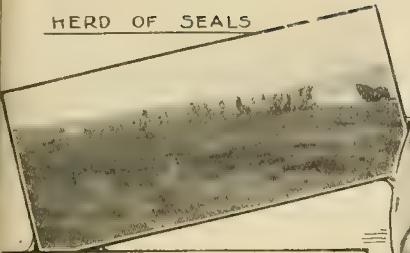
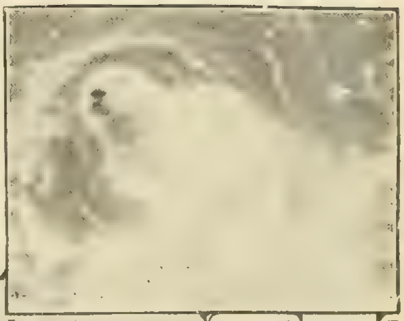

HERD OF SEALS

MOUNTAIN SHEEP LOLLING ON HILL SIDE

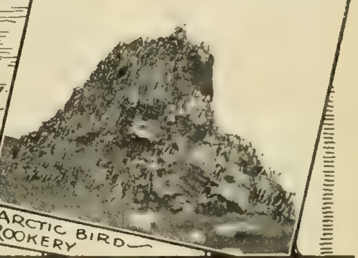
DOG SLED TRAVEL ON THE SNOW

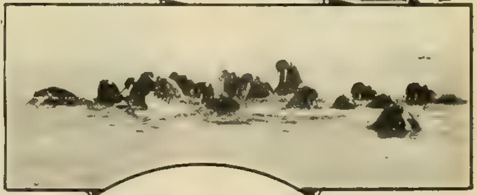

POLAR BEAR SWIMMING

ROPING A POLAR BEAR

SNAPSHOTTING AN INQUISITIVE POLAR BEAR

WALRUS HERD ON THE ARCTIC ICE


ARCTIC BIRD ROOKERY



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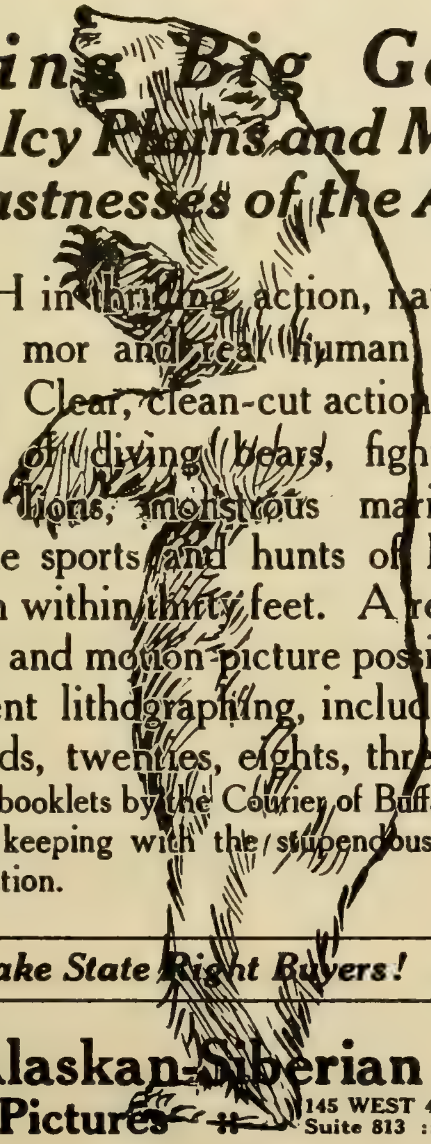

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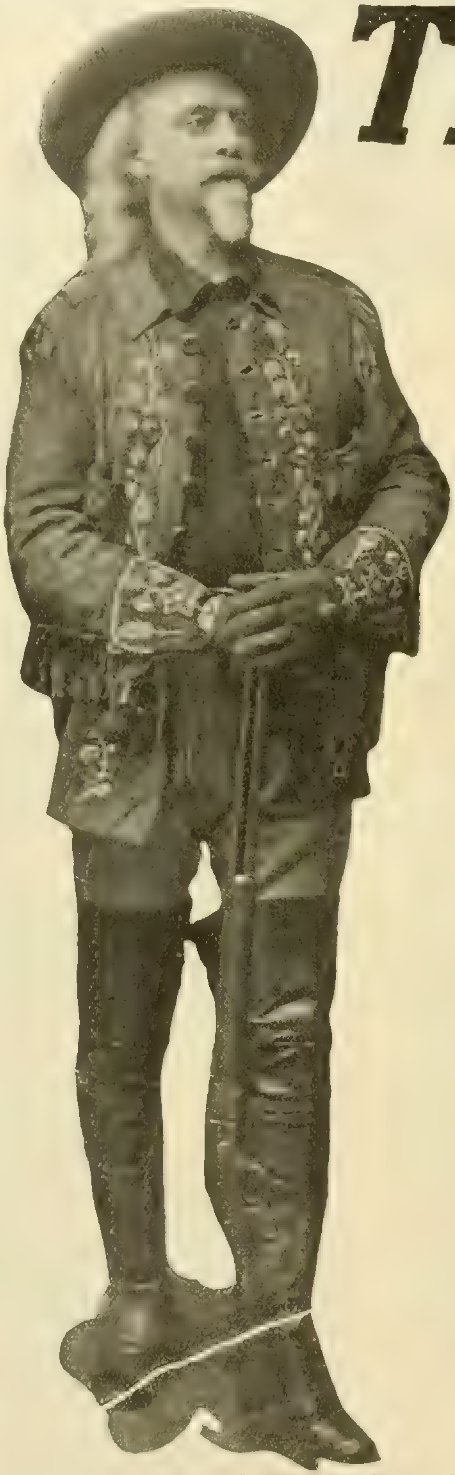

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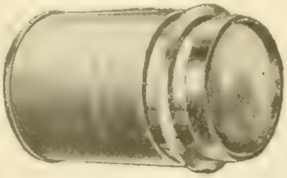

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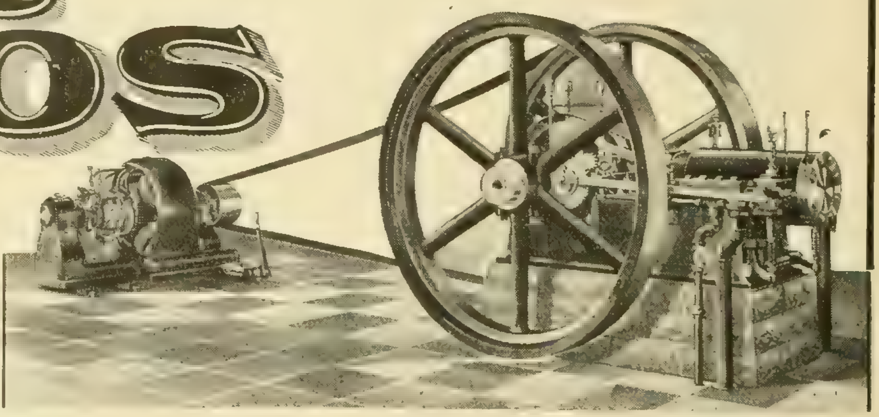

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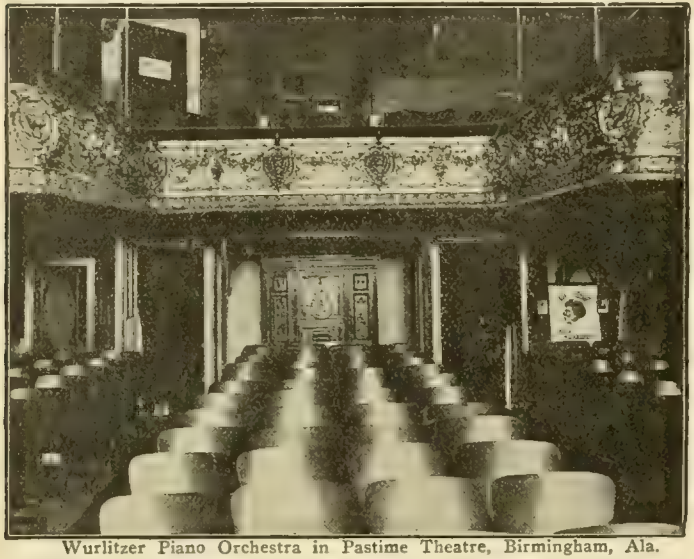

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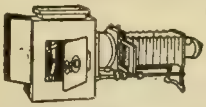

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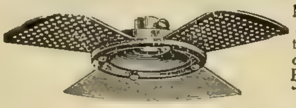

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Thursday—American, Eclair, Imp, Gaumont, Rex.
Friday—Lux, Solax, Thanhouser.
Saturday—Great Northern, Imp, Nestor, Reliance, Republic.
Sunday—Eclair, Gaumont, Rex.

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April 25—The Eastern Girl (W. Dr.)..........1000
April 29—The Pensioners (W. Dr.)..........1000
May 2—The End of the Feud (Dr.)..........1000
May 6—The Wedding Dress (Dr.)..........1000
May 9—The Myth of Jamasha Pass (Dr.)..........1000
May 13—The Other Wise Man (Dr.)..........1000

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Mar. 13—Thomas Chatterton (Dr.)..........
Mar. 20—Convict No. 75 (Dr.)..........
Mar. 27—Photographs $5.000 Each (Com.)....
April 3—A Mother's Love (Dr.)..........
April 3—A Dancing Fit (Com.)..........
April 10—The Wedding Dress (Dr.)..........
April 17—The Tramp and the Barrel (Com.)..
April 17—A Day of Haste (Com.)..........
April 24—Reaping the Harvest (Dr.)..........
May 1—(No release this date.)

BISON.

Mar. 15—The Deserter (Dr.)..........
Mar. 22—Blazing the Trail (Dr.)..........
Mar. 29—The Crisis (Dr.)..........
April 15—Blazing the Trail (Dr.)..........
May 1—The Post Telegrapher (Dr.)...

CHAMPION.

April 10—Salvation Sue (Dr.).......... 950
April 15—Baby's Adventures (Com.).......... 950
April 17—A Gay Deceiver (Com.)..........
April 17—Bermuda (Sc.)..........
April 22—Winona (Dr.).......... 950
April 24—Brothers (Dr.).......... 950
April 29—The Horse Thieves of Bar X Ranch (Dr.).......... 950
May 1—An Italian Romance (Dr.).......... 950
May 6—Realization of a Child's Dream (Dr.) 950
May 8—Lucky Jim (Dr.).......... 950

COMET.

Jan. 12—The Widow (Com.-Dr.)..........
Jan. 15—The Braid (Dr.)..........
Jan. 19—Thirty Days (Com.)..........

ECLAIR.

April 16—A Son's Ingratitude (Dr.)..........
April 18—Oh! You Ragtime (Com.)..........
April 21—A Generous Pardon (Dr.)..........
April 21—Portuguese Dancers (Dance)..........
April 23—Legend of Sleepy Hollow (Com. Dr.).
April 25—The Easter Bonnet (Com.)..........
April 28—Miette's Adventures (Dr.)..........
April 28—Fishes of the Tropics (Edu.)..........
April 30—The Revenge of the Silk Masks (Com.)
May 2—Cousin Kate's Revolution (Com.)....
May 5—The Voice of the Past (Dr.)..........
May 5—The Alhambra Granada (Edu.)..........
May 7—The Raven, 2 reels (Dr.)..........
May 9—Her Week of Anguish (Com.)..........
May 12—A Useless Sacrifice (Dr.)..........
May 12—Arabian Customs (Edu.)..........

GAUMONT.

April 14—The Prairie on Fire (Dr.)..........
April 18—A Bet and Its Results (Com.)..........
April 21—The Mysterious Cigarette (Dr.)..........
April 25—Jimmie Pulls the Trigger (Com.)...
April 28—Heliogabalus, Tyrant of Rome (Dr.)
April 28—Dinant of the Meuse (Scenic)..........
May 2—The Shade of Autumn (Dr.)..........
May 2—The Banks of the Danube (Scenic)..
May 5—Driven from the Ranch (Dr.)..........
May 9—Jimmie, the Bold Buccaneer (Com.)....1000
May 12—The Lost Ring (Dr.)..........
May 12—Upper Bavaria (Scenic)..........

GREAT NORTHERN.

April 6—During the Carnivals (Com.)..........
April 13—Joke on Henpeck (Com.)..........
April 13—Glimpses of Southern France (Sc.)....
April 20—Those Eyes (Dr.)..........
April 20—Revenge Is Blind (Dr.)..........
April 20—Clever Boys (Acrobatic)..........
April 27—The Dream of Death (Dr.)..........
May 4—The Musician's Love (Dr.)..........
May 4—Norwegian Mountain Clefts (Scenic)..

IMP.

April 13—A Leap for Love (Dr.).......... 500
April 13—Mr. Smith, Barber (Com.).......... 500
April 15—Rescued By Wireless (Dr.)..........1000
April 18—Woman Always Pays (Dr.)..........1000
April 20—Lonesome Miss Wiggs (Com.).......... 600
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April 27—A Piece of Ambergris (Dr.).......... 600
April 29—The Lure of the Picture (Dr.)..........1000
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May 11—The Staff of Age (Dr.).......... 600
May 11—Let Willie Do It (Com.).......... 400

LUX.

April 5—Bill Mentally Deranged (Com.)..... 478
April 5—An Enjoyable Ride (Com.).......... 426
April 12—The Miner's Claim (W. Dr.).......... 960
April 19—An Embarrassing Purchase (Com.).. 514
April 19—Ching-Chang in Paris (Com.).......... 429
April 26—The Crimson Heart (Dr.).......... 937
May 3—Go to the Rescue! (Com.).......... 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.).......... 557
May 10—The Lassie from Aberdeen (Dr.)..........521
May 10—Bill as the Detective (Com).......... 390

ITALA.

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Jan. 20—No Release On This Date..........
Jan. 27—Toto Enamorate (Com.)..........
Feb. 8—The Ascent of the Matterhorn..........
Feb. 3—Anarchical Attempt (Com.)..........
Feb. 10—Toto, Door-Keeper (Com.)..........
Feb. 10—Hunting Ducks (Sporting)..........
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene..........

NESTOR.

April 17—Her Indian Hero (W. Dr.)..........
April 20—The Love Trail (Com.)..........
April 22—Lottery Ticket No. 13 (Dr.)..........
April 24—The Little Nugget (W. Dr.)..........
April 27—Three of a Kind (Com.)..........
April 27—American Lumber Mill—Albuquerque, New Mexico (Ind.)..........
April 29—The Impostor (Dr.)..........
May 1—The Everlasting Judy (Com.-Dr.)...
May 4—Her Corner on Hearts (Com.)..........
May 4—Isleta, N. M., Indian City (Sc.)..........
May 6—The Ten of Diamonds (Dr.)..........
May 8—The Thespian Bandit (W. Com.)..........
May 11—A Game of Bluff (Com.)..........

POWERS.

April 16—Her Lord and Master (?) (Com.)..........
April 16—What's the Use? (Com.)..........
April 20—Ethel's Sacrifice (Dr.)..........
April 23—Bangs' Burglar Alarm (Com.)..........
April 27—The Schemers (Dr.)..........
April 30—When the Lily Dies (Dr.)..........
April 30—The Five Senses (Com.)..........
May 4—In Friendship's Name (Dr.)..........
May 7—A Bridegroom's Troubles (Com.)..........
May 11—Retribution (Dr.)..........

RELIANCE.

Mar. 23—Up From the Primitive (Edu.)..........
Mar. 27—A Tragic Experiment (Dr.)..........
Mar. 30—Fur Smugglers (Dr.)..........
April 3—Birthday Present (Dr.)..........
April 3—Raising Alligators (Ind.)..........
April 6—Mother (Dr.)..........
April 10—When the Heart Calls (Dr.)..........
April 13—An Opportune Burglar (Com.)..........
April 17—A Question of Evidence (Dr.)..........
April 20—Love Is Blind (Dr.)..........
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedella As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)..........
May 1—Return of John Gray (Dr.)..........
May 4—His Love of Children (Dr.)..........
May 8—The Recoil (Dr.)..........
May 11—The Miser's Daughter (Dr.)..........

REPUBLIC.

Apr. 2—Two Women (Dr.)..........
Apr. 6—A Dual Personality (Dr.)..........
April 9—Cure for Stage Fever (Dr.)..........
April 13—A Tragic Moment (Dr.)..........
April 16—Los Anarquistas (Dr.)..........
April 20—A Severe Lesson (Dr.)..........
April 23—The Averted Step (Dr.)..........
April 27—The Claim Jumper (Dr.)..........
April 30—The Tale of a Kite (Com.-Dr.)..........
May 4—On the Tide (Dr.)..........
May 7—The Baby's Shoes (Dr.)..........
May 11—From the Path Direct (Dr.)..........

REX.

April 4—Modern Slaves (Dr.)..........
April 7—The Unending Love (Dr.)..........
April 11—A Tangled Web (Dr.)..........
April 14—The Seal of Time (Dr.)..........
April 18—Beauty and the Beast (Dr.)..........
April 21—While Wedding Bells Ring Out (Dr.)
April 25—The Fashion Review (Topical)..........
April 28—The Serpent's Eyes (Dr.)..........
May 2—Sate's Warning (Dr.)..........
May 5—A Thorn in Vengeance (Dr.)..........
May 9—Drawing the Line (Dr.)..........

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April 3—Animated Weekly No. 4 (Topical)...
April 10—Animated Weekly No. 5 (Topical)...
April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...
May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..

SOLAX.

Apr. 5—Billy's Troublesome Grip (Com.)..........
April 10—The Detective's Dog (Com. Dr.)....
April 12—Billy's Nurse (Com.)..........
April 17—Saved by a Cat (Dr.)..........
April 19—Billy the Detective (Com.)..........
April 24—The Sewer—2 reels (Dr.)..........
April 26—Billy's Insomnia (Com.)..........
May 1—The Reformation of Mary (Dr.)..........
May 3—A Question of Hair (Com.)..........
May 8—The Wooing of Alice (Dr.)..........
May 10—Auto Suggestion (Com.)..........

THANHOUSER.

Mar. 26—For Sale—A Life (Dr.)..........
Mar. 29—My Baby's Voice (Dr.)..........
Apr. 2—The Star of the Side Show (Dr.)..........
Apr. 5—The Girl of the Grove (Dr.)..........
April 9—A Love of Long Ago (Dr.)..........
April 12—An Easy Mark (Dr.)..........
April 16—The Baby Bride (Dr.)..........
April 19—Into the Desert (Dr.)..........
April 23—Rejuvenation (Dr.)..........
April 26—When Mandy Came to Town (Dr.)...
April 30—The Cry of the Children, Parts I and II (Dr.)..........
May 3—Miss Arabella Snaith (Dr.)..........
May 7—The Saleslady (Dr.)..........
May 10—Love's Miracle (Dr.)..........

MISCELLANEOUS.

MAJESTIC.

Mar. 31—The Lighted Candle (Dr.)..........
Apr. 2—Keep Quiet (Com.)..........
April 7—A Dangerous Model (Dr.)..........
April 9—A Warrior Bold (Com.)..........
April 14—The Return of Life (Dr.)..........
April 16—Not on the Programme (Dr.)..........
April 21—Down and Out (Com. Dr.)..........
April 23—The Installment Plan (Com.)..........
April 28—Boys (Com.)..........
April 30—The Silent Call (Dr.)..........
May 5—His Wedding Day (Com.)..........
May 7—Redeemed (Dr.)..........

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Nov. 20—Zigomar (Dr.)..........
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May 7—A Gypsy's Love (Dr.)..........
May 11—Algernon's Busy Day (Com.)..........
May 14—On the Verge (Dr.)..........
May 18—Algernon's Busy Day (Com.)..........

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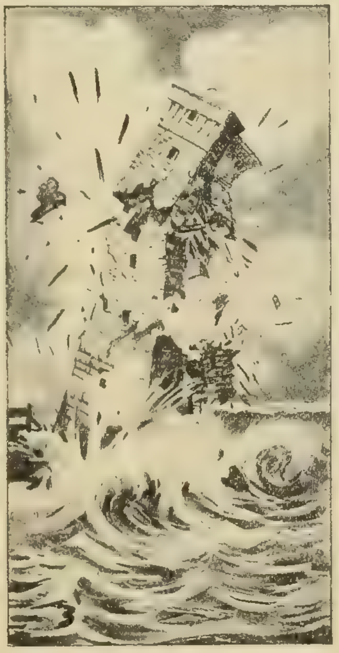

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BIOGRAPH.

Apr. 4—The Punishment (Dr.)..............
April 8—Fate's Interception (Dr.)............
April 11—Their First Kidnapping Case (Com.).
April 11—Help! Help! (Com.) ....
April 15—The Female of the Species (Dr.)....
April 18—Just Like a Woman (Dr.)...........
April 22—The Brave Hunter (Com.)...........
April 22—Won By a Fish (Com.)..............
April 25—One is Business; the Other Crime (Dr.) ....
April 29—The Lesser Evil (Dr.)................
May 2—The Leading Man (Com.)............
May 2—The Fickle Spaniard (Com.).........
May 6—The Old Actor (Dr.).................
May 9—A Lodging for the Night (Dr.).....

CINES.

(G. Kleine.)

April 9—The Brigand (Dr.) ....
April 13—Madame Roland (Hist. Dr.).........
April 16—How they Lost Out (Com.)..........
April 20—Queen Elizabeth's Ring (Dr.)........
April 23—The Treasure Cave (Dr.)............
April 27—Leah, the Suffragette (Com.)........
April 27—Confusion (Com.) ....
April 30—'Twixt Love and War (Dr.)..........
April 30—Genoa, Italy (Scenic)...............
May 4—The Love Germ (Com)...............
May 7—A Contest and No Prize (Com.).......
May 7—Fiume, Hungary (Scenic)...........
May 11—Josephine (Dr.) ....

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April 16—The Clue (Dr.)........................1000
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May 8—Tropical Creatures (Edu.).............

PATHE.

April 8—Pathe's Weekly No. 15—1912 (Top.)
April 10—The Torn Note (Am. Dr.)...........
April 11—The Girl Sheriff (Dr.)...............
April 13—Unwelcome Love (Dr.) ....
April 15—Pathe's Weekly No. 16, 1912 (Top.)
April. 17—Easy Marks (Com.)................
April 17—Training Fighting Cocks in Cuba (Sporting) ....
April 18—The Fishermaid's Love Story (Dr.)..
April 22—Pathe's Weekly No. 17—1912 (Top.)
April 24—That Houn' Dawg (Com.)...........
April 24—The Charcoal Industry in Cuba (Ind.)
April 25—For the Papoose (Dr.)...............
April 27—For His Mother's Sake (Dr.)........
April 29—Pathe's Weekly No. 18—1912 (Top.)
May 1—The Red Man's Honor (Dr.)..)..)..)
May 2—The Cowboy Girls (W. Com.)........
May 4—The Salvationist (Dr.)...............
May 6—Pathe's Weekly, No. 19, 1912 (Topical)
May 8—The Empty Grave (Dr.)..............
May 9—The Unexpected Reception (Com.)....
May 11—The Parachute Maker (Dr.)...........

C. G. P. C.

(Edu.) ....
April 12—Abraham's Sacrifice (Biblical) ......
April 12—The Cataracts of Elkfarleo (Sc.)....
April 16—The Anonymous Letter (Dr.).........
April 16—The Albertos (Acrobatic).............
April 19—A Hasty Honeymoon (Com.).........
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April 20—Bathing Cavalry Horses (Military)...
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April 26—The Queen's Messenger (Hist. Dr.).
April 30—A la Francaise (Com.)...............
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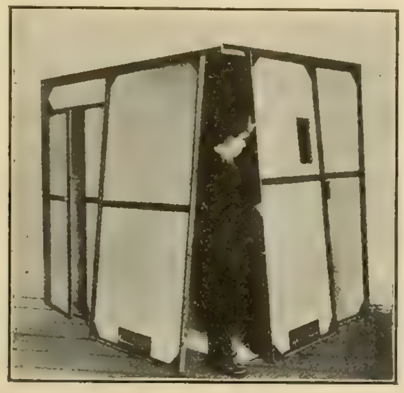

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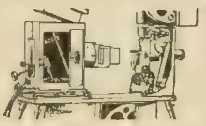

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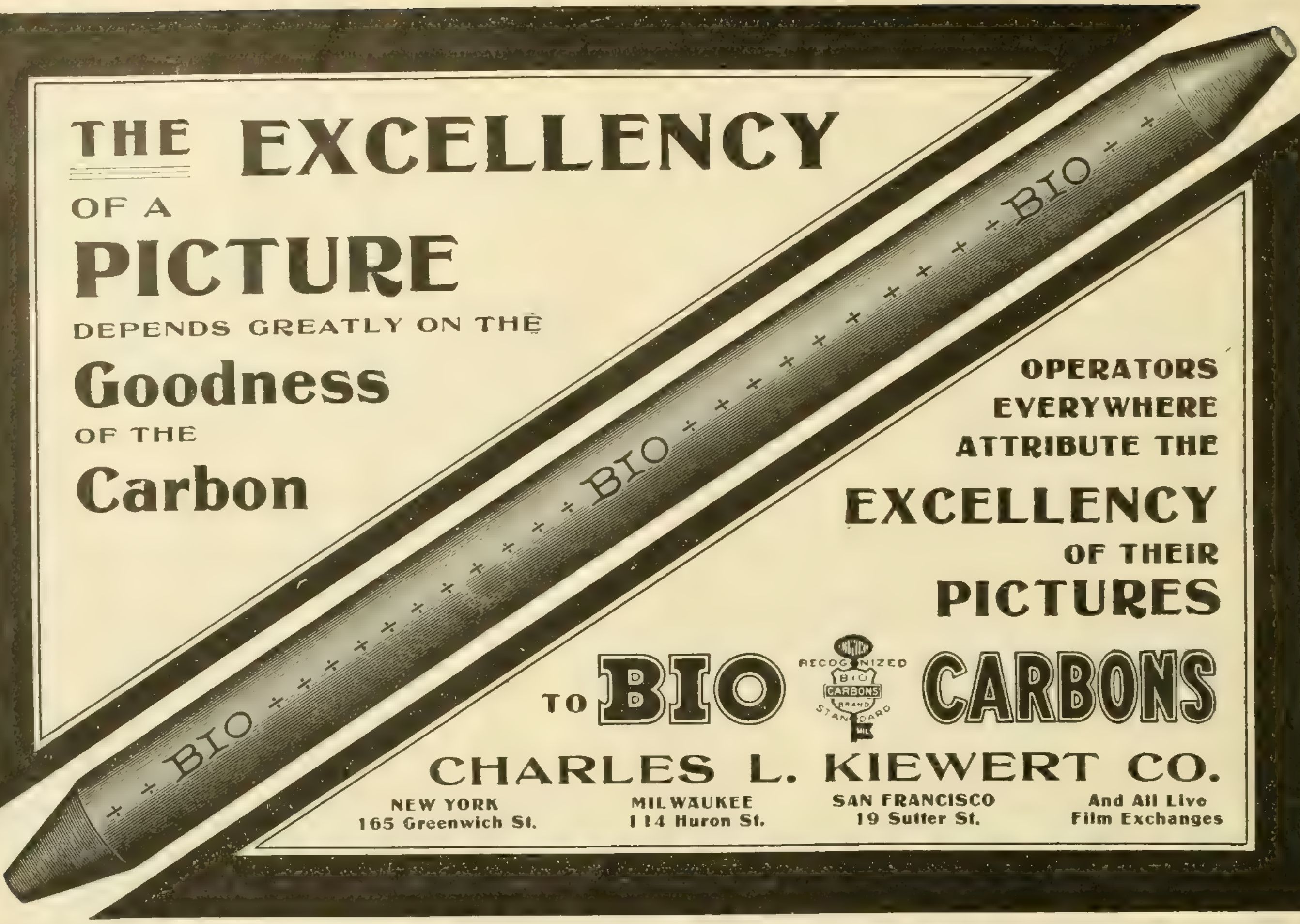

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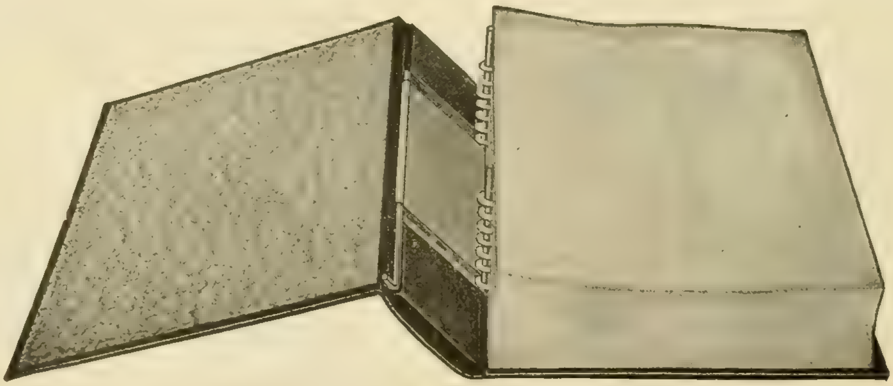

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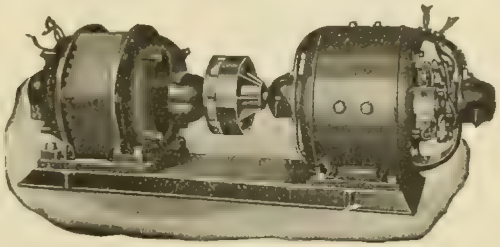

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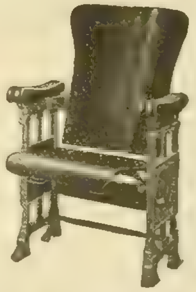

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Finding The "Last Chance" Mine

Old Jean, the Hermit, is the curiosity of Lonely Mountain. His only friend is his Burro. Where he gets all his gold is a mystery to the villagers, so they appoint Jim, a genial cowboy, to investigate. He learns that Jean has a rich gold mine, but before he can find its location the old man dies. All the town goes a-hunting for the treasure, for "Findings is Keepings" in the West. Jim alone buries old Jean who is followed to the grave by the Burro. That sets Jim thinking. He puts on the old man's wooden leg, and sure enough, the animal is fooled, and leads him to the "Last Chance" mine.

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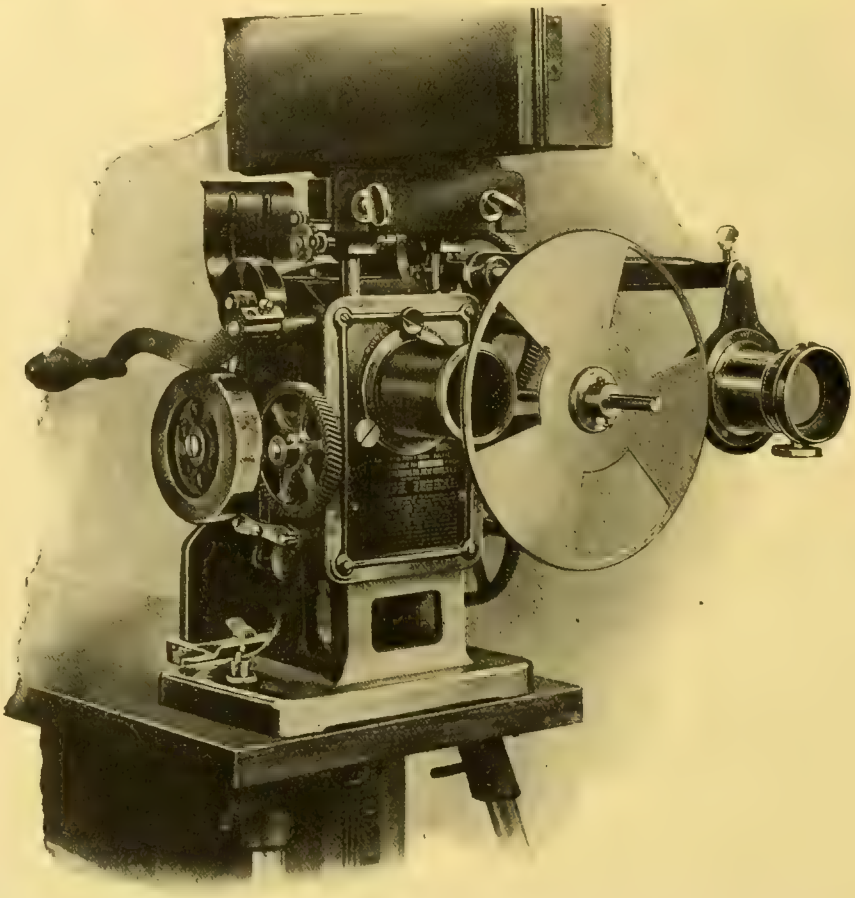

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Wandering Gypsy" (American).

125 East 23rd Street New York—Chicago 160 W. Washington St.

Tues., May 28 "JESS," By RIDER HAGGARD IN TWO REELS

THE THANHOUSER TWO-A-WEEK

Tues., May 28 "JESS," By RIDER HAGGARD IN TWO REELS

TUESDAY, MAY 28---2-Reel Feature---H. Rider Haggard's

"JESS"

YES! It's by the author of "SHE."
2 kinds of One-Sheets, 1 Three-Sheet from YOUR EXCHANGE.
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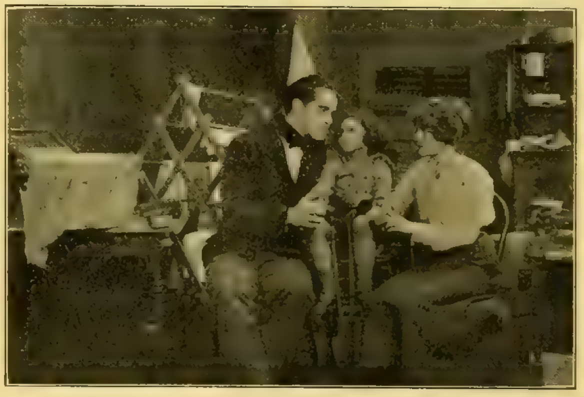

RELEASED TUESDAY, MAY 14

"Thanhouser 2-On-1"

"JILTED"

and

"Niagara The Beautiful"

When you see a "2-on-1" announced by this house, just profit by previous experience and—GET IT. Ask for your date, that's all. "Jilted," which opens the reel, is a marvelous love story that runs all the way from New York to Florida and back again. "Niagara the Beautiful" gives a really beautiful finish to the film.

RELEASED FRIDAY, MAY 17

Another NOVELTY Issue

"The Little Shut-In"

You never thought that feet, of all things, could be the feature of a drama, but we reverse your opinion with THIS! It's all about feet—shoes. It's a startling oddity. All a little shut-in can see of the outer world (through his cellar window) is the feet of the passersby. From this we evolve a once-in-a-year sort of story.

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GETTING 2 TC 2 A WEEK?

FOUR-A-WEEK ESSANAY

THIS WEEK! THIS WEEK! THIS WEEK!

OUR HAT IS IN THE RING!

2 SUPERB DRAMAS! CLASSY COMEDIES! 2 — 4 FEATURES! FEATURES! 4

Released Tuesday, May 7th

"ALKALI IKE'S BRIDE"

It has absolutely been proven that "Alkali" can raise more laughs to the minute than any other film comedian in the game! Here's another screamer! Rousing comic-plot, roaring situations, and "Alkali" shaking the giggles from you at the rate of one per second! Cry for it!

Released Thursday, May 9th

"IN QUARANTINE"

Your audience will be placed "in quarantine" suffering from "laughitis" on seeing this pippin! The week's second big comedy HIT! Guaranteed to cure long-standing grouches! Photography and interpretation of the highest quality! Holler till you get it!

Released Friday, May 10th

"OUT OF THE NIGHT"

Here's a magnificent dramatic subject of which we MUST brag! A plot par excellence, that involves double-printing of the finest possible standard in its unfolding. Played by our popular leading man, Francis X. Bushman! A striking novelty for you, Mr. Exhibitor!

Released Saturday, May 11th

"THE DEAD MAN'S CLAIM"

Mr. G. M. Anderson has given you nothing finer in the last few weeks than this gripping, fascinating Western drama. A great, big human-interest story played in "the land of dead things," and with a climax startling in realistic intensity.

NEXT WEEK!
"THE EYE THAT NEVER SLEEPS"
(Thrilling Secret Service Drama)

NEXT WEEK!
"A SOUL RECLAIMED"
(A Beautiful Dramatic Sermon)

NEXT WEEK!
"THE SHERIFF AND HIS MAN"
(Feature Western Drama)

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TWO REELS

"THE CRISIS"

TWO REELS

Mammoth Frontier Production

Shipment On May 15

TROOPS OF **Cavalry**

HORDES OF **Indians**

SCORES OF **Settlers and Emigrants**

Taking refuge in the rude church, the settlers make a last desperate stand against the attacking Indians. Midst a hail of arrows and bullets, the parson encourages his flock to heroic deeds until the United States cavalry, in a whirlwind ride, arrives.

Disowned by his father for his waywardness, the parson's son redeems himself by breaking through the lines of the Indians and guiding the soldiers to the scene of conflict, saving the lives of the besieged settlers. The film abounds with inspiring situations.

"THE LIEUTENANT'S LAST FIGHT"

COMING! SHIPMENT JUNE 1st COMING!

A MILITARY DRAMA SHOWING THE BARRIER OF RACE. SCENE UPON SCENE OF STARTLING SENSATIONALISM. BATTLES BEYOND DESCRIPTION, ENDING IN A HEART-GRIPPING, SOUL-STIRRING FINALE IN WHICH THE LIEUTENANT DIES FIGHTING.

"BLAZING THE TRAIL" Shipped April 15th

"THE POST TELEGRAPHER" Shipped May 1st

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DELA., D. C., MD., N. C., VA.—Washington F. Ex., Washington, D. C.
IDA., MONT., WASH.—Pacific F. Ex., Seattle, Wash.
IND., KY., OHIO.—Central F. Serv., Indianapolis; Toledo F. Ex., Toledo; Victor F. Ser., Cleveland.
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PA. (Western) Territory West of Altoona—Independent F. Ex., Pittsburgh.
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STIRRING, EMOTIONAL SCENES BY STARS OF THE STAGE.
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A TREMENDOUS CAST.
WONDERFULLY STAGED MASKED BALL.
A GREAT DUEL SCENE.

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Three Reels of Dramatic Perfection—A Strong Plot.

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Monday, May 6th, 1912

The Ten of Diamonds

A wholesome sermon in 940 feet
A drama you must have. GET IT!

Wednesday, May 8th, 1912

THE THESPIAN BANDIT

Just as good as "The Everlasting Judy"
A Western comedy delight in 990 feet. GET IT!

Saturday, May 11th, 1912

A GAME OF BLUFF

A beautiful foto-comedy in 1,000 feet
Don't be bluffed! GET IT!

May 13th—The Counting of Time (Drama)
May 15th—The Sheriff's Round-Up (W. Drama)
May 18th—Cupid's Victory (Comedy)
May 18th—Estugillo House (Cal. Scenic)

EXTRA! 3 EXTRA!

WORTH-WHILE WESTERNS WEEKLY

EXTRA! 3 EXTRA!

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"The Peril"

A 1000-FOOT "IMP" FEATURE!

The Imp's Decoration Day release is totally different from any Decoration Day release you ever saw. It is a simply wonderful 1000-FOOT FEATURE called "The Peril," with King Baggot in the leading role. A terrific fight between the hero and the Jap spy is only one of the really great scenes in "The Peril" (Copyright 1912). Now go after it with all your might!

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For Thursday, May 16th, the Imp has filmed one of the most popular stories ever written—a story that millions have read and millions have loved. The mere name "Lady Audley's Secret" will pack your house when coupled with the name "Imp."

THREE MORE "IMPS"

"Jim's Atonement" (Copyright 1912), one of the very best of our California Imps. Breathless interest from start to finish. Released Monday, May 13th. On Saturday, May 18th, the Imp will release a split including "Henpecked Ike" (Copyright 1912), a Western comedy, and "English Hunting Scenes" (Copyright 1912). Be sure you get them all!

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CARL LAEMMLE, President

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IMP

President Taft's Double

caused great excitement in Fort Lee during the filming of the comedy "PRESIDENT INCOG." Traffic was stopped, men and women cheered and the school children ran after the automobile until it disappeared from sight.

You want to get this reel if you want your patrons to enjoy a good laugh. Think of it, President Taft making a Democratic speech!!

TUESDAY REP FILMS **SATURDAY**

Tuesday, May 14th

"President Incog"

An exceptionally pleasing and timely laugh producer.

Saturday, May 18th

"Trifle Not With Fire"

A Dramatic story of a modern Indian.

Special Decoration Day Rep Feature

"The Soldier's Last Call"

Released Tuesday, May 28th

150 trained cadets of the New York Military School—a full equipment of artillery. Stirring battle scenes and military manoeuvres staged under the personal direction of a Major of the U. S. Army, on the military parade grounds at Cornwall, N. Y.—A picture you can't afford to miss.

Tell your Exchange to book it for you NOW

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Republic Film Co.

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Money was married to a title in

"Drawing The Line"

Released Thursday, May 9th

"Money Married to a Title"

"The Eternal Conflict"

"The Triumph of Victory"

A drama of the triumph of failure and the defeat of Victory.

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WEEKLY TIP TO EXHIBITORS

Coming Wednesday, May 29th

"Heroes of the Blue and Gray"

Decoration Day Release. Superb Military Drama

For Release Monday, May 20th

"The Cashier's Ordeal"

A Romantic story in which Right eventually triumphs

For Release Wednesday, May 22nd

"Mrs. Alden's Awakening"

A Drama quite out of the ordinary in which a powerful and convincing lesson is taught. It will appeal to mothers.

COMING! COMING!

"CAMILLE"

(In Two Reels)

The grandest effort of the celebrated Dumas with Gertrude Shipman, who has been termed the Sara Bernhardt of America, in the title role supported by an All-Star Cast. Photoplay sensation of the year.

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The MAJESTIC

has become famous for its high class comedies—these comedies guarantee the exhibitor two big money making days each week. Secure them from your exchange and prove our assertion.

A FINE PICTURE

SUNDAY, MAY 12th—"TOM-BOY"—a splendid comedy. A young girl, full of pranks, whose near-sighted father objects to her lover, succeeds in getting him to marry them unknowingly. She is the sole cause of the father's objection, because of her hoydenish tricks.

TUESDAY, MAY 14th—"BUNCOED"—another comedy. A clever city girl, claiming she has lost a five-dollar bill, puts it over on five rural admirers and returns to town with twenty-five dollars, and leaves the country boys a sadder but wiser lot.

SUNDAY, MAY 19th—"DOGS"—Jones is called away from home, leaving his wife and sister alone. A tramp frightens them and they buy five dogs for protection. The tramp feeds the dogs and they become his friends and refuse to allow their owner around the house. Full of funny situations.

TUESDAY, MAY 21st—"KLEPTOMANIAC"—Ethel's father wishes her to marry Mr. Deering, a rich man, but she loves Deering's secretary. Deering is in love with Ethel's aunt. Ethel becomes a kleptomaniac to frighten the rich man away. She wins her point after a series of complications.

April 28th—"Boys"—Comedy.
April 30th—"The Silent Call"—Drama.
May 5th—"His Wedding Day"—Comedy.
May 7th—"Redeemed"—Drama.

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"COMING AMERICANS"

The Myth of Jamasha Pass

Release Thursday, May 9th

"Beware the Siren's Lure!" This is the message of the Mystical Maid who inhabits the Pass of Jamasha. An odd subject, beautifully tinted, teaching a great lesson by a story, allegorical in character, and amplified by poetical sub-titles. A tale that will make you think—a story that will bring to mind the many times you have chased the rainbow hues to Disillusion.

THE OTHER WISE MAN

Release Monday, May 13th

Jim Bangs and George Wellesley were old pals and confidence men. George tired of the life and went to selling hardware. Jim Bangs tried to sell the innocent townfolks of La Mesa some fake stock. George came and secured lodging with pretty Miss Blackwell, who came near being a victim of Jim. Then there was trouble a-plenty in La Mesa. How business and love affairs were finally straightened out to your satisfaction is best illustrated by the pictures themselves. Don't forget to see 'em!

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BANK FLOOR—ASHLAND BLOCK :: :: CHICAGO, ILL.

COMING --- ANOTHER HAND-COLORED --- THURSDAY, MAY 30th

ZANETTO'S MARRIAGE

A beautiful colored film, which tells a story of bygone days wherein the gorgeous costumes, artistic setting, and superb acting combine to produce one of the finest productions ever put before the public.

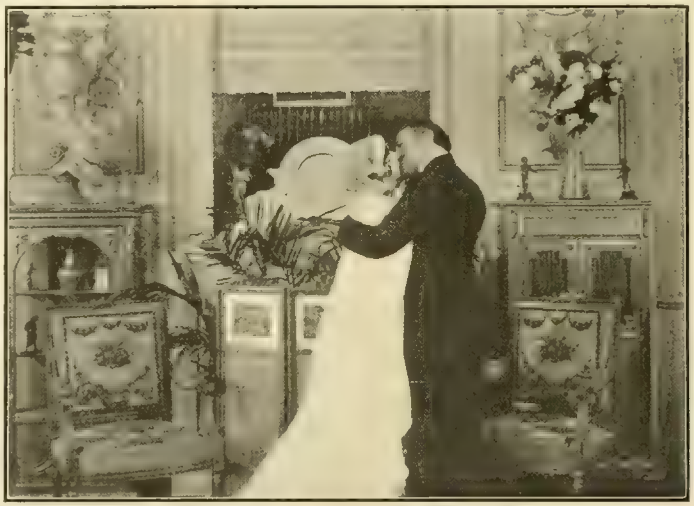
THE MIDNIGHT WEDDING

1992 feet June 2nd

A graphic story of love, passion, anguish, hate, revenge.

TWO FOOLS THERE WERE

Sunday, May 26th
Comedy Drama



Scene from the "Midnight Wedding."

NANINE THE ARTIST'S WIFE

1000 feet June 9th

A beautiful story of a heartbroken woman's love for her unappreciated husband.

HE GOT THE JOB

Thursday, June 6th
A Prodigiously Funny Comedy

Motion Picture Distributing
and Sales Co.
Sole Distributors

Gaumont

Place your Order Now for May 9th

JIMMIE, THE BOLD BUCCANEER

May 5th --- THE LOST RING and UPPER BAVARIA

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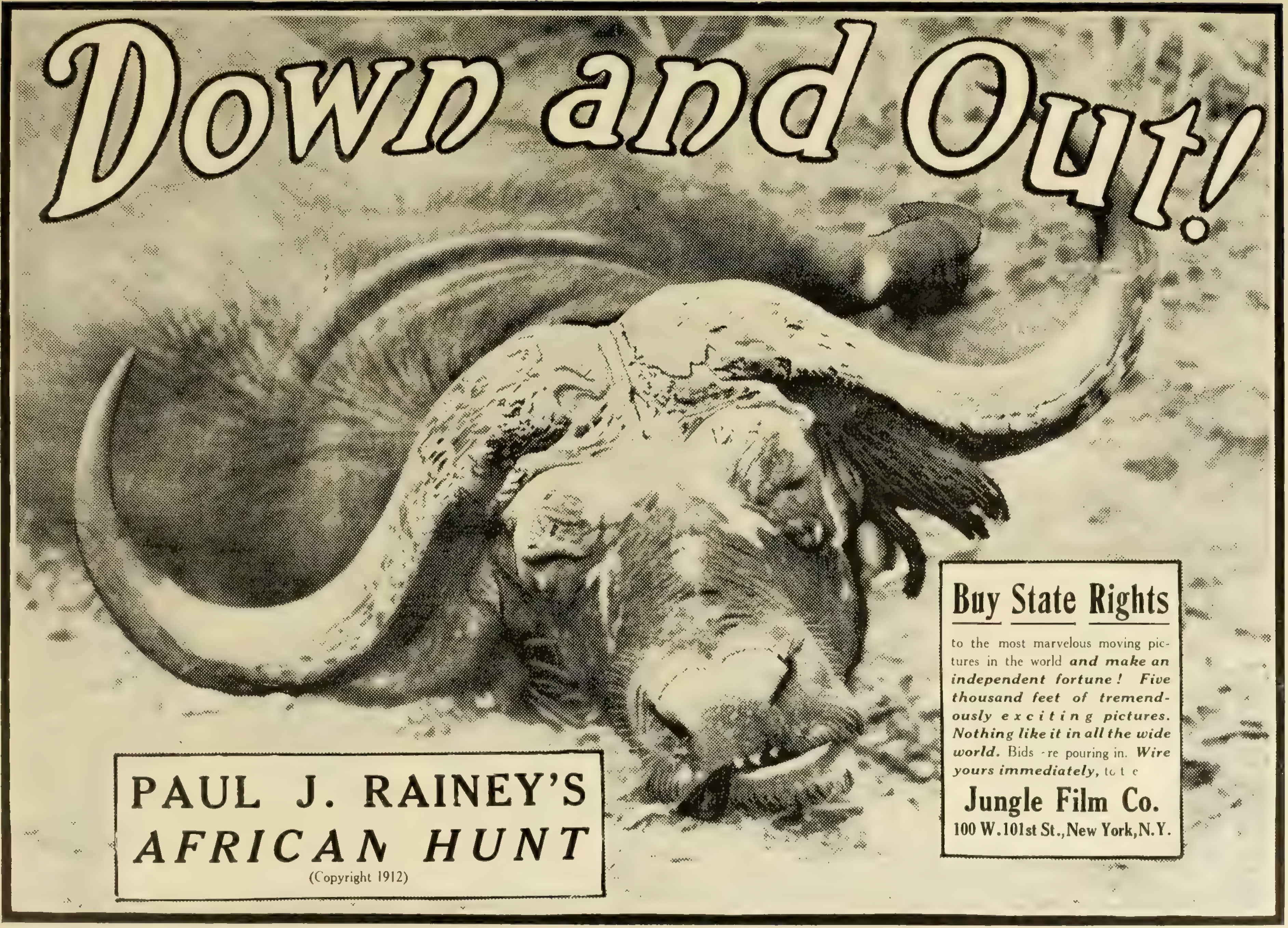

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ANNOUNCEMENT!

Next week we offer a powerful drama and two spirited comedies

Don't fail to book these

Cin-es, Tuesday, May 14, 1912

Two Weary Willies
The Substitute

A reel containing two side-splitting comedies which will put your patrons in good humor.

Eclipse, Wednesday, May 15, 1912

Under the Sway
Scenes in Kent, England

An intense drama, showing the power of a strong personality over a weaker one.

Also a pleasing scenic.

Cin-es, Saturday, May 18, 1912

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An excellent comedy, telling of the Newlyweds and their parents-in-law.

Advance Synopses Free. Write to

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Licensed by the Motion Picture Patents Co.

LUBIN FILMS

Released Wednesday, May 8th, 1912
Length 1008 feet

"The Salted Mine"

Neil Brown is sent by a syndicate to assay and purchase a silver mine. The owner, Fred Harvey, gets his foreman to salt the mine. The miner's daughter, Mary, discovers the crooked transaction and is determined to block the deal. The foreman fearing detection locks the girl in a cabin; she, however, escapes, saddles a horse and reaches the law office in time to save her father's honor and wins a rich husband.

Released Saturday, May 11th, 1912
Length 570 feet

Brave, Braver, Bravest

Three boys of the Big Horn ranch hearing that Gladys Kingston remarked that the man who shall win her heart must be a hero, plan adventures. Tom has her scared by a lot of imitation Indians and he rescues her. Dick has her held up by a band of outlaws and comes to her aid. Harry dresses up as a road agent, galloping after her, swings her to the saddle of his horse and carries her off. The jokes are all told and Gladys admits that there are no heroes except in story books.

Length 481 feet

"Wanted, A Baby"

Jerry Singleton by his mother's will inherits her money if he is married and has a family by April, 1912. As he is a bachelor the situation is rather awkward when his uncle comes to see that the conditions are complied with. Strategy is resorted to; the hired girl poses as the wife; the butler puts on skirts, and presents himself as mother-in-law, and babies are borrowed for the occasion. Uncle, however, discovers the trick, but finally hands over the money.

Released Thursday, May 9th, 1912
Length About 1055 feet

"The Violin's Message"

Blossom Vane and her little brother have a hard time to live. Cyril Johnson, the landlord, has threatened to dispossess them for non-payment of rent. One night Bennie has a dream and it suggests a theme. Hastily rising, he plays the inspiration on his violin. The plaintive air charms the policeman and in turn the milkman. It carries happiness along the line until it reaches the landlord, who dispossesses the girl to take her to his home and heart.

Released Monday, May 13th, 1912
Length about 1000 feet

The Wooden Bowl

Peter and Mary Dawson, their little son and aged father are very poor. The infirm old man is frequently breaking the china bowls in which his food is served. Peter is so provoked that he makes a wooden bowl for the old man. One day the boy is discovered in the attic making two wooden bowls, which he tells his parents are for them when they get old. The rebuke has the desired effect and the old man has a china bowl in the future.

Extremely beautiful 143 sheet posters of the above films can be obtained from the A. B. C. Co.

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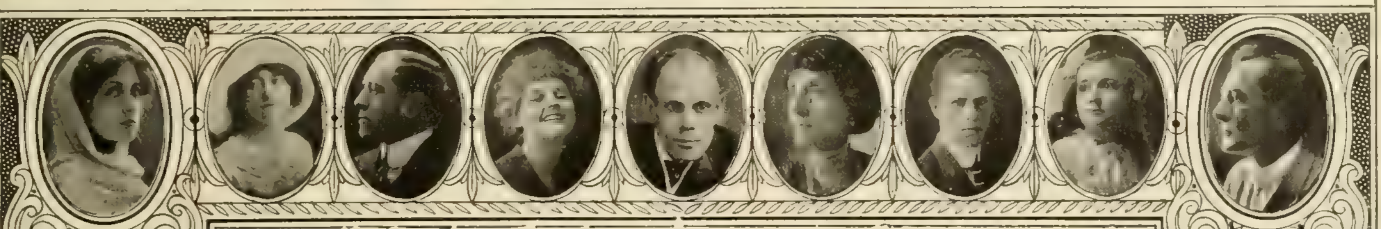

"DR. LaFLUER'S THEORY"

Monday, May 6th

Everybody has a hobby. The doctor believes that crime is a disease. He pities, rather than condemns, those afflicted. He puts it into practice by trying to cure two young people and release them from its grasp. It's a study in criminology of deep interest.

"THOU SHALT NOT COVET"

Tuesday, May 7th

You will want this. It shows in a funny way that it is wrong to covet anything belonging to our neighbors, particularly if you can't afford it. A young wife is jealous of her friend's jewel; she tries, by deception, to get one like it. She loses the trinket, her money and her peace of mind.

"THE SERPENTS"

Wednesday, May 8th

Very enticing. Just entwines itself about you and holds you in its grasp. A portrayal of the environments of the near relatives of Adam, in an Eden of nature's most beautiful and wildest furnishings.

"WHEN DADDY WAS WISE"

Friday, May 10th

"Wise up to this!" Daddy's son and heir gives him a good scare. Father gets wise. He has a narrow escape from being a regular "cut-up."

"THE GREATEST THING IN THE WORLD"

Saturday, May 11th

See for yourselves. If there is just one thing that makes life worth living, it is love. Some people think it is money, just like the miserly old cobbler in this story. He learned through a little child he has in himself a greater power for good and happiness—love.

NEXT WEEK	NEXT WEEK
"LOVE IN THE GHETTO."—Characteristic.	MONDAY, MAY 13th.
"THE SPIDER'S WEB."—Catchy.	TUESDAY, MAY 14th.
"LEAP YEAR PROPOSALS" "A PAGE IN CANADIAN HISTORY" Split Reel.	WEDNESDAY, MAY 15th.
"THE GREATER LOVE."—Intensely Western.	FRIDAY, MAY 17th.
"THE MAN UNDER THE BED."—Gets there with both feet.	SATURDAY, MAY 18th.

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“ 14—*“The Bank President's Son,” by Marion Brooks. 1,000 feet. Drama.

“ 15—*“A Personal Affair.” 1,000 feet. Comedy.

“ 17—*“The Convict's Parole,” by Melvin G. Winstock. 1,000 feet. Drama.

“ 18—*“A Romance of the Ice Fields.” 635 feet. Drama.

“Scenes in Delhi, India.” 365 feet. Descriptive.

“ 21—*“Their Hero,” from “At Good Old Siwash,” by George Fitch. 1,000 feet. Comedy.

“ 22—*“The Artist and the Brain Specialist,” by Harry Furniss. 1,000 feet. Comedy-Drama.

“ 24—*“The Sunset Gun,” by Bannister Merwin. 1,000 feet. Drama.

“ 25—*“A Western Prince Charming,” from “A Chaparral Prince,” by O. Henry. 1,000 feet. Drama.

“ 28—*“Jim's Wife.” 1,000 feet. Drama.

“ 29—*“The Passion Flower.” 1,000 feet. Comedy.

“ 31—*“Views in Calcutta, India.” 1,000 feet. Descriptive.

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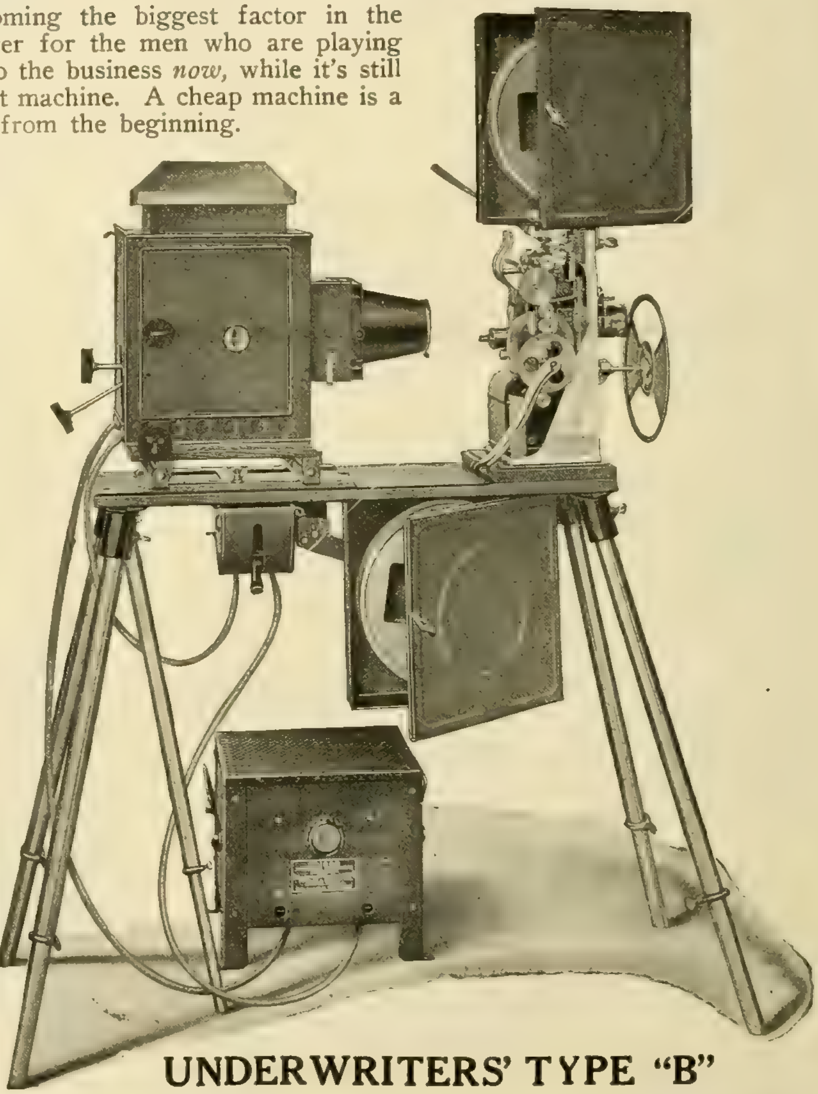

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About 1,000 Feet

May 14th

The Turning Point

A dramatic comedy very cleverly enacted and containing a unique theme. About 700 ft.

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Scenes in Cuba

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The Vagabonds

The Heart Story of a Wanderer and his tramp dog. Adapted from Trowbridge's famous poem of the same title. Excellent acting marks this picture as a feature. About 1000 ft.

May 17th

Brains and Brawn

A comedy of old rural schooldays. The unruly kids and college-bred teacher furnish the fun. About 500 ft.

On the same reel with

The Katzenjammer Kids

No. 3

The Katzies furnish more fun of the fast and furious variety. About 500 ft.

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DECORATORS' SUPPLY CO 569

Facts and Comments

SOME little time ago a society interested in culture, literature and good fellowship, decided to present to its members as a novel and fitting entertainment the cinematographic reproduction of Homer's Odyssey. There could not be a more encouraging sign of the progress of the motion picture than the fact just recorded. It shows that the motion picture is at last coming into its own and that its true value is beginning to be appreciated by the people who had heretofore been skeptical or indifferent. The enthusiasm of the society outran their practical knowledge of the picture business and during the progress of the entertainment they found themselves, or rather the operator found himself, without that useful and necessary article known as a take-up reel. Of course there is a way of getting around that difficulty, but it takes a great lot of time and the rewinding ability of the average human hands is little to be depended on. In the resultant confusion some one suggested to send to the exhibitor, who conducted a moving picture theater a few doors away. A messenger was accordingly dispatched and presently came back with empty hands. The exhibitor looked upon this special entertainment as an unwarranted interference with his business and frankly declined to lend any assistance whatsoever. For the rest of the evening then the society had almost as many and as harrowing adventures as the wise Ulysses himself, when with Poseidon's wrath pursuing him at every step he sought to reach his native Ithaca.

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What of the exhibitor who would not lend the empty reel? We have known of bitter rivals in business, men who fought each other in the press and never spoke as they passed each other but only glared like angry jaguars, freely coming to each other's help in hours of real need. Yes, we can recall many such instances, where for the lack of such a small thing as a bottle of film cement a show would have been closed or at least sadly spoiled if the competing exhibitor had not forgotten the war with his rival and sent half of his own small bottle to help the other fellow. Of course there is reason as well as sentiment in such liberal practise. This is a small world and he who asks us for a favor to-day may to-morrow be in a position to grant us a favor when we need it worse than he did. Aside from this, however, it is hard to believe that a normal human being can refuse help when help could be so easily given. The man who would send a bill to his neighbor for telling him that his house is on fire belongs to the species of which this exhibitor seems to be a well-developed type.

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Who can fail to see that an entertainment of first class motion pictures given by a prominent society is bound to help the exhibitor or exhibitors in the town or city? Such an entertainment sweeps away prejudice and makes most valuable converts. If we had been that exhibitor we would have carried the reel personally to the hall and we would have insisted on becoming personally acquainted with the managers of the affair and extended to each a cordial invitation to come and see our pictures. There are men who neglect their opportunities, but this man kicked them downstairs and set his dogs on them so they would never be tempted to return. We doubt whether he will last long as an exhibitor, but he need not go out of the amusement business necessarily. He is splendidly equipped to play the leading rôle in the popular seaside comedy "A Good Cigar Every Time You Hit the Coon." A little blacking is all he needs to make a perfect success, for the calcareous accretions running from the base of his skull to where the hair is parted are hard enough to mock the impact of an iceberg.

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AT a recent meeting of The Recreation Alliance in this city there arose the usual question of whether the influence of the motion picture was good for children or whether it was bad. There arose in the meeting a woman who said she was the mother of ten children. She expressed the opinion that she ought to know what was good for her numerous offspring and then declared that she thought the pictures, as they are to-day, are entirely good for children and that she let every one of her own children go to moving picture entertainments, whenever it was possible. These words from the lips of a mother sound pretty well to the friends of the motion picture after all the slander and abuse from paid hirelings of societies, soliciting contributions from the public on the theory that they are looking after the welfare of children. As long as we have the mothers with us we need care very little about the mouthings of professional reformers, claiming to be academically devoted to child welfare. The instinct of the maternal heart is worth a thousand times more than all the fine spun theories of amateur and professional agitators. When a mother of ten children so emphatically praises the motion picture, the praise is well deserved and moving picture men who have worked for the uplift of the picture may well be glad and thankful. Merit and honest endeavor will win out every blessed time.

While we are on the subject of "child welfare" it may be well to mention the singular antics of a Brooklyn branch of some "children's society," which actually took a number of children to a police court and had them observe "the workings of justice in the lower courts." Against such men and women was denounced the fearful anathema, that it would be better for them to have a stone hung around their necks and be cast into the sea. Such conduct surely is offending God's little ones. Even the yellow journal which reports this extraordinary and scandalous proceeding severely condemns it and with well deserved sarcasm asks the society to take the children to witness an execution on their next excursion.

DEATH OF THE EDITOR OF "THE MOVING PICTURE WORLD."

We much regret to announce the death of Mr. James Petrie Chalmers, the owner and editor of The Moving Picture World, which took place at Dayton, Ohio, U.S.A., where he was attending a convention of Ohio exhibitors. His death was the result of an accident. Mr. Chalmers was an untiring worker in the interests of cinematography, and his decease will be sincerely regretted by members of the industry to which he so loyally devoted himself.—London "Bioscope."

Gauging the Public Taste

By W. Stephen Bush

SUCCESS or failure in the amusement business depends, barring accidents, on an ability to gauge the taste and anticipate the demands of the public. Some men engaged in this arduous avocation are geniuses, others have great talents, while others again are just guided by close thinking and common sense. The genius sometimes fails, but when he succeeds he stirs the world and his triumph is complete; the man of talents succeeds, perhaps oftener than the genius, but the measure of his success is never as great, while the man relying on plain ordinary commercial common sense scores more often than either genius or talent, but his successes are little and always confined within narrow limits. He is a politician with his ear to the ground, but lacks the intuition of the statesman.

Under present conditions in the industry the exhibitor has but little choice in the arrangement of his program and the responsibility for success or failure falls almost entirely upon the shoulders of the producer. Does the producer to-day rise to his responsibilities? Does he grasp his opportunities? Does he understand his public? We do not presume to give any sweeping answer to such grave and difficult questions. Producers are filled with the belief that they have their fingers on the public pulse and are adepts with the stethoscope in measuring the heart beats of theater-goers. They draw their salaries and make their money largely on such theories. It is well to have them enthusiastic and self-confident. Some of them have succeeded in gauging the public taste to a nicety, all of them have made some progress within the last few years.

The object of these lines is to submit in a becomingly humble and diffident way certain facts to the kind attention of producers generally. We intend to dwell a little on some notable film successes of the recent past. It seems a good plan to learn more of the public taste by studying the things that have commanded the approval of the public in the past.

It seems then that clean and classic subjects have been uniformly successful, whenever they were handled by competent producers. The boldest and most ambitious undertakings have been the most popular and the most successful from a financial point of view. It would also seem that the time devoted to the visualization of great classic themes has been an element of the first importance. The three great features, which by common consent are considered the most notable and successful are based on two great and one minor classic of literature. "Dante's Inferno," the greatest of them all, whose tremendous value was first recognized in these columns, is based on the most profound allegorical epic of all times. It is clean and moral to the point of austerity. Nowhere is there even the faintest trace of an appeal to the morbid or sensational. Next in the order of financial success and prestige is a minor classic, Torquato Tasso's "Jerusalem Delivered." The keynote of this great work is a picturesque loftiness. It appeals only to the best instincts. Its moral is faith and devotion to duty. Standing between the "Inferno" and "Jerusalem Delivered" in point of film merits alone we have the "Odyssey," the greatest pure epic of the world. The story of the "Odyssey" is sublime in its simplicity, abounds throughout in artistic power and depends greatly on the beauty of form.

There is, in view of the success of these features, simply no getting away from the fact that high art, beauty of form, magnificence of theme, epic grandeur, lofty morality and an appeal to the finest and deepest emotions have found favor with the American public, who are willing to pay increased prices for such features. Are we allowed to draw the conclusion, that the best is none too good for our American public? Curiously enough the three features named were all made abroad by Italian producers. Among other things their success here absolutely vindicates the claim of the motion picture to be recognized as an art. Art is universal and scorns the limitations of language and geography. From what we can learn these features scored a greater success here than abroad and in the very country in which they were made. Strange, very strange indeed, that producers five thousand miles away turn out features on which our people set the stamp of their immediate and emphatic approval. All this, too, happened while the American-made pictures were enjoying a great vogue in Europe and furnished the European exhibitor with the bigger and better part of his programs. Here is a phenomenon well worth pondering over.

There can be no doubt whatever that these great successes were but little understood and appreciated by the purveyors of amusements in this country. As managers and exhibitors all over the country realized the popular response to these features they were confused and bewildered. They had utterly failed to gauge the public taste. As one of them said when he saw the crowds thronging the box-office in spite of his pessimistic predictions of failure, "My judgment on these pictures was altogether wrong." When the "Inferno" was first exhibited before audiences of managers and exhibitors, the owner of a cheap vaudeville circuit severely condemned the wonderful journey of the poets across the foul waters of the Styx on the ground that it was "too long." These particular scenes had been the most difficult to render, had taken much time, extraordinary artistic skill and have since been especially appreciated and often applauded by hundreds of audiences, paying sometimes thirty nickels for a seat instead of one. We mention these instances of stupidity because they were typical of the ignorance, prejudice and lack of judgment often found in men, who, by the unthinking, have sometimes been regarded as oracles of wisdom. It seems quite reasonable and proper to offer a little advice and instruction to such "judges of the public taste." Producers surely need not be guided by these Squire Shallows of the amusement world.

With the record of classic productions thus before us we may well hope that American producers, who have more routine experience than any European rival and far better equipments, not to speak of a natural aptitude fully as great as that of any foreign maker, will more than ever before turn their attention to subjects of a classic character and not be afraid of big things. The Selig production of "The Coming of Columbus" bids fair to be a fine beginning. The field of classics is rich and we have so far scarcely scratched the surface. The history and the literature of our own country offer grand opportunities. They are waiting to be filmed in grand and befitting style by the right man.

We can learn two things from the successes of our European friends: to take plenty of time and to be thorough. Expert advice and co-operation must be sought. In the "Inferno" and "The Odyssey" there is not an inch of film but tells of expert help by sculptor, painter, scholar, historian and last, but surely not least, stage director. Columbus had no Homer to tell his story. Literature has neglected the great discoverer and no epic exploits his marvelous deeds. Now we will have an epic in motion pictures for which no poet has furnished the text. The images have sprung directly from the brains of the producers and all those who helped him. There are other events and characters in history awaiting similar cinematographic appreciation.

At no distant day we propose to take a general survey of the major and minor monuments of literature, which seem promising subjects for the competent filmer. We hope in this way to encourage the ambitious, enterprising and daring among our producers, and if but a single grain of the seed we intend to sow falls on fertile ground we will deem ourselves amply repaid for the small labor such a study will involve.

Harbeck Lost on the Titanic.

THERE were few lines of business in America that did not have some representative lost on the great boat that went down to Davy Jones' locker on the 15th of April, of this year. There were a few moving picture men among the number, the loss of whom we have noted already in these columns, but principal among the number was William H. Harbeck, a pioneer in the moving picture business, who had roamed the world with his camera, and contributed much to the enlightenment of his fellow-men by making pictures that will outlive him as valuable records. His contribution to the cause of education was of much value. He believed in the educational movement and was constantly on the lookout for subjects that were really worth while. He it was who was on the spot to record for posterity the destruction caused by the San Francisco earthquake. In the early days he toured the world, making interesting scenic records for "Hale's Tours," an idea and project that perished because it was some years ahead its time.

W. H. Harbeck in Action.

Originally Mr. Harbeck came from Toledo, Ohio, which city he always considered his home, but of recent years Seattle, Wash., had been his headquarters. In ordinary parlance he might be called a cameraman. But he was an independent cameraman. He did not work by the week for an ordinary salary. He usually was financially interested in the pictures he was taking. He was accustomed to carrying out expeditions that required much capital, and, as a rule, he was a partner in the enterprise. Financially, Mr. Harbeck was successful. He was just getting to a point where he could enjoy life and carry out large projects that suited his fancy, when he met with his untimely end. The inscrutabilities of fate are particularly emphasized in the death of Mr. Harbeck, which was contingent on a series of fatalities. The last time the writer saw Mr. Harbeck alive he was in the company of the late editor and founder of this paper, Mr. J. P. Chalmers. On that day, only ten weeks ago, those two strong and healthy men had been at the Eden Musee, looking at Mr. Harbeck's great set of Alaskan pictures. Mr. Chalmers returned to the office and wrote an appreciative article of Mr. Harbeck and his work. The article was published in our issue of February 17, page 561. Now both men are dead and the great Alaskan picture is at the bottom of the sea, negative and all. Surely a strange working of fate, the real reason of which perhaps a higher power only is aware.

Mr. Harbeck was first identified with the moving picture business in San Francisco with Miles Brothers, about fifteen years ago. Later he was connected with William N. Selig in the making of the "Hale's Tours." Of late years Mr. Harbeck had been working quietly with the Canadian Pacific Railroad, taking pictures along their right of way in the Northwest for the purpose of exploiting Canada among the people of Europe, with a view of stimulating immigration. These pictures are very well known in Europe wherever the C. P. Railway has an agent. Their exhibition has been quite limited in America. After three years with the C. P. Railroad, Mr. Harbeck engaged in a number of large undertakings on his own account. Among his products are the "Round-Up" at Pendleton, Ore.; the Winnipeg Exposition, Winnipeg, Canada, and preparatory pictures for the San Francisco Exposition. By far his greatest work, however, was his extensive views of Alaska, taken at his own expense and with his own hand. These pictures contained such a remarkable fund of information concerning Alaska that he was actually negotiating with the United States Government and also the Guggenheims for their purchase. He was with one of the Guggenheim brothers on the Titanic, which gentleman also lost his life. The great picture went to the bottom of the sea with them, and here ended a worthy work representing much hardship and expense which had been suffered in vain.

Mr. Harbeck was forty-five years of age at the time of his death. His body was recovered by the cable ship Mackay-Bennett and was claimed at Halifax by his wife, who has been residing with her people in Toledo. Besides a widow Mr. Harbeck leaves a son. H. F. H.

The Pictures Which Give Tone to an Exhibition.

WHAT character is to manhood, or temper to steel, so is tone to the picture exhibition. It can readily be proved that where there is need for censorship in either a single picture or in an exhibition, it lies chiefly in the fact that there is a lack of that moral fibre which is the tone, strength or character of the occasion. After careful examination and experience it is found that where the picture succeeds, or is worthy of praise; or where an exhibitor succeeds and his house is attractive to those whose personality gives weight and influence; it is perforce because attention has been given to that needed measure of stability which makes even the comic picture worth remembering, or the drama worthy of repetition for the portrayal of either the positive or negative side of a virtue, which is instructive in its application.

Whenever an exhibitor desires to be certain of giving such a tone to his program that there can be little doubt as to its character, he cannot do better than study the list of films classed as educational. There is a splendid array of pleasing, entertaining and instructive natural history pictures which are always well received; indeed, it might be well to say at this point that wherever there are evidences that pictures on exhibition with this tone are not desired the sooner such a place closes the better, otherwise it will soon pass under the ban of criticism and be closed by force of either public opinion or the law. Sometimes tone gives life.

The writer is constantly watching the various places that come under his notice for the purpose of gaining just such experiences as those which indite this article. Only recently he has seen a place die from lack of that life-giving value of tone or character; while in other places, where careful attention is given to the class of pictures shown and a demand made for those of some educational value, life and success always result. Industrial, topical and kindred subjects are always welcome.

With perfect candor, it must be admitted that in an ordinary "show" the least welcome of the educational series are the scenics. This is only natural, because such pictures are incomplete without the lecturer. There is need for their rapid multiplication so that in a series they may possess the value which is lacking in sections. It is pictures of the educational series, then, which give tone to an exhibition; not only impart life and character but they draw the best people, encourage the attendance of children, make censorship less necessary, and defy, yea, even destroy criticism. Without doubt, the observance of this principle will do much to lift up and amplify the value of the moving picture, no matter in what capacity its privileges are sought as an entertainer of value.

Studio Saunterings

By Louis Reeves Harrison

DURING the early struggles of the Champion Film Company, Mark M. Dintenfass was as severely filed as any producer has ever been, but he must have been made of the right sort of material—criticism only took off the rough edges and left him sound at the core. He was originally a Philadelphia exhibitor, built Fairyland on Market Street, but he was a born rebel and so venturesome that he struck out boldly in the Independent ranks, first as a renter and then as producer, inaugurating the Champion Company about two years ago. My own acquaintance with him dates from the time of his desperate struggles to keep up with the procession, but I never really knew him until recently, when I found him to be a decided and interesting character.

The weak spot of nearly all producers is at the outset a source of strength. The commercial end of the business must be looked after first, then follow a lot of difficulties to be overcome which are largely mechanical, but only a grasp of the artistic requirements of moving pictures can lead to a large and permanent reward in the end. The tremendous and almost instantaneous success of the silent drama has been both blinding and misleading to many who are to-day doing so well that they might well be excused for thinking that they have nothing more to learn, but it is becoming more and more apparent to those who closely observe the trend of events that the intricate and beautiful New Art is only in process of development.

The big play is looming up like a huge steam roller; it may scatter some of the little ones and lay others out flat, but there will be a vast amount of reorganization and change of method before it comes to its own. The present attempts are merely cautious feelers in the right direction, most of them being revitalizations of old novels and stage plays, and their greatest value lies in the fact that they are preparing and training all concerned in their production for what is inevitable. At present there are few directors who could put on a play of any magnitude or importance, and the chances are that it will only reach high success when it becomes as composite as a regular stage presentation.

It appears to me that Mr. Dintenfass has secured the services of a director who is capable of handling large productions in the person of Lawrence B. McGill. I was instantly impressed on meeting Mr. McGill at the 45th Street office of the Champion Company that he was a man of broad grasp, and this was confirmed when I saw the still pictures of his coming release "Camille." The big scenes, the ensembles, showed me clearly that he can so arrange his settings and actors within the limited scope of a studio as to create impressive pictures. I had an opportunity later on to observe him closely during an actual rehearsal at the studio, and realize now that success with big photoplays so far as he is concerned is a question of opportunity.

The big photoplay will need *stage* direction from men

Posing for a Scene at the Champion Studio—Mr. Dintenfass and Mr. McGill Discussing How to Get a Nice Point Over.

of McGill's calibre—they must be tolerant, open to suggestion, patient and fair enough to co-operate with other factors. The playwright may contribute beneficial criticism, and art director may add valuable material, and I should not be surprised if a musical director and a composer will eventually be found among those measuring up to the new ideals in production. When the hour comes, the men will not be lacking in this part of the world, and the hour will come before this year goes to join the long and silent procession.

When a commercial man of pluck and clear vision finds out his own limitations, as many a producer of moving pictures has done, and when he perceives that popularity follows close on the heels of artistic presentation, he proceeds to gather about him men and women who can respond to the public demand and becomes a live wire instead of a dead one. I can honestly say that Mark Dintenfass seems to be working on exactly the right lines, and will deserve to win out on that account. He is gathering together a company of superior quality and aiming to turn out photoplays creditable to any firm in the business.

I came upon him by mere accident while on the way to his studio at Coytesville, N. J.—this is north of Fort Lee, near which the Eclair studio is located and where that of the Solax Company is in process of construction. I was crossing the Fort Lee ferry and talking to a man in the forward part of the boat when I heard my name called. I answered the hail and found Mark Dintenfass in his auto with a lot of valuable props on the back seat. I piled in among the props and we were soon bowling along the river road in hair-raising style—Mark is *some* driver—flying by all other cars on the route, scooting up a stiff hill to the top of the palisades, then north through wild country of clear air to where the directors and actors of the Champion Company work.

I might as well have said "play," because of the delightful absence of formality in the place. Larry McGill was in the midst of rehearsing a scene, with pretty Mary Hall in rigorous training, and he continued with the ease of a veteran while greeting me on the side. I like his style. It is forceful without being irritating to members of the company. His insistence upon the interpretation of thought and emotion by the means of facial and gestural expression is quietly determined and none the less effective because it is kindly and humanizing. Nearly all actors are as conservative as lawyers, they are governed by tradition and precedent, allow the rules of the dead to govern the living and their portrayals tend to ultra individualism instead of being responsive to laws of action and reaction, hence we are disturbed by discordant notes of personality instead of being pleased with a delightful harmony of effect.

The appalling self-consciousness of "Stars," whether from the legit or vaud, is destructive to human interest in the screen story. While these people are traveling about the country they become affected by hand-claps of the unthinking and easily-pleased—audiences of discrimination are not given to applause—and fail to realize that the same people approve of other acts just as good or bad every night in the week, or raise a storm when the band plays Dixie. Making a noise in the auditorium be-

A Ball Room Scene from "The Derelict" (Champion).

comes a matter of habit among those who would do the same for the Governor of Arkansas or the Mayor of Oshkosh on the Fourth of July. If stars do not go up in the air on this account, there is always the press agent to inflate them beyond human toleration. Really important individuals do not have to *thrust* their merits upon common recognition.

Thus it is that men and women who have done fairly well on the stage, where their acts are intensified by music or made popular by the sentiments they utter, often become commonplace in moving pictures and have their vanity boxes sadly jarred. It is quite natural for them to think that they are lowering themselves to appear in the moving picture plays and they become as fussy as a prima donna with a sore throat when not permitted to continue, in the picture, their preconceived ideals of stage acting. Among them are to be found very few women who could equal Miss Turner's marvelous portrayal of jealousy in the role of a discarded favorite, when she fills the scene alone for the entire thousand feet of a twenty-minute presentation or the masterly performance of Miss Lawrence in making visible the fading light of human reason in a part where mother-love completely dominated all other sentiments immediately after the death of a newly-christened child.

Group in "The Derelict" (Champion).

There is a great deal for the most accomplished actress or actor to learn from the silent picturing of emotion in photodramas. The human voice is a wondrous factor in every phase of life, especially at intense moments. I recently attended the burial of a very dear friend, and found myself only dully affected by the ceremonials, but one faint cry from a true mother's disconsolate heart sent a shock of keen sympathy thrilling through me, and I was unable to repress a smarting outburst of tears. That voice did most to remind me that suffering is not that of the dead, but of the warm and throbbing heart of life. That tiny sound was more deeply moving than the imposing spectacle.

It may be thought that I lay too much stress on the play, but it has always seemed to me that there must be a story, affecting or amusing as the case may be, to admit of artistic interpretation before the performers can show what they can do. Personality counts, there is no doubt about that, but that personality must be typical and not distracting in a play of genuine merit. It is merely a contributor to the general effect. With no vocal appeal and a painful lack of intensifying music during presentation, the play is bound to suffer unless the acting is most carefully adjusted to the sentiment and the situation. Because they can not subordinate individuality to the common good, theatrical stars are not always desirable additions to moving picture companies.

I have reason to think that Mr. McGill will be able to produce successfully, with or without stars, if he is given the right kind of plays to put on as he has a way of calling out the best there is in a performer, but he will need stronger scenic accessories. Each scene in a photoplay must be made a veritable picture, appropriate and harmonizing, but of sufficient individuality to get away from the wearisome stage effects. Outdoor scenes of beauty lend infinite charm and variety to the effect when they are well chosen, but property rooms are usually too meagre in resource for the proper arrangement of interiors.

The right kind of plays are going to be scarce for some time to come because of the meagre encouragement afforded authors to give their time and energy to this sort of work. All the resources of capitalists, directors and actors have been devoted to the art of expressing something when there was mighty little to express. A scenario without a spark of genius behind it can not be converted into something that stirs the emotions by all the artistic dressing in the world any more than a dead man can be made to act like a live one—the spirit is not there. The attitude of the average producer towards the playwright has been that of a man with a surfeit of plays on hand and an endless stream of them pouring in with promise of an unfailing source of supply.

Scene from "The Derelict" (Champion).

What is the truth?

From scenario editors, directors and producers themselves there is an average statement that nineteen out of twenty plays submitted to them are not even worth examination, to say nothing of serious consideration. The truth is, then, that not enough scenarios worth producing are received by any big house to keep it going, a large force is engaged in making adaptations, or the directors put on made-'em-on-the-spot variations of what has already been done to death, and this condition has been brought about by a treatment of authors such as would not be tolerated by men of intelligence in any other branch of business.

I believe that Mr. Dintenfass wants the best plays procurable, they constitute the essential starting point of production, but I can only advise him as I have others that the price paid is out of all proportion to the general cost of a reel and not worth a skilled author's while. Twenty-five dollars should be the minimum price paid for a scenario worth converting into a complete photoplay. If it makes a hit send another check for the same sum. This if often done by publishers to successful writers of short stories even when the first sum is five or ten times that named for the scenario. If an author's work is steadily successful, hang on to him like grim death. Playwrights who have the divine gift are almost as rare as hens' teeth.

Two good releases of the Champion Company are "An Italian Romance," already reviewed in these columns, and "Brothers," to which I intended to give particular notice. "Brothers" illustrates powerfully the varying results of environment, is effective in displaying the quality of mercy and admirable in attention to fine details. While "An Italian Romance" was in process, one of the actors—I think it was Irving Cummings—went out in his make-up and became an object of suspicion. Little Coytesville has long been the headquarters of a gang of Italians who were regarded until recently as the most dangerous counterfeiters in the United States. The gang was broken up last year, but only part of the plant discovered, hence newcomers from "Sunny It" are still under scrutiny. Two Dagos mistook Cummings for one of their countrymen and proceeded to "put him wise to the game," only discovering their error through his inability to understand a word they said. It is the nature of things for men to excel in make-up, such a large portion of the face can be covered with beard, whereas really pretty women find it difficult to improve on nature and can not be induced to do other than accentuate what charms they have, so that we can't see what we are getting.

The Champion Company's feature play, "Camille," *should* be a decided success—I expect to write a criticism of it at a later date—because the great drama lends itself to pictural presentation, Director McGill knows it by heart, and the title role is assumed by Miss Gertrude Shipman, who is considered to be one of our foremost leading women in stock, starring in "The Lion and the Mouse," "The Third Degree," "The Witching Hour," "Seven Days," "Camille," "La Tosca," "Magda," "Du Barry," and others, possibly two hundred stage productions. While her record on the stage is one of high merit, I will reserve opinion of her work in the pictures, but there is little doubt that her role will be exquisitely presented.

Of course the auto had to break down on the way home and in the worst possible place, but what care I? The mile walk which ensued was all too short—I was in the company of Evelyn Francis, *the* Champion ingenue of naturally innocent candor that so well suits the character she usually assumes, so I had a full course experience ending with the sweetest of the sweets.

THANHOUSER FILMS NIAGARA.

"Niagara the Beautiful" is the title of some new Falls studies by an artistic cameraman sent especially from New Rochelle to Niagara. He came back to the Thanhouser plant with some artistic stuff, Thanhouser plant says. And their word may be relied upon. The nature studies will be found with a comedy-drama called "Jilted" in the Thanhouser split-reel of Tuesday, May 14th.

THE RIGHT TYPE OF MOVING PICTURE MAN.

Types of very progressive exhibitors are not infrequently found in some of the smaller cities. This is especially true of the State of New Jersey. While the largest city in the State has not even one large theater conducted on progressive lines there are many smaller communities scattered throughout the State where model theaters in charge of able showmen are found. Not the least among these is Morristown. In this historic old town the biggest figure in the amusement business is Mr. J. Harold Nunn, manager of the Lyric Theater and President of the Lyric Amusement Company. Though still a very young man, Mr. Nunn knows the moving picture game from every possible angle. His place is patronized by the best people in the community, many of whom come every night and hold their special seats, just like the financial magnates have their boxes at the opera house. Mr. Nunn is a very close and tireless student of his profession, which he regards very seriously indeed. He is never entirely satisfied with the present and is always seeking new fields to conquer. Not the minutest detail in the management is neglected. He is one of those rare managers who, without notice, could fill the operator's or the pianist's or the singer's place to the perfect satisfaction of a critical audience. Projection is one of Mr. Nunn's hobbies. It is as near perfection as human eyes and hands can make it. Method and system are his watchwords and he has instilled his own progressive ideas into every employee of the Lyric. The result is that with his scant five-hundred seating capacity Mr. Nunn cannot accommodate his patrons. He is a splendid type of exhibitor, to whom the industry is under some obligation for the respect and popularity, which the motion picture enjoys in Morristown and the surrounding territory.

MR. J. HAROLD NUNN.

CLARION, IOWA, WILL GET NEW HOUSE.

W. F. Smith, proprietor of the Family Theater at Clarion, Iowa, advises the Moving Picture World that he is about to build a modern picture house in that city. The new theater will be opened by September 1, and will have a seating capacity of about 350 persons. The interior will be finished in antique oak and the house will be equipped with every modern device for the comfort of its patrons. Mr. Smith has been running a picture house in Clarion for the past three years with good success.

CHICAGO LETTER.

By Jas. S. McQuade.

A MEETING of Independent exchange owners who are not connected with the manufacture of films was held in the Fort Pitt Hotel, Pittsburgh, Sunday, April 28th, in response to a hurried call sent out a few days before. Twelve exchange men were present, representing twenty-one Independent exchanges in various parts of the country.

The object of the meeting was self-protection for exchanges which are confining their labors, at present, strictly to exchange business. The protection of these exchanges in the matter of territory was thoroughly discussed, and, as the initial step for the preservation of their interests, it was unanimously agreed that they should combine to establish a manufacturing plant for the production of films. After discussion, $100,000 was immediately subscribed for the purpose, further steps in the movement to be deferred until consultation with the Sales Company.

A committee of eight was formed for the purpose and it was decided that they should proceed to New York direct from Pittsburgh. On Monday, April 29th, the committee held a conference with several members of the Sales Company, and their proposition and plans were thoroughly discussed. It was then decided by the committee, in view of a counter proposition outlined by the members of the Sales Company present, to postpone action for one week, when another meeting will be held in New York to adjust matters.

It is hoped that the coming meeting will result in an amicable and satisfactory disposition of the points at issue. The Independent exchanges unaffiliated with the manufacture of film are at a decided disadvantage at the present time in the matter of territory and in other ways that could be enumerated, but it is not just clear how engaging in the manufacture of film would bring them the necessary relief. The only solution that promises a permanent settlement of the question, and a healthy organization is the absolute divorce of the exchange from the manufacturer; but, before that much-desired end can be hoped for, there must be a submerging of the spirit of commercialism, so rife at present. The future of the business should fill the eye more frequently and all the working factors should be held more closely in the bonds of equity, for the general good of all. The breakneck pace at which some Independent manufacturers are trying to make money would impress one that they neither see nor believe in the future of the moving picture. In their case it is the old story of the goose and the golden egg over again.

A Chat With David Horsley.

David Horsley, president, and W. G. Gilmour, comptroller of the Nestor Co., stopped over in Chicago for a few hours Sunday, April 28, on their way to Los Angeles. Mr. and Mrs. A. Vallet also passed through the city, en route to the Nestor studio in Hollywood, a suburb of Los Angeles. Mr. Vållet will be the camera man of one of the three Nestor companies now resident there.

Mr. Horsley informed me that his studio in Bayonne, N. J., is closed, and that all productions will be made in California for some time to come. He said that, in the future, it will be the Nestor policy to release a Western drama on Wednesdays, a Western comedy on Saturdays, and a drama of general scope on Mondays. The Monday dramas will be confined to big themes and imposing spectacles.

It is Mr. Horsley's intention to remain in California for two weeks, after which he will return in time to superintend the filming by his company of the 500-mile auto races in Indianapolis on Decoration Day. The sole rights to take moving pictures of the event are held by W. M. Swain, owner of the Calcium Light & Film Co., of Indianapolis, for whom the pictures will be made. Mr. Swain will dispose of the film on the States rights plan. Five camera men will be employed and they will be on the ground, with Mr. Horsley, three days before the races, so as to get close up pictures of every entry and of the drivers and mechanicians.

The demand for the Nestor product has shown a large increase within the last 60 days, Mr. Horsley stated. The European market is also encouraging. Mr. Horsley expects to visit London next June, and will establish London and Paris offices in time to take care of the Fall trade.

The Western companies have taken quite a number of scenic and educational films recently, Mr. Horsley informed me, and the releases made have been favorably received.

That Titanic Disaster.

By the courtesy of Manager Plough, of the Anti-Trust Film Co., I was favored with a private view of the extra special of Animated Weekly, showing "The Titanic Disaster." Mr. Plough has had a great demand for this film, the four prints purchased by him not being sufficient to cover immediate bookings.

The following telegram from George C. Martin, of the Mirror Theater, Moline, Ill., was received by Mr. Plough and serves to show how eager the people are to see pictures of the disaster: "Showed Titanic Disaster to over 3,700 people on Friday, April 26. Beat all previous records of the house."

But to return to my view of the film. Throughout the entire 900 feet of the subject, I was most anxious to find something that would bear out the advance notice referred to in my last letter, but I failed to find it. The icebergs, represented as being near the spot where the Titanic went down, had in the background, clearly revealed, a rugged promontory, and one could easily see that the bergs were in a bay near some Northern shore. There are many films from which this scene could have been taken. So with the so-called grave of the Titanic. That bit of northern sea, with the golden glint of sunset, and an iceberg in the offing, was taken many moons since, by whom I do not know. The scene showing the Carpathia approaching New York, off the coast of Rhode Island, is evidently genuine, for the Press boats went out to meet her fully that distance. The scenes in New York, showing some of the survivors among the crew and the crowds in front of the White Star offices, are the most genuinely interesting in the film.

Chicago Film Brevities.

Carl Ray, owner of five theaters in Muskegon, Mich., made a call at the World office recently, on his return from a trip to the Pacific Coast. Mr. Ray was accompanied by his wife. They visited El Paso, Los Angeles, San Francisco, Portland, and Salt Lake during the tour. Considerable time was spent in Los Angeles, where Mr. and Mrs. Ray were royally entertained by all the picture manufacturers there, and also by exhibitors. While in Los Angeles, Mr. Ray purchased a valuable property in Hollywood, a suburb, where he intends building a home. Mr. Ray is treasurer of the Exhibitors' State League of Michigan. He expects large crowds in his home town when the convention meets July 9-10-11.

* * *

Fred J. Murphie, manager of the Sioux Falls branch of the Standard Film Exchange, has closed that office for a time and will be located in Chicago, as manager of the Federal Film Co., at 110 North La Salle Street. The exhibitors in the Sioux Falls territory will be handled from the Chicago office of the Standard.

* * *

It is said that Mort Singer, owner of a number of legitimate houses in Chicago, will open the Princess Theater shortly, with the "Odyssey."

* * *

The Wurlitzer Company has installed a large pipe organ in the Cort Theater on Dearborn, between Washington and Randolph. This organ is equivalent to a 12-piece orchestra. It is played by hand, a skillful organist being required to play it.

* * *

W. W. Watts, owner of the Vaudette Theater, at Springfield, Ill., installed a large pipe organ in his house recently. In addition he has a four-piece orchestra and a grand piano to play the accompaniment for his pictures.

* * *

The Majestic Theater in Peoria, Ill., managed by Henry Sandmeyer, Jr., and formerly a vaudeville house, was changed to a straight moving picture theater last week.

* * *

The Powers Opera House, Decatur, Ill., a legitimate house of that city, started picture programs Saturday, April 27th. Licensed service, furnished by the General Film Co.'s branch at 17 South Wabash, is used.

* * *

The Elks' Quartette of Taylorsville, Ill., has leased the Elks' Opera House of that city and run an exclusive Licensed program furnished by the G. F. Co.'s branch at St. Louis.

HOUSE REMODELLED.

The Victory Theater at Lutcher, La., has been extensively remodelled and refitted. Its capacity has been largely increased and many modern improvements have been installed. Two projecting machines are now in operation.

The Moving Picture Educator

THE LATE MR. J. P. CHALMERS AND THE EDUCATIONAL PICTURE.

WHILE many of the excellent characteristics of the late esteemed editor of this paper have appeared on these pages, any summary of them would be singularly incomplete if it did not include one relative to his attitude towards the educational value of moving pictures. It was the writer's desire to allow the first expressions of sorrowful appreciation to have precedence over any more deliberate and thoughtful estimate of the actual and permanently educational value of Mr. J. P. Chalmers' work and ambitions for the highest and best results obtainable from cinematography. A man of the most cultured principles, possessed with a store of the most necessary perfect knowledge, it is not surprising that he was so determined that whatever secrets for good were hidden within the possibilities of the picture should be brought forth if aught that he could do might help. If a prophet is one who possesses knowledge of things beyond the immediate adaptability of the time, and therefore must project them into the future as an inspiration to the ambitious, the high and the noble minded, then J. P. Chalmers was a prophet. Without doubt he had a standard for the moving picture far higher than has yet been reached; yea, possibly higher than anyone yet seems to be aiming for, and, could he but have spoken one thought before his sad taking away, it would have been indicative of but one solitary regret, i. e., that he had not lived to see more of the realization of his highest ideals. In exact estimate of this characteristic, the writer quoted to Mr. Chalmers some six months or more ago the lines:

> "God is willing each day to raise man
> To the level of his highest ideals."

Mr. Chalmers immediately requested that they be placed at the head of an article; and any reader of the Moving Picture World can, by referring, find the article written at his request under the inspiration of and headed by that quotation.

Such were the ideals of this man; is it any wonder, then, that "The Moving Picture Educator" became a distinct division of his admirably conducted trade paper. It is not an unnecessary divulgence of a cabinet secret to say that when the admissibility of an educational department in a trade paper was discussed, Editor Chalmers had no hesitancy in declaring himself in its favor. Apart from his ideals, he was a lover of the educational pictures and in company with the writer visited many manufacturers with the purpose of impressing upon them the great and permanent value of the educational film. Towards all pictures Mr. Chalmers had but one standard: "elevation or elimination"; for a picture to live it must be and do good. As a source of public amusement he always wanted the pictures to be the highest and purest joy in what had become the Twentieth Century amusement of humanity, or the theater of the poor and the masses. It is neither an exaggeration or a profane use of a sacred quotation to say that a questionable, crude, or improper picture "vexed his righteous soul"; he was as jealous of the good name of the moving pictures as of his own name and character; a violation of his ideals stung him to the quick, and if ever his calm, self-controlled, well-balanced nature became aroused, and the fire of his denunciation shot forth, it was when educational principles, culture and good taste were violated. On the other, hand, it is pleasant to remember and record his warm yet tender appreciation of a good picture, as pleased as an enthusiastic boy, as satisfied as a man of judgment; every picture that passed his censorship was always safe, no matter in what department of art. It can safely be widely and profitably known that the moving picture to-day is largely what it is because of the work of J. P. Chalmers through his powerful organ, the Moving Picture World; and almost equally as large through his personal word and work in every office, studio, or factory which he visited (for his sterling personality was strong). In the future, therefore, the impress of purposes, the legacy of his precepts and examples, will assure a larger continuance of those hopes and aspirations which were his. The Moving Picture Educator was a channel through which he could convey ideals impossible in any other department, preferring a way that would reach certain standards sought, besides enhancing the value and presenting the claims of that best outlet for the highest branch of cinematography—the educational picture. While it is well known that in the wide field of educational cinematography a man so broad as J. P. Chalmers could not have any narrow lines of preference. He knew full well that the nature of a perfect demand would bring about a perfect supply. The schools and colleges would create the standard which the manufacturers would prepare themselves to reach. Nevertheless, in all rules there is the exception of necessity, and in the wide field of many subjects the guardian mind is anxious lest the weak should be overlooked or neglected. This weak spot Mr. Chalmers quickly detected and watched with anxious care. The Biblical and religious pictures deserved, demanded and must have attention.

From the religious standpoint, a pure toleration must be observed, and the highest respect paid to every denominational delicacy. Whenever these conditions were violated the pages of the Moving Picture World were clear—their attitude and demands. One occasion stands out in the writer's memory, where because of the flagrant abuse of these principles the withdrawal of the offending picture was demanded—and the demand complied with. Of the Biblical pictures Editor Chalmers saw that truth literally following the original was absolutely necessary. He frowned upon "make-ups" because this was a field of cinematographic triumph in which no trifling could be tolerated; here nothing was too good, no travel too great, no cost too high for perfect work; when it reached even approximately near the standard he rejoiced. Educational cinematography has suffered a blow through the loss of his great influence by his lamented, untimely death. If, however, the effect of his words and work prevail (as they undoubtedly will) his taking away will only enhance the value of his predicted desires. Animated therewith, those who follow in the work he was compelled to lay down will pursue to that end which he sought, which was to make the educational benefits the crowning triumph of the moving picture. W. H. J.

A VALUABLE TRIBUTE FROM A GOOD SOURCE.

At a recent meeting of the New York Recreation Alliance the question of further censorship of moving pictures was considered. A member of the society for the Prevention of Crime suggested that if the drastic censorship proposed must be consistent it ought also to apply to certain daily papers—an opinion frequently expressed on these pages. A prominent lady member thought the present condition of things very satisfactory. She said she was the mother of ten children, and, as she accompanied them to the exhibitions, she considered herself well able to judge both of the pictures and their effect upon the young—an opinion to which she was most thoroughly entitled. In further comment she testified to the general average good conditions of the New York moving pictures and protested against either any further censorship or any other limitations tending to prohibit the children from enjoying and benefiting thereby.

As a result, the motion encouraging further censorship was lost by an almost unanimous vote, only two votes being cast in favor thereof. This twofold tribute both to the picture and for the children will carry increased weight and influence wherever it is known. The constant pressure along these lines always exerted by the Moving Picture World in all its branches, combined with the thorough cooperation of the majority of manufacturers and exhibitors, is having its anticipated effects. The time is not far distant when the pictures will be superior to censorship, and the children will enjoy them without need of painful restraint, but rather under careful direction and encouragement.

ESSANAY AT NILES, CAL.

The Essanay Western Company, under the direction of G. M. Anderson, has moved from Lakeside, Cal., where they were quartered for two months, and are now located at Niles, Cal., near Oakland. A number of especially fine subjects are being planned by Mr. Anderson, who has found that Niles abounds in gorgeous natural scenery that will beautify forthcoming Essanay Western productions.

Motion Picture Exhibitors' League

OF AMERICA

KENTUCKY EXHIBITORS ORGANIZE.

Enthusiastic Meeting Held at Lexington—Officers Elected—Banquet Enjoyed.

THE Motion Picture Exhibitors of the State of Kentucky met in convention in Lexington at the Phœnix Hotel on Thursday, April 25th, 1912. The convention was called to order by the chairman of the local committee, Mr. L. H. Ramsey. Mr. A. B. Tracy was selected as temporary secretary. The temporary chairman introduced Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, who addressed the convention in part as follows:

"Ladies and Gentlemen: We have met here to-day for the purpose of organizing the Motion Picture Exhibitors' League of Kentucky, which will affiliate with the Motion Picture Exhibitors' League of America. The aims and objects of our organization are to uplift, promote and assist in every way possible to advance cinematography and everybody's interest engaged in our line of business, more especially our own, asking for nothing only a square deal for each and every exhibitor throughout the country.

"The motion picture exhibitors and motion pictures have been ridiculed and abused and, in many cases, misrepresented. When the business first started it was looked upon as an amusement for children, but as the business grew and the photoplays became more popular, naturally business men and the educators began to take notice. From humble beginnings cinematography has grown until to-day it is educating and amusing more people and has more patrons than any other business in the world. Millions of dollars are invested and thousands of people are engaged in the business, and the Motion Picture Exhibitors' League of America is doing everything in their power to educate the public and to advance cinematography to the high standard to which it is entitled.

"The cornerstone that was rejected and thrown away in the rubbish was found and became the chief cornerstone of the building. Just so with cinematography. It has been looked upon and is to-day by many looked upon as nothing but a passing fancy to amuse children, but to the most advanced thinkers and educators cinematography is the cornerstone of our modern civilization and education. In fact, it is the philosopher stone. It is here to stay and to-day is in its infancy. It has grown more rapidly than any other line of business ever discovered. Millions of dollars are being invested and, from the ticket-taker at the door to the most celebrated actor and actress, it gives employment. It is advancing at such a rate that even those of us who are engaged in the business are often surprised at the wonderful progress it is now making.

"Kentucky needs this organization; not only the exhibitors but all of the people of Kentucky. Through our organization, we are going to advance cinematography to the high plane which it so richly deserves. We need every exhibitor in America and every exhibitor needs us. You will find the national organization ever ready to assist you in bringing about a condition that will benefit all of us."

After Mr. Neff had addressed the convention, all present were asked to join the Motion Picture Exhibitors' League of Kentucky, and every exhibitor came forward and paid his initiation fee of five dollars and became a member. The next order of business was the electing of officers. Mr. J. H. Stamper, Jr., of Lexington, and L. J. Dittmar, of Louisville, were placed in nomination, J. H. Stamper, Jr., receiving two votes more than Mr. Dittmar, was declared elected president. L. J. Dittmar was elected first vice-president. Sherman Arn, of Maysville, was elected second vice-president. L. H. Ramsey, of Lexington, was elected secretary, and A. J. Wellman, of Cattletsburg, was elected treasurer. Orrene Parker, Colonial Theater, Covington, Ky., was elected national vice-president, to represent the State of Kentucky in the national board of directors.

After the election of this committee the following committee on the constitution and bylaws was appointed: L. J. Dittmar, Orrene Parker, H. B. Struble, J. M. Perkins, M. H. Nave.

Other committees appointed were: On Legislation—J. M. Perkins, J. C. Taylor, Max L. Simons, E. C. Tarvin, Jos. J. Ciarlo; On Grievance—Geo. A. Duncan, S. C. Stephens, C. S. Graves, H. M. Hacker, F. Dolle.

After the delegates had lunch they assembled in front of the new Orpheum Theater, where a photograph was taken and also a motion picture by the Gaumont Company. Automobiles were in waiting to take the delegates sight-seeing. On arriving at the noted Haggin Stock Farm, Gaumont's camera was again in waiting to take a motion picture. The delegates then visited the Haggin dairy, where another picture was taken, and from there they visited several of the largest racing stables of the United States, where noted horses were shown and their pedigrees explained. The beautiful scenery and the grand old country homes continually reminded all of that song, "My Old Kentucky Home." The flowers in bloom, the trees budding, the sweet perfume of the flowers and the green waving blue stem reminded all that they were visiting the garden spot where, it is said, the richest soil in the world is to be found. All arrived safely but one automobile in which were L. D. McKinney, of the Motion Picture Distributing and Sales Company, of New York; C. Lang Cobb, of the Reliance Company, New York; E. D. Powell, of the Inventors' Specialty Company, Chicago; George M. Wesley, of Cleveland. The automobile was delayed by a punctured tire and the boys were left behind. Covered with dust but content all finally arrived at the hotel without further accident.

At seven o'clock p. m. the convention reconvened and received a few more members, who were late in arriving; adopted bylaws and resolutions and selected Lexington as the next place of meeting, on July 2, 1912. A motion was made and carried to employ G. M. Wesley, of Cleveland, to organize the State. A resolution was also passed thanking the editors and proprietors of newspapers in Kentucky who assisted Mr. Neff in bringing about the success of the convention.

After listening to a business speech and instructions from the national president, M. A. Neff, the convention adjourned to the spacious banquet hall in the Phœnix Hotel, where an excellent collation was served.

During the banquet selections were rendered by the following artists: Stamper & Lyons, character singers; Miss Katherine Johnson, soprano; Arthur M. Siebrecht, pianist; Miss Mattie West, pianist of the Orpheum Theater; Ertz and Frankel, character singers; Miss Nellie Brennan, pianist; Misses Buchignani, pianists of the Colonial Theater; Vertner P. Saxton, tenor; Miss Julia Hogarty, pianist of the Star Theater; entire vaudeville cast, with orchestra from Hippodrome.

Motion pictures were shown in the banquet room and a general good time was had. Over fifty exhibitors attended the banquet. Everybody was enthusiastic and it was predicted for Kentucky that they will secure every exhibitor in the State. Louisville was represented the strongest of any city. The local committee at Lexington and the citizens of Lexington showed that they have not forgotten the traditional hospitality of the grand old commonwealth of Kentucky.

OFFICIAL CALL FOR PENNSYLVANIA EXHIBITORS' CONVENTION.

The Motion Picture Exhibitors of Pennsylvania please take notice: The State Convention that was called to meet at Harrisburg, May 6, 1912, has been called off and will be held in Pittsburg, June 24th and 25th, 1912.

Every Motion Picture Exhibitor in the State of Pennsylvania is not only invited to attend the convention at Pittsburg but is urged to do so, as matters of great importance to every exhibitor will come before the convention.

M. A. NEFF,
President, M. P. E. L. of America.

Cincinnati, O., April 27, 1912.

"The Soldier's Last Call"

Republic Film Company Produces Very Creditable Memorial Day Subject Containing Interesting Scenes.

Independent exhibitors will be indebted to the Republic Film Company for an excellent Memorial Day picture to be released May 28th under the title, "The Soldier's Last Call." Many of the scenes of this picture were taken at the Cornwall Military School for Boys, at Cornwall, N. Y., and the students in uniform take part in various military evolutions and a sham battle that is quite realistic. The picture is remarkable for its excellent photography and good posing of the scenes, some of which are quite unique. Altogether it is a distinct credit to the Republic Company.

The story concerns two old soldiers—one a Confederate officer and the other a bugler who served on the side of the Union. These two old warriors have served their time of usefulness and, sad to relate, have become charges of the State as inmates of the County poorhouse. Here they spend their days rehearsing their wartime experiences and fighting the battles over again. As their home is near a boys' military school, they frequently visit and mingle with the youngsters, who are ever ready and eager to hear the war stories of the old battle-scarred veterans, in whom they take a great interest.

Finally, the old Confederate officer, feeling the approach of his end and realizing that he has but little time to live, sends his comrade to ask the commandant of the military school to come to see him. The young officer complies with the veteran's request and learns that he wishes to have a military burial. The officer tries to assure the old fellow that he still is an able-bodied soldier, but promises the military ceremony if the sad event should occur.

Shortly after this scene a sham battle has been planned at the military school. When that thrilling event comes off, the old Confederate officer is seen viewing the evolutions of the boys from his accustomed seat on the porch of the county house. As the contest progresses, he becomes greatly excited and waves his sword, which is always with him, as he cheers the boys in their warlike sport. His excitement increases as the fight progresses until it becomes real to the veteran, who, unable to stand idly by, rushes onto the mimic battlefield and, placing himself at the head of the attacking column, shouts that he will lead them to victory.

It is a victorious charge that follows. With the old veteran of a hundred battles in front, his thin white hair streaming, his old sword waving, the gallant little battalion swarms up to the intrenchments of their opponents, driving all resistance before them. But the excitement is too much for the old soldier. As he leaps upon the breastworks, he is seen to hesitate, straighten up for a last effort and then crumple and fall as though a vindictive enemy had wrenched the fruits of victory from his hand.

To the old veteran no battle of the past could have been more real. He was fighting a real fight and his death was that of a hero—he had won all the honors of war. That is a gripping moment in this picture when his heroic figure trembles and falls.

On the following day the old fighter is buried with all honors; then, when his old comrade comes forward and demands the right to sound "taps" over the grave, he, too, succumbs to the effort and joins the friend who has gone before for the last roll-call. You will drop some tears when you see this picture, and be glad of the privilege.

Scenes from "The Soldier's Last Call"—Republic Memorial Day Subject.

Capital Kalem Feature

"Under a Flag of Truce," One of the Best of that Company's War Pictures.

WHEN the Kalem company of players, under the direction of Kenean Buell, established its headquarters at Jacksonville, Florida, it was with the avowed purpose of producing a series of war pictures, to be based for the most part upon historic incidents of the late War of the Rebellion. To further strengthen the work of its players, the Kalem Company contracted for the exclusive services of Mr. Emmett Campbell Hall, a scenario writer who had become unusually proficient in the art of composing picture plays and who is not unknown to the readers of the Moving Picture World. Realizing that a knowledge of the players would enable him to prepare his plays to better advantage, Mr. Hall spent several weeks with the Florida company. The result of this combination has been a number of exceptionally good pictured war stories, notable among which are "A Spartan Mother," "War's Havoc" and "Fighting Dan McCool," each of which are remarkable in point of dramatic action and effects.

While all these plays deserve to be classed as feature subjects, a later addition to the list entitled, "Under a Flag of Truce," shows, if anything, a marked improvement on the previous productions. This subject is dated for release on Friday, May 24th. The points of excellence are found in the better grouping of the players and the more spirited action in the ensemble scenes.

Scene from "Under a Flag of Truce" (Kalem).

There is a slight love story running through the picture which gives a touch of heart interest and a motif for the players. Tom Dean is the hero, who is in love with Rose Neville, daughter of a Southern planter. Tom is a Union sympathizer and is not in favor with the old planter. News of the fall of Sumter brings matters to a crisis. The old planter raises a company and goes to the front. Tom refuses to join and is cast off by his sweetheart. He goes North and enlists in the cause of the Union and some time later returns at the head of a troop, ordered to destroy the old plantation.

The old planter has been wounded in a battle and has found refuge at his home. The approach of the Union forces compels him to hide in one of the negro cabins. During the scrimmage between the opposing forces on the plantation, a worthless character named Bill Wheeler attempts to take liberties with Rose, but is caught by the soldiers and severely flogged. Smarting from his punishment he swears vengeance and organizes a party of bushwhackers with the intention of looting the plantation. Tom Dean, now a captain, overhears the plot of the bushwhackers and goes to the rescue, joining the old planter and his family in the negro cabin in their defence against the marauders.

When the fight is at its height, Rose's sister, Nan, manages to escape from the cabin and reaches the Confederate and Union forces and advises them of the danger that threatens the old Colonel and Captain Dean. Uniting under a flag of truce, the Confederates and Unionists go to the rescue and drive off the bushwhackers, relieving the defenders of the cabin just as they have abandoned hope.

The final scene of this picture shows another truce between the Confederate Colonel and the Union Captain who clasp hands in the light of the burning cabin. This final scene is beautifully toned and constitutes one of the prettiest effects in the picture. Especial music has been written for this picture by W. C. Simon, and a large variety of posters and advertising matter has been prepared. It is a worthy subject and one which the exhibitor may feature to the limit.

The cast of the principal characters is as follows: Tom Dean, Guy Coombs; Rose Neville, Anna Q. Nilsson; Col. Neville, Henry Hallan; Mrs. Neville, Helen Lindroth; Bill Wheeler, Hal Clements.

Mayor Gaynor Wants Action

His Honor Asks New York Aldermen to Get Busy on Picture Theater Ordinance.

Mayor W. J. Gaynor, of New York, went on record last week as a staunch advocate for moving pictures. It has been known for some time that he considers the moving pictures a source of great educational value and in the past has not hesitated to give expression to these views. In no public utterance, however, has the Mayor of New York expressed himself so favorably as he did in a letter to the New York Board of Aldermen when he wrote a letter to that body telling them in effect to "get a move on" and do something with the ordinance which has been buried in committee for nearly six months with no report from the committee as to what they intend to do about it.

The ordinance in question, known as the Folk ordinance, has been printed in full in the Moving Picture World and from all indications the trade is satisfied with it as applied to moving picture shows in the five boroughs of Greater New York.

Apparently the Mayor has no sympathy with the so-called censorship ordinance recently introduced into the Aldermanic Chamber by Mr. Nicoll, for he in no way refers to it in his present letter to the Aldermen.

Mayor Gaynor's letter in full to the Board of Aldermen is as follows:

City of New York, Office of the Mayor, April 29, 1912.

To the Honorable the Board of Aldermen:

Sirs:—At my suggestion the Commissioner of Accounts made a careful study of the conditions of the moving picture shows of the City of New York. This was brought about by many complaints which I had received. He submitted his report on March 22, 1911. I appointed a committee of citizens to examine carefully into the whole subject and to report a proposed ordinance for the government of these shows. They completed their work and reported the ordinance, which was duly submitted to your honorable body. The matter is one of such importance that I have thought it proper to address to you this special communication thereon. It seems to me that the ordinance is well thought out and should receive favorable consideration and be passed by you. I do not undertake to say that it is perfect. I dare say that you may find that it needs certain changes or amendments. All that I urge is that the ordinance be considered and passed as it is, or with such wise amendments as you think proper. These shows are a great solace and the source of much entertainment and education to the whole community. They are attended by all kinds of people, and especially by those who cannot afford to attend more expensive places of amusement. The pictures shown are moral and instructive. The great outcry of certain uninformed persons aginst them which existed not long ago has subsided. Our part is to safeguard these shows in all respects, physical, mental and moral, by a good ordinance.

Respectfully,

W. J. GAYNOR, Mayor.

Not long ago an indignant Brooklynite wanted the Mayor to refuse to sanction the licensing of a place for moving pictures in that city, but the executive promptly dismissed the property owner with the remark that moving pictures were a good thing and that there was no harm in having such shows near any person's residence.

CHARLES URBAN ILL.

Mr. Charles Urban, widely known as the pioneer and perfector of the now famous Kinemacolor motion picture, is reported to be seriously ill at his home in Ashley Gardens, London. Mr. Urban was taken suddenly ill while at his studios in Wardour Street, London. Physicians were summoned and a diagnosis proved that he was suffering from gastric ulcer. An operation was performed immediately and, while the patient is not out of danger, it is believed that he will make a speedy recovery.

"The Convict's Parole"

Edison Picture on Prison Reform from Scenario by M. H. Winstock, of Portland, Ore.

AMONG the Edison releases for the week ending May 18th is a picture entitled, "The Convict's Parole," credit for which is given to Melvin H. Winstock, General Manager of the People's Amusement Company of Portland, Oregon. This picture is based upon the action of the governor of the State of Oregon in establishing a system of parole for prisoners and breaking up a particularly obnoxious system of contract labor previously in vogue in that State. About the time this reform was instituted by the governor of Oregon, Mr. Winstock, an enthusiastic picture man, conceived the idea of building a photoplay upon the incident. He had considerable correspondence with the governor on the subject, receiving his official approval of the plan, which was afterwards taken up with the Edison Company. The result of Mr. Winstock's efforts is a very acceptable production, which deserves a place among the sociological topics heretofore pictured by the Edison Company. It will undoubtedly have an enlightening effect upon the legislators and the general public regarding the subject of penology.

Scene from "The Convict's Parole" (Edison).

The picture opens upon a scene in the workshop of a state prison, showing the convicts being driven to their greatest effort by overseers. The contractor and the warden of the prison are working together to extract the greatest amount of labor from the prisoners. Considering the condition of the prisoners, the governor decides to change the system, believing that it is the duty of the State to reform these wrong doers if possible. When it is learned that he has decided upon the parole system, the persons interested in the prison contracts descend upon him in his office and endeavor to change his opinion. The governor is firm and the contractors depart in disgust.

Carrying out his plans the governor visits the State prison and gives parole papers to a number of the inmates, whose record entitled them to consideration. After the parole prisoners have been released the warden and one of the leading contractors undertake to defeat the purpose of the governor by causing the paroled convicts to violate their parole. A stool pigeon is set upon their trail and manages to compromise three of the paroled convicts who are arrested and taken back to prison.

The matter is brought to the attention of the governor and an explanation demanded. It happens that one of the convicts overhears the plot and manages to secure a credible witness thereto. Consequently, when the matter is brought before the governor, the crooked warden is exposed and the plot is frustrated. The governor gives the paroled prisoners their liberty and to the dishonest warden his dismissal from office. The principal characters in this picture are: Governor of the State, Marc McDermott; the prison warden, Charles Ogle; a contractor of prison labor, Robert Brower; the warden's stool pigeon, John Sturgeon; paroled convicts, Mary Fuller, Augustus Phillips, Harold M. Shaw.

"A ROMANCE OF THE ICE FIELDS" (Edison).

Another production of the series of pictures taken in Maine last winter by the Edison players under the direction of Mr. Apfel, will be released this week under the title of "A Romance of the Ice Fields." Aside from the very interesting love story, this picture illustrates the method of harvesting ice on the Kennebec River. It is while at work cutting out the big cakes of coldness that the hero of this photoplay is set adrift on the open river by his hated rival. The girl in the case sees her lover in danger and hastens to his rescue. The ice field terminates in the falls of the Kennebec River, and the lover is in danger of going over if not rescued. The girl manages to get to the danger point with assistance in time to prevent the impending fatality. One beautiful scene in this picture is the Kennebec Falls in Winter, showing masses of ice formed in fantastic shapes.

Scene from "A Romance of the Ice Fields" (Edison).

Scene from "A Romance of the Ice Fields" (Edison).

"THEIR HERO" (Edison).

Adapted from "At Good Old Siwash," by George Fitch, the Edison Company has produced a fine football comedy entitled "Their Hero," that conveys also a moral to college men. Jarvis, a great football player, has won the big game and deigns to notice two young sophomores who are enthusiastic among his worshippers. Finally the young sophomores get jobs in the city and become shipping clerks to a mercantile firm. The great Jarvis also goes to town and attempts to practice law in which attempt he goes broke. His fiancée has advised him to get any kind of work that will support two in a few small rooms. Thus encouraged, Jarvis goes out looking for a job and runs across the two young men who worshipped him in college days. They recognize him and learning his plight proceed to help him

Scene from "Their Hero" (Edison).

out. Blood will tell in the long run and Jarvis eventually becomes the confidential man of the firm while the two sophomores are still shipping clerks. At this point in the story, Jarvis' fiancée comes to town and discovers him, whereupon there is a happy meeting of the lovers upon which the rest of the office force discreetly turn their back.

PHOTOS OF POWERS PLAYERS.

The Powers Picture Plays have still on hand a number of sets of 8 x 11 sepia tone photographs of their players. Any exhibitor who is not yet supplied with them may have same on the payment of twenty-five cents to cover the cost of mailing.

TO ENLARGE THEATORIUM.

Prof. Chamberlain Will Make Many Improvements in His Picture House at Mt. Carmel, Pa.

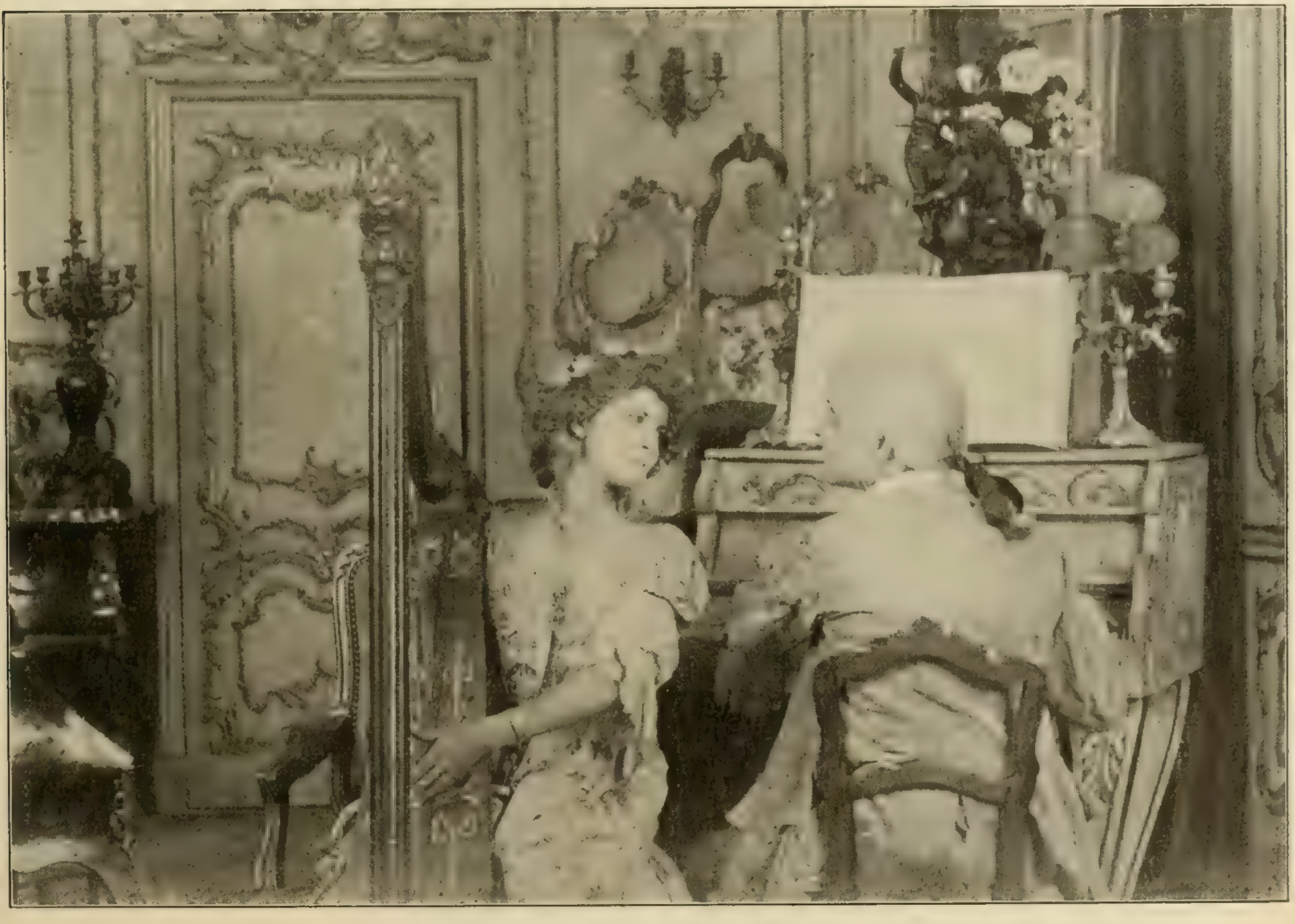
Word comes from Prof. L. J. Chamberlain, proprietor and manager of the Theatorium, the leading picture theater of Mt. Carmel, Pa., that extensive improvements in that house are about to be undertaken. The building will be remodeled throughout, according to the most advanced ideas of motion picture auditorium construction, at an approximate cost of $15,000, which will make it the most comodious and one of the most modernly equipped theaters in the central part of the State.

A two-story eighty foot addition will be built to the present house, giving it a total length of 150 feet. There will be fully equipped stage in the rear, 25 feet in depth, with an apparatus for hoisting scenery, which will have a height of 45 feet from floor of stage. Underneath the stage will be comfortable dressing rooms. The balcony will be extended and rearranged to seat 200. The total seating capacity of the house will be 750. The entrance and front of the theater will be of beautiful ornamental design. Terra cotta and marble will be used extensively.

The Theatorium was opened August 28th, 1907. The proprietor, Prof. L. J. Chamberlain, is a wideawake manager. Though competition has been keen during the past five years, the high class programs offered daily at the Theatorium have been a standard of excellence and have won a patronage for this popular amusement theater which compels the enlarging and improving of the house.

"AMERICAN" TO PRODUCE HISTORICAL SERIES.

Responding to the ever-increasing demand for historical subjects, the American Film Mfg. Co. announces for the near future a series of elaborate two-reel historical subjects. The subjects will be Western in character, in accordance with the American's policy, and promise some astounding effects in the matter of large aggregations of performers. Plans have been perfected that assure the use of 300 trained horsemen.



Scene from "Zanetto's Marriage" (Gaumont).

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

ONE of the most difficult of stolen articles to trace is a motion picture film. Time and again entire reels have been stolen from film exchanges and exhibitors and have disappeared so effectively that not the slightest trace could be secured regarding them. The losses in this connection have been large, notwithstanding the contention made by many people that a film should be among the easiest of stolen articles to trace on account of its use being restricted to a particular field. To have any value they must be exhibited. Unlike merchandise, they can be used only in a limited field and, when they are offered to an exchange or an exhibitor by someone who is neither an exchangeman nor a dealer, suspicion is at once aroused regarding the means by which the party offering the film for sale or rental got possession of it. All this is very true, but recovery of stolen films has been the exception just the same. The principal reason for this has been that the guilty parties have been wise enough not to offer the films at pawnshops or to film exchanges or exhibitors. Those who have done this have generally been apprehended. But such offenders are not the kind that create the big losses. They are generally petty thieves who are not sufficiently mentally responsible to make a serious effort to protect themselves in the disposition of the loot. The big thieves, the wise ones, know where to place the goods with safety. Such locations are run by irresponsible people who are always on the alert for films, regardless of where they come from or how the go-between obtained possession of them. The crooked purchaser disposes of them without the slightest risk. By exporting the goods he places them beyond all traces and pockets the returns with all the confidence and calm conscience of a legitimate dealer.

* * *

This subject was brought to mind by a case in one of the criminal courts of New York City last week. This case proved one of the exceptions. The wise ones overlooked something and the party who stole the goods, as well as the receiver, were caught. About twenty reels of film were recovered. They were some of the best subjcts on the market, too. The case has not been disposed of yet, so all the facts have not been brought to light. It is stated that the party who stole the films was employed in a film exchange.

* * *

While awaiting the calling of the case, several people in the courtroom were debating as to who is the chief offender in a matter of that kind. The majority thought the receiver of the stolen goods should receive the most punishment if it could be shown that he had not been imposed upon and was not an innocent purchaser. Stolen wearing apparel, jewelry and many other things may be disposed of to an innocent quite easy, but not so with films. Although the motion picture business has grown to immense proportions, the handling of the films is done in a comparatively very limited field, and the party who buys films from strangers whom he does not know to be dealers or makers must expect to have great difficulty in convincing a court or jury that he did not know the goods were stolen, especially when it is shown that the price paid for them was ridiculously lower than the actual value. Some may claim they thought the films were dupes, and in some instances this plea has made good, but if the party charged is a dealer in films he has a hard time convincing his accusers that he cannot distinguish a dupe from an original.

* * *

We must all agree that the deplorable disaster created by the wrecking of the Titanic should be given as little attention as possible as an exhibition feature. Public sentiment seems to demand that the great grief wrought by the calamity be recalled as infrequently as possible. Legitimate pictures attendant to the subject are, of course, not referred to; but any attempt to show the sinking of the vessel, and other apparent fakes, must evoke censure. I learned this the other day when I visited a house that was featuring pictures of that character. The place was near a government building and large numbers of the employees witnessed the exhibition. Their comments were not at all favorable and convinced me that enterprise of an over-zealous nature hurts the motion picture business generally. The picture people have, or should have, the same license to deal with subjects as the newspapers. Whatever is "fit to print" should be fit for the screen, but this should not be taken as a license to distort or misrepresent. As one of an audience remarked on the occasion I referred to above, "I'll stand for almost anything if it is based upon and shows facts, but I certainly will not stand for 'bunk.' It hurts my feelings to be gulled into sitting down and looking at a lot of impossible stuff that is cooked up almost before a thing happens. It makes me sick to see either a newspaper or a picture show portray so-called actual occurrences when impossibility is stamped upon the pictures and illustrations. Take, for instance, this picture showing the Titanic with about a sixth of her forward length stuck into the iceberg which is supposed to have sent her to the bottom. Everybody knows that the collision did not occur in that manner. It was on the side that the vessel was damaged."

* * *

The proprietor of the house in which these remarks were made took part in the talk at this juncture and said that, in view of the actual occurrences at the wrecking of the steamer, it was foolish for anybody to expect pictures of scenes as they really took place. He said it was not claimed that pictures were taken at the time of the disaster; that the only representation made was that the pictures were reproductions of such scenes as were taken as soon after the wrecking as possible. "Then," said one of the party, "put that on the banners in front of the houses, and don't hold back the truth until after the people pay their money. Some of the banners I have seen displayed at the cheaper houses on the East Side and other places were misrepresentations to the point of criminality. The makers of the pictures should take a hand in such matters for their own protection. If they don't they must expect that their interests will eventually suffer. If a newspaper persists in dishing out to its readers statements and illustrations that are manifestly false, it does not take the public long to strike back by refusing to continue buying the paper.

* * *

"Oh, well," interjected a bystander, "let those who do the damage take their chances. I approve of much that has been said and believe that some of the things should be stopped, but I will not let it worry me. I have been in the motion picture business myself and know that at no time is it possible to please everybody. More than that, there are a bunch of chronic picture critics who are ever on the alert to knock the pictures and revive the reform cry. The kicker and knocker is ever with us. A few years ago, the wreck of the Republic was worked into a very interesting story that received general approbation. With one exception. One man kicked because he was pictured in the film without his consent and took the matter into court." Another member of the party then asked: "If it was proper to make reproductions of the Republic disaster, why should the line be drawn on the Titanic?" "Well, I'm not making any comparisons with ancient history. I have troubles of my own."

* * *

Overheard in a Park Row photoplay house: "Phat are those fellows in that pictur' saying, Mike?"

"Shure, I can't hear a word. Let's get a seat further up front."

ESSANAY PLAYERS.

Mr. Whitney Raymond, the popular young juvenile man with the Essanay Eastern stock company, left last week for Seattle, where he will meet his mother for the first time in four years. From Seattle they intend visiting in Victoria, B. C., then will leave for California, where Mr. Raymond intends to put in a couple of weeks tempting the fish to impale themselves on his hook. Mr. Raymond's trip will occupy five weeks and, on his return, intends to come by way of the north, stopping off among the Canadian Rockies at various watering places.

Vedah Bertram, of the Essanay Western stock company, has entirely recovered from her recent illness, and is once more assuming her place as leading lady in the Western subjects. "The Desert Sweetheart," a sensational and highly dramatic production booked for release May 25th, features Miss Bertram and G. M. Anderson in magnificent roles. The film was staged in the great American desert, and is a distinct feature.

Miss Martha Russell, who has been re-engaged for a series of feature films for the Essanay Company, makes her second appearance in "Signal Lights," a sensational railroad melodrama. Miss Russell's first appearance in the new films will be in "The Return of Wm. Marr," a splendid dramatic subject booked for early release and in which Miss Russell is called upon for some especially fine acting of the class that has won for her an enviable reputation all over the country.

Noteworthy Kleine Releases.

"Fatima," a Richly Staged Oriental Subject Produced with Lavish Hand—"Under the Sway," by Eclipse.

Reviewed by James S. McQuade.

GEORGE KLEINE will release on May 15th a subject of 800 feet, by Cines, entitled "Fatima." On this split reel is a length of 200 feet, by Cines, showing fine educational views of the City of Padua.

As the title indicates, the story of "Fatima" is Oriental and, necessarily, the production calls for rich and luxurious settings and superb costumes. The Cines Co., customarily lavish in creating the necessary atmosphere for their notable subjects, has succeeded admirably in this case, the acting, costumes and surroundings still further accentuating the effect of the staging.

The attack on the caravan in the desert is a spirited and exciting encounter, conveying most realistically the suddenness and savage ferocity with which lawless tribes assail travelers. The photography is pleasing throughout.

Scene from "Fatima" (Cines).

Abdul, a Mussulman noble, called away to engage in warfare, leaves his only son, Melik, in the care of Melissa, a trusted dependent of the family. Her own son, Omar, about the same age as the infant Melik, is reared with the latter and both grow up as foster brothers. Abdul is killed in war and Melik learns to look upon Melissa with filial respect and affection.

Scene from "Fatima" (Cines).

Twenty years pass and Melik assumes the dignities of his dead father. He becomes governor of the province and arranges to marry Fatima, the daughter of a Mohammedan nobleman, in a distant country, who had been betrothed to him in infancy. Busied with affairs of state he commissions Omar to set out, with befitting presents and escort, to bring Fatima to her new home.

Omar arrives safely at the stately palace of Fatima's father and presents his credentials and the costly gifts committed to his care. Then the party joins a caravan on the journey homeward, for better protection against the savage Touraks of the desert. The latter make a fierce onslaught on the caravan and take it by surprise; but Omar, single-handed, protects Fatima from capture and slays many of the foes with his sword.

The prowess shown by Omar in the fray wins the love of Fatima, and she shows it by many signs of endearment; but Omar, though smitten by her charms, is loyal to his foster brother and delivers her safely to him after many heart burnings in the desert.

Melik receives his betrothed with due marks of honor and esteem and loads her with princely gifts; but we can see that she receives his advances coldly and that his mind is disturbed. Persistent, however, he continues to press his suit with ardor, and his devotion is expressed by the bestowal of still more costly jewels. But jewels cannot win a woman's love, and Melissa, who had been observing Melik and Fatima, knew that something was amiss.

One day, when thinking of the matter, she came upon her son, Omar, in a fit of despair. Ignorant of her presence, he gives voice to his passion and then she demands the truth. He tells her of his love for Fatima and of his hopeless struggle against it. Then she resolves to let Melik know all.

First she seeks Fatima and learns that she loves Omar, and Omar only. While engaged in conversation they are interrupted by Melik. He brings still more jewels for Fatima's approval, but wearily she lets them fall from her hands. Then, in despair, she confesses her love for Omar. Enraged, Melik draws a dagger to dispatch her, but his foster mother seizes his other hand and, pressing it affectionately, reveals to him that his foster brother, Omar, returns the love of Fatima, but has never confessed it to her. Melik with great magnanimity forgives Fatima and releases her from her vows. Overjoyed she falls at his feet and kisses the hem of his robe. Then she rushes away to find her lover.

"UNDER THE SWAY" (Eclipse).

Reviewed by James S. McQuade.

An Eclipse subject, "Under the Sway," is scheduled for release by George Kleine on May 15th. The length is 800 feet, and on the same reel is placed an instructive short film on the hop industry, in Kent, England.

"Under the Sway" is a good average film, viewed from the standpoints of settings, acting and photography. The story holds interest throughout, and the climax brings swift justice to the wrongdoer, and a happy clearing of the innocent.

Scene from "Under the Sway" (Eclipse).

Maud, the young and attractive companion of Mrs. Rostand, is loved by Jack, the only son of the latter. Count Donati, a frequent visitor at the Rostand home, exercises a hypnotic influence over the young lady. This is demonstrated several times during the course of the story. He is dishonest as well as unprincipled and, while she is under his spell he commands her to obtain valuable jewels belonging to Mrs. Rostand and deliver them to him, in the dead of night, through a window of the Rostand mansion.

Maud is caught in the act by Jack, who fires a shot at the indistinct figure outside the window. Then he turns his attention to Maud, who has all the appearance of one walking in her sleep. She passes through the door on the way to her chamber, and Jack is discovered by Mr. Rostand, who has rushed into the room at the sound of the shot. Mr. Rostand discovers that his wife's jewels have disappeared and looks upon his son as the culprit. Jack, to save Maud, keeps silent.

Outside, in the meantime, we see that Jack's bullet has found its mark in the body of Donati. The wounded man staggers and falls and crawls towards a boat that will convey him from the scene. His fast ebbing strength is consumed in rowing the boat to the farther shore. He finally drops his oars and falls unconscious in the boat, which drifts slowly towards a point, where fishermen rescue him.

Scene from "Under the Sway" (Eclipse).

With his remaining strength he confesses his crime, places the jewels in their charge, to be returned to Mrs. Rostand, and clears Maud of all complicity.

Just as Maud, in order to clear Jack, is confessing to Mr. and Mrs. Rostand that she stole the jewels, a fisherman arrives and restores them, and also tells of Count Donati's death and dying confession.

AN EVENTFUL WEEK FOR GEORGE KLEINE.

Scheduled for release during the week ending May 11th, George Kleine has programmed two split reels containing an unusually mirthful Cines comedy; a beautiful travelogue; an excellently well acted and staged Eclipse drama, concluding with a short but highly interesting zoological study, and for Saturday, May 11th, the extraordinarily splendid Cines historically correct, magnificently staged and acted drama of the Empire period, dealing with the story of the love, marriage and divorce of Josephine and Napoleon. This exceptionally fine program is bound to prove a popular card and meet with the approbation of the public and deserves the support of exhibitors.

The comedy, "A Contest and No Prize," the release of May 7th, shows in a highly entertaining manner how a vivacious and fun-loving girl coquettes with two rival suitors who are ready to do or die at her bidding to gain favor in her eyes. Many laugh-creating situations are presented through the ridiculously funny stunts the girl sets the ardent lovers to do. The reel is completed with beautiful views of the town of Fiume, Hungary, showing the Cathedral and many quaint buildings, streets and interesting waterways.

The Eclipse subject for Wednesday, May 8th, entitled "The Squire's Fate," is an intense drama relating how Marian, the beautiful daughter of the miller successfully thwarts the evil plan of the Squire to ruin her father and compel her love. To complete this reel, an exceedingly interesting nature study called "Tropical Creatures" is added, showing several species of curious, stick-like creatures which inhabit trees in the tropical regions.

The third release of the week, the Cines "Josephine" for Saturday, May 11th, is one of the many splendid films which this excellent company has in store for the public's approval in the near future. Those who remember this company's "Joseph in Egypt," "Brutus" and other excellent pictureplays released by them will give credence to the report that this coming release is one of the finest ever placed on the market in this country. In this beautifully staged, gorgeously costumed, splendidly acted drama of 1100 feet in length, the historical romance of Josephine and Napoleon is magnificently portrayed. In a very realistic manner is depicted their meeting, wooing, their ripening love, their marriage, happiness, and finally the pitiful circumstances which led to their divorce, and Napoleon's subsequent marriage to Louise of Austria. The final scene shows Napoleon on a balcony of the palace displaying to the joyous multitude gathered below the new heir, the little Napoleon, King of Rome.

The growing popularity of Cines and Eclipse films will be well deserved if the standard of excellence presented by this week's trio of releases is maintained.

A MILLION FOR PICTURE HOUSES.

Globe Amusement Company of Los Angeles will spend $1,000,000 in Beautiful New Suburban Motion Picture Theaters in that City.

If all reports are true it is doubtful if the Pacific Coast has ever known a more progressive showman than H. W. Nixon, General Manager of the Globe Amusement Company, Los Angeles, Cal., who proposes to build within the next few months a circuit of fifteen beautiful suburban houses, each with a seating capacity in the neighborhood of 1,000. This will bring within walking distance of the suburban residents a downtown picture and vaudeville theater of the highest class and at an admission fee just equal to the cost of a street car ride downtown and back.

L. F. Spaulding, the well known real estate owner and builder, is even now erecting a magnificent theater to be known as Globe Theater No. 4, for this company on his lot situated near Eighteenth Street on Main. This theater when completed will, it is said, be the largest and most perfectly equipped Motion Picture Theater west of Chicago, and will cost $75,000 with a capacity of 1,000. The Globe Amusement Company's circuit will be operated on a plan that is unique in this locality. No expense is being spared in the furnishings and equipment of these houses.

The Globe Theater at Fifth and Los Angeles Streets is in active operation, and the other theater buildings are under process of construction. The side walls of the Globe Theater No. 3 at Sunset Boulevard and Echo Park Avenue have already reached a height of sixteen feet and the house will undoubtedly be completed and ready for opening within sixty days. This house will have a capacity of over 800 and will cost something over $35,000. The Globe Theater No. 2 at Central Avenue near Jefferson, with a capacity of over 750, will cost about $30,000 and will be completed in time for the opening of the other houses.

Contracts for locations of other theaters to make up the circuit of fifteen are being rapidly completed, and there is little doubt that this company will not only have the best theaters and the best locations, but will be in a position to supply their patrons with the best of everything in the nature of exclusive first-run films and vaudeville acts.

Los Angeles people take kindly to a proposition of this description and it is conservatively estimated that ninety per cent of these people are patrons of motion picture theaters. It is a well-known fact among showmen that these people are only satisfied with the very best and when given that, are the most liberal patrons of any in the United States.

ABOUT IMPROVED CURTAINS.

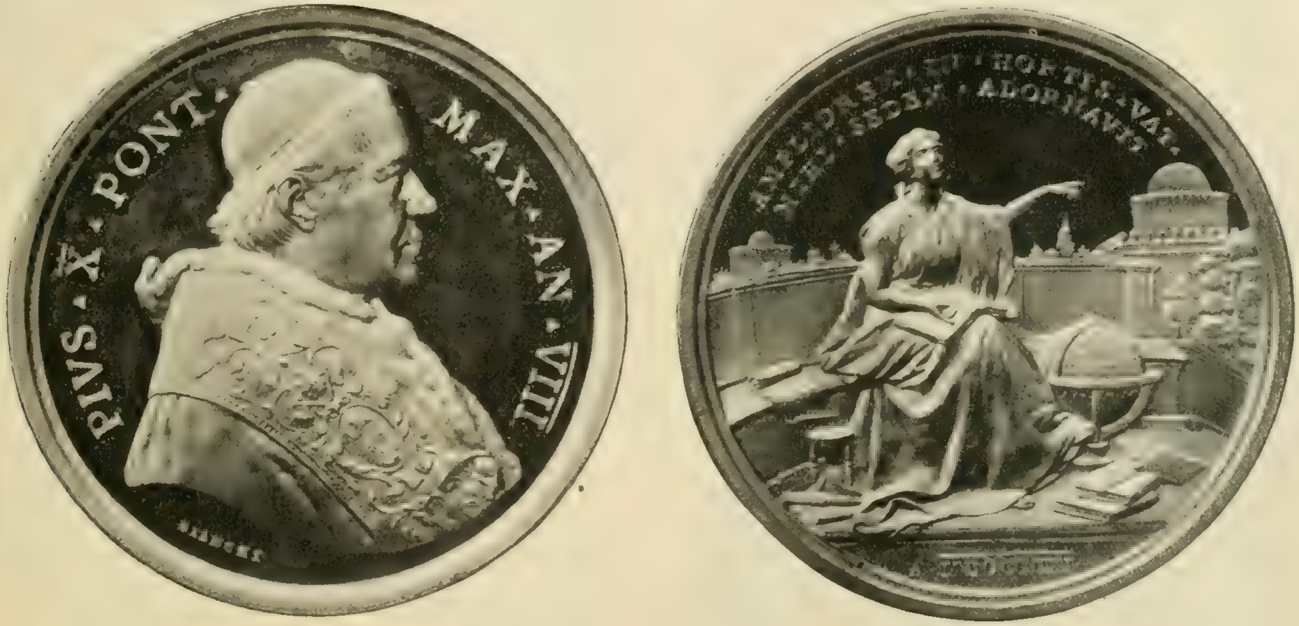
Among the many screens now on the market, the Radium Gold Fibre Screens made by the American Theater Curtain and Supply Co., of St. Louis, are giving great satisfaction. Several recent installations have produced additional orders from the same localities as well as highly satisfactory letters in praise of the results obtained. "Metalized theater curtains, twice the light at half the cost" is the way their advertising man puts it and his claims are backed up by superior workmanship and unsurpassed quality, compared with the old style muslin or canvas sheet, the results obtained from some of the new style curtains are really remarkable and well worth investigation by every exhibitor who is looking for improvement. Clearness of detail in the pictures and sharper relief of the figures is something to be desired at all times.

Pope Pleased With "The Coming of Columbus."

Father Tonello Describes Interview with Pontiff and Brings Presents for W. N. Selig.

"THE COMING OF COLUMBUS" has created intense interest throughout Europe. The rights for the United Kingdom of Great Britain and Ireland and for Austria and Germany have been sold for some time. It was widely published in Europe that Pope Pius the Tenth had been presented with the three films last summer by Wm. N. Selig, through the Rev. Joseph Tonello, who has been engaged in missionary work in America for a number of years, and who was paying a visit to Rome when Mr. Selig requested him to deliver the films to the Holy Father. The reader will peruse with much interest Father Tonello's story of his interview with the Pope and his description of the presents brought back by him, in the capacity of special emissary of the Pontiff, for presentation to Mr. Selig.

"It is rather hard at certain times," Father Tonello writes, in describing his interview with the Pope, "to obtain a private audience, but, through a dear friend of mine, I received a letter of invitation to be at the Vatican at 12 o'clock sharp on a certain day. The day before I had invited several prelates, ladies and gentlemen—among these the sisters of the Pope, to see the films on the screen. The Sala Perosi, or Sala Pia, was well packed, and the history of the great discoverer, with all his hardships, joys and sorrows, was viewed by the illustrious spectators with the greatest interest and enthusiasm. The private secretary of the Pope, Mgr. Piscinni, and the Mgr. Ugolini, who were sitting at my side, were particularly impressed, and in occasional bursts of enthusiasm whispered, 'Oh, how lovely!' 'How grand!' At the end of the exhibition the audience gave a viva for Mr. Selig.



Obverse and Reverse of Medal Presented to Mr. W. N. Selig by Pope Pius X.

"The next day at noon sharp I passed through the main hall, where the Pope gives public audiences, and was at the door of the Pope's private apartments. Brother Damaso, the director of the Sala Pia, had preceded me and had told the Pope of the success of the exhibition. When I entered the room I found his Holiness standing by a kind of cabinet, picking from it some small red caskets containing medals. 'Come in, my son,' he said. 'I was just looking for some nice suitable gift for your Mr. Selig.' Then he showed me a little silver medal bearing his own likeness. 'This is not pretty enough,' he said. 'Never mind, your Holiness, this is all right for me,' I answered. He gave it to me with three other smaller ones which I dared to ask for, seeing how good he was to me. Then he said, 'I have something better for Mr. Selig.' He crossed the room, went to another cabinet and got another beautiful medal in a red plush casket. 'Now, this is for Mr. Selig,' he said.

"The medal was struck last year as a souvenir of the opening of the new observatory erected by the Pope in the Vatican gardens. It bears on one side the image of the Pope and on the other that of a matron representing astronomy sitting on a chair and pointing out the new building, while the old observatory is seen in the background. The inscription running around the medal reads: 'Ampliorem mihi in hortus, vaticanis sedem adornavit,' which is, 'He beautified for me a larger seat in the Vatican gardens.'

"All this was done before I presented the reels. Then the Pope bade me sit down by his desk. When I had given him the reels, the Holy Father examined the small pictures. He had been informed by Brother Damaso and others how beautiful they were on the screen. Then he turned to Brother Damaso, who was there, and, giving the reels to him for the Sala Pia, said, 'You will have a big show now,' and smiled happily.

"We talked awhile about the splendid exhibition of "The Coming of Columbus." Then the Pope said: 'You will please extend my thanks and congratulations to Mr. Selig, and my wishes for the greatest success of this 'Coming of Columbus.' I wish to encourage him to make other films of such historic and moral value.'

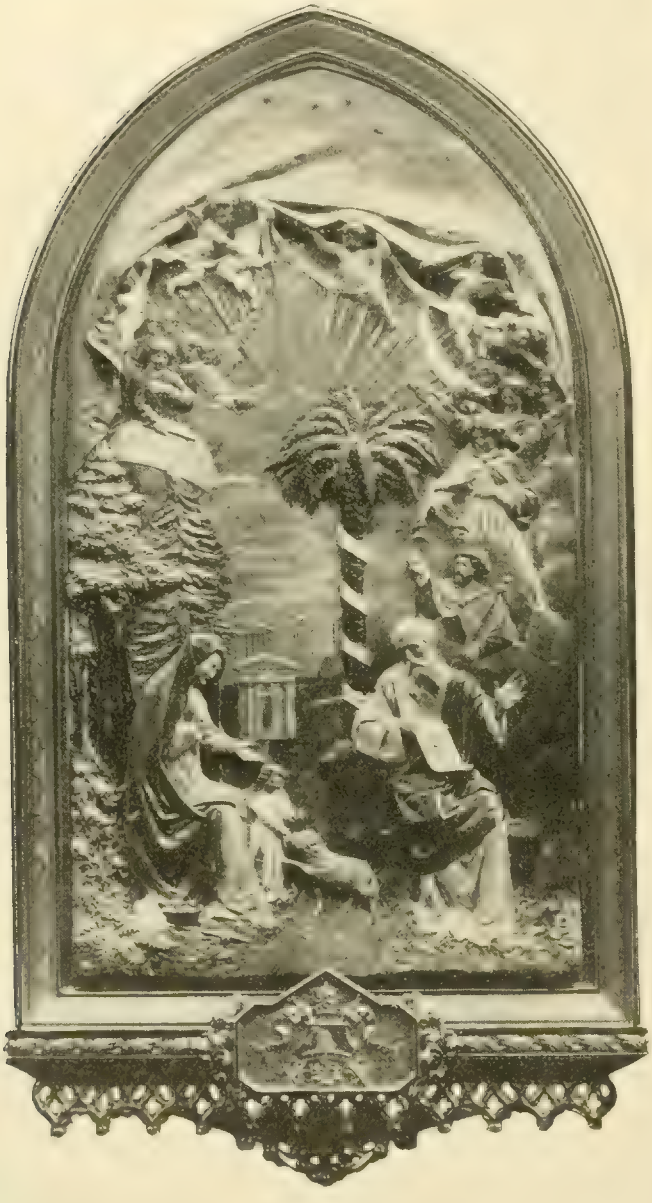
"As I knew that the Holy Father had forbidden all priests to go to moving picture shows, owing to many irreligious and immoral films exhibited in Rome, I told him that the censorship in America was much more strict, especially in regard to immoral and irreligious subjects. He was very glad to hear this and said: 'It is my great desire that this great invention should become a school of truth, of high education, of morality, of social and domestic virtues and of real benefit to humanity and religion.

"After a few words about other matters I knelt down to ask his blessing for me, my family and my many friends. He waited patiently until I was through my list, blessed all of them, and said, 'Tell Mr. Selig that I bless him, his family and his work.' I left with the impression that I had been conversing with a saint.

"In the evening Brother Damaso surprised me with another gift he had from the Pope to be presented to Mr. Selig. It was a beautiful bas relief, or ceramic, the work of one of the best artists in Italy. It had been especially made for the Vatican exhibition, on the occasion of the golden jubilee of Pope Leo XIII. It is a copy of a large painting existing in St. Joachim, a church erected in honor of Pope Leo XIII, whose name was Joachim.

"The painting, as well as the reproduction, represents St. Joachim reading the prophecy, 'A virgin shall conceive.' The saint looks upon Anna, his wife, who points out the little Mary feeding the lamb with lilies, and crushing under her feet the serpent. The rose which the angel presents to St. Joseph, who does not touch it, is the figure of Mary, spouse of Joseph. Sacred to Mary are also the palm, the cedar and the platanus trees, as recorded in the Scriptures. Angels lift the veil of night, revealing Mary as the aurora, which presents the rising of the sun of justice. Again, Mary, queen of heaven and earth, is represented by angels, holding the crown and placing the scepter on the globe. Around the palm tree and in the upper part of the painting runs a white ribbon with the different titles the church gives to Mary. The vision closes with the words of St. Anne, 'The Lord has granted my prayer.'

"The day following I left Rome. When in Paris I received from Brother Damaso the following letter for Mr. Selig: 'Honorable Sir—In the name of the members of the Association of the Sacred Heart, I thank you for the splendid gift, 'The Coming of Columbus,' presented by the Rev. Joseph Tonello to the Holy Father for La Sala Pia. Let the good Father be the interpreter of our gratitude and let the gift which he brings to you show how your generosity has been appreciated.'



Ceramic Presented to Mr. W. N. Selig by Pope Pius X.

"Many Roman papers spoke about the exhibition of the reels in La Sala Pia and afterwards other Italian papers commented upon the exhibition. We quote a few words from one political and one religious paper. 'La Vera Roma Illustrata' had the following: 'His Holiness deigned a few days ago to admit to his august presence the Very Rev. J. Guiseppe Tonello, a zealous missionary in North America. Father Tonello was the bearer to His Holiness of three magnificent and original films, which Mr. W. N. Selig, of Chicago, sent as a gift to the Pope. The Holy Father was extremely pleased with the gift and expressed his high appreciation by donating to both Father Tonello and Mr. Selig handsome souvenirs.'

"'Il Corriere d'Italia' published the following article: 'The other night, before a goodly number of guests, prelates, ladies and gentlemen, especially invited, were shown on the screen the reels of 'The Coming of Columbus,' sent as a gift to the Holy Father, Pope Pius the Tenth, by Mr. W. N. Selig, of Chicago.

"'It was the grandest thing ever seen; the only drawback to the exhibition being the Roman machine, which was not up-to-date to show such a film. It was the whole history of Columbus, from his arrival in Palos to his return to Spain loaded with chains, that was presented to the eyes of the spectators, who were deeply impressed. All the scenes were beautiful, but the most impressive and picturesque were the scenes of the caravels (the Nina, Pinta and Santa Maria), the voyage of Columbus, the expression of his fears, his hopes and his anxieties over his arrival finally in the promised land. Many eyes were moist in seeing the undertaking of Columbus shown so vividly, with such truth and life that it seemed almost as if one were participating in the vicissitudes, the perils, the glory and infamy of the great Genoese.'"

"First Signs of the Existence of the New World"—Scene from "The Coming of Columbus."

MESSRS. HITE AND THANHOUSER TOGETHER.

The other day moving picture circles were startled by the news that there was a man with a big enough bankroll to buy the Thanhouser Company—and that he **had** bought it. Thanhouser films had been rated among the leading Independent brands and Edwin Thanhouser was thought the last man in the world to want to "sell." So it all simmered down to a matter of figure. Thanhouser got his. The man who gave it was C. J. Hite, of the H. & H. Film Exchange, Chicago. And while the sum that exchanged hands was "big" in the fullest sense of the term, people who knew Hite well said it was all in his day's work—he wouldn't lose the smallest jot of sleep thinking about it!

Carpenters were busy constructing a new private office at the Thanhouser plant when a World man dropped in early in the week and it was revealed that the sanctum was for Mr. Hite, who was then in Chicago. He is due in New Rochelle late in the week, when will commence his association with Mr. Thanhouser in the conduct of the Thanhouser manufactory. Mr. Hite will engage mostly in the business end of the enterprise, giving Mr. Thanhouser more time to devote to the producing department, thus enabling him to realize an old ambition. Mr. Thanhouser has always been in very active touch with his producing force, but business details have taken up a lot of time that he would like to have spent in the "making" department. Under the present arrangement he will be able to give pretty nearly his undivided attention to the actual work of making the films, and an advanced product is necessarily looked for—if better Thanhouser pictures are really possible.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Making the Most of Things.

MELVIN G. WINSTOCK writes: "Have persuaded Pathe Freres to send Earl, one of their camera men, here. Have the whole state digging good stuff for him and incidentally am slipping a lot of ads for the company." Company means the People's Amusement Company, and being a practised press agent, Mr. Winstock realizes that the best advertisement is that which does not appear to come from the house itself.

The other day the Portland Journal had very nearly a page from one of the Omaha papers on Governor West's parole system. There was not a line in the sheet about the play Mr. Winstock wrote with the practical collaboration of the Governor, and which the Edison company will release on Friday, May 17. Most persons would not regard this as advertising for the chain of theaters run by the People's Amusement Company, but everyone has read of the Winstock play in earlier articles and the mind at once connects the two and the page article helps more than it would have done had some mention of the photoplay been dragged in. This is something not easy for the novice in management to understand, but the advertisement that does not seem to be an advertisement is the best sort of advertising in the long run. Thousands of people will read the story, both in Nebraska and Oregon, and when the photoplay comes along the article will be recalled and make business for the production.

Make the most of your opportunity and you'll find that the number of times your house is mentioned does not determine the value of a press notice. It's the "draw" the story has.

Doing Things Well.

We have urged the value of appealing to the clergy, school teachers and superintendents when you have something out of the ordinary and we are indebted to R. D. Carrothers, of the Orpheum Theater, Pocatello, Idaho, for a very practical demonstration of the value of this form of advertising. Mr. Carrothers obtained the Edison "Children Who Labor," and sent out this letter to all who might be interested in the subject:

> We want you to see the class of pictures we are showing to the people of Pocatello, hence we take this opportunity of inviting you to witness the Edison Educational and Dramatic subject entitled "Children Who Labor," which we will run to-day and to-morrow.
>
> This picture is produced in co-operation with the National Association for the prevention of Child Labor and we think a production like it deserves the support of every sane man and woman in the country.
>
> We are enclosing two complimentary tickets, which we hope you will find time to use at either the Daily Matinee or Night Performance.

In sending the letter Mr. Carrothers wrote that he thought it would be good advertising. A letter dated the following day carried a letter from the Reverend Frederic A. Hamilton, of the Congregational Parish Church, that bore emphatic testimony to this fact. Mr. Hamilton wrote:

> I never accept gratuities of such a nature as you were kind enough to send me, and I return, herewith, the tickets.
>
> I did, however, attend your film show this afternoon and saw your title, "Children Who Labor"—saw it with pleasure and profit. I desire to congratulate you on this special number as, indeed, on the entire program. Such things as the title cited are calculated to draw the attention of thoughtful people to a really great problem in a striking and convincing way.
>
> I have always felt that, given a man with conscience to direct, the modern picture show can be a factor of genuine educational value.
>
> And so I thank you for calling my attention to the opportunity, and for an hour well spent.

In obtaining such an endorsement Mr. Carrothers has done a service to the business as a whole.

Letters and Letterheads.

We are inclined to think that one of the reasons the letter was heeded is that it was sent out in good form. The letter was short, pointed and well phrased, but more than that it looked "right." A heavy indentation on either side threw the text into the middle of the sheet, and the sheet itself was good to look at. It is a French gray set in heavy gothic, printed in black. The name of the house and the line "The little house with the big show," is boxed in with an outline ornament at either end of the legend, but the rule is light so that it does not overshadow the type, and the ornaments are tasteful. In the extreme upper corners are the words "Picture plays" on the left, and "Specialties" on the right, while the name of the manager appears in a small eight point below the box.

We think the name of town and state should have been printed in and a black would have been better than a purple ribbon, but these are minor matters when compared to the red and blue and green abominations that so many seem to think is the proper style. Colored stock of a neutral tone costs little more than white paper and good press work with a good black ink costs very little more than a cheap job. A dollar or at the most two would cover the cost of a thousand sheets and envelopes and even before the envelope is opened the impression of good taste and business dignity is created.

A good letterhead as a business investment is something that not ten men in a thousand realize and yet all are susceptible to the impression created when they see the proper sort.

What Wesley Says.

Wesley, of Gardner, Mass., says:

> I am enclosing a little matinee getter that I use most of the time. Every ticket that is sold in the evening the purchaser gets one of these tickets to use at a matinee, and it's surprising how many I get back from the mothers, sisters and sweethearts attending in the afternoon, of course the ones I get back I use over again.

The ticket is printed on cheap-colored card stock, two by three and a half inches and the face carries this printing:

Picture Program Changed Every Monday, Wednesday, Friday
THIS TICKET AND 5 CENTS
Paid at our Box Office will entitle the
Bearer to One Admission Ticket to the Matinees
——AT THE——
GARDNER THEATER
High Class Vaudeville and Pictures.
"WESLEY SAYS SO."

It seems to be a good way of getting your matinee tickets out. They appear to be given as a perquisite instead of a throwaway and so are valued more highly than something that is obtained for nothing. There is a fine art in making gifts so that they are appreciated at more than their face value, and few have the knack of making things seem worth while. If you merely throw out a handful of tickets they have much the value of waste paper, but if you give them out carefully with the suggestion that they are of value it is like giving away the same number of five-cent pieces and more—because then it becomes a semi pass.

The Weekly Hint.

And here's the starter for the program circular, listing five reels of photoplay and a couple of singers, as well as two vaudeville acts. Wesley says:

> IT'S SMASHED!
>
> The old saying: "There is nothing new under the Sun," is smashed to "smithereens." I have something new to-day; a show that is an eye opener. You won't have to put on your spectacles to get this. Here is the Show to send you home in a happy mood.

And so it must be so, because he says so.

Cameraphone Gets Ideas.

In a recent issue we spoke of the Pittsburgh Cameraphone offer of passes in exchange for ideas. In the latest issue of the program to hand, the first results of the offer are given. We do not think that many of these ideas are of any particular value as such, but in their effort to obtain the coveted admissions we imagine that in addition to the matters cited in the announcement, the Cameraphone management obtained many valuable first-hand opinions of how the house was run. We give results for the benefit of others:

> In a recent issue of the Bulletin for the East Liberty Cameraphone, we offered a six months' pass for ideas that we could use to the betterment of our theater. In reply we received a number of suggestions, some of them we think of value and for which we are glad to pay in passes—others we did not think we could use.
>
> Both Mr. A. S. Kaerscher and Mr. J. R. Willison suggest that we announce by electric sign what piece of music is being played and we will adopt the idea.
>
> Mr. F. W. Swartz suggests that we devote one evening each week to comedy pictures only. This is a good idea, but it depends largely on our source of supply. Comedies are popular with all exhibitors and the General Film Company may not be able to supply us with a program each week.
>
> Mr. Clarence Garin suggests that ladies sitting in any part of the theater should be compelled to remove their hats. This may be a good idea, but we are not brave enough to try and enforce it.
>
> Another gentleman suggests that we have a few canary birds in the theater. This might be all right when the house was open, but when closed the cat might get busy.
>
> Mr. C. A. Comfort suggests that we have signs asking patrons to take seats nearest the wall. We think this idea worthy of a pass, and the expenditure of a few dollars in signs and are intending to try it.
>
> It is not too late to exchange ideas for passes and we would like to carry out our part of the deal.

A Stylish Card.

The Montana Amusement Company opened the American Theater, Butte, April 6th, and to call attention to that fact sent out an admission card and a form letter. We do not like the appearance of the letter, since carbons seem to have been sent instead of originals. The phrasing of the invitation is much better than the appearance of the sheet, though the letterheads themselves, in green on green, are attractive; a point which only calls attention to the horrible purple carbon. Were we running the house there would be a hurry call for green typewriter ribbons to match the type matter and we would have had the form letters printed through silk in the same color. The letters read:

> Dear Sir:—
>
> This is to invite your attention to the opening date of our new American Theater in this city. We trust that you and your family may find time to pay us a visit on that day as our guests, and can assure you that we will appreciate the honor of your presence.
>
> Yours cordially,
> THE MONTANA AMUSEMENT CO.
> By Wm. Cutts, General Manager.
>
> Kindly present the enclosed card.

The "enclosed card" is on fine stock and except for a cut crest it is so well printed that it requires close scrutiny to distinguish it from copper plate. This is partly due to good press work, but as much, if not more, to the selection of the type, which is the A. T. F. "Engraver's Shaded," a very useful face where plate effect is sought. The cost of several sizes is no greater than the cost of cutting the plate and you have the type for future use. If your printer will not stock a letter you want to use, buy the fonts yourself.

Some Rex Remarks.

B. W. Copeland, manager of the Rex Theater Company, of Spokane, Washington, sends a self-explanatory letter. He writes:

> I submit you herewith a plan of advertising which I adopted to call attention to the Rex Theater, which we are now building.
>
> We have a frontage of thirty feet on Riverside Avenue, the principal business street of the city. When work was started on the new house a fence ten feet high was erected, covering this thirty-foot space. The Theater is to be called The Rex, and, across the entire upper part of this fence, I had a sign painter write me in script letters "Copeland's Daily Rexograms"—Bulletins of Pertinent Publicity."
>
> In spaces three feet high and ten feet long I posted the "bulletins," changing them every day, each one calling attention to some particular feature of the new house or to the moving picture business. I submit you a few specimens:
>
> "A Few Newly Coined Words from the Rex Dictionary"—
>
> REXITIS—An epidemic of talk concerning the New Rex Theater, which is now rapidly sweeping over Spokane."
>
> REXOLOGY—The art and science of preparing good entertainment for Rex patrons—we are experts.
>
> REXETTE—You'll come once out of curiosity—you'll come again because you like the show, you'll come often after that and you'll bring your friends with you—thus you'll become a Rexette. There'll be lots of Rexettes in Spokane soon.
>
> "YOUR HEALTH"—Is being looked after by The Rex, the latest and best theater ventilating system being installed.
>
> "BOTTLED AIR"—Health authorities are testing the air in moving picture theaters—there'll be no musty, stuffy odor about the Rex — experts in ventilation are being employed in the building.
>
> "GLADSOME SMILES"—Of surprise will overspread your features when we invite you in to look The Rex over—because there'll be so many new features in this "comfy, cozy" little theater, that you hadn't even dreamed of.
>
> Three of this style of bulletins I posted each day. They were made by a sign writer in straight block letters.
>
> Whether this style of advertising will be productive of results I am unable at this time to state, for the house will not be ready to open until about May 1st. I believe, however, that it will have some effect, for already there is considerable talk about the new house.
>
> I would be pleased to have your opinion on this matter.

Crisp Lines Always Effective.

Crisp advertising lines are effective at all times and one never knows just what line will carry the greatest effect. The scheme here suggested is a good one from every angle. It starts talk and keeps it going, and by the time the house is opened everyone will want to attend out of curiosity, if nothing more.

Any live wire talk will sink in. Some of these lines are too general in their application. The more definite talk, such as that on ventilation, is what counts for most, because there is argument as well as cleverness of phrase. If there are points about your house deserving of brag, by all means brag, modestly and temperately, but with a warmth that shows your pride in your accomplishment.

The El Kalem Pictures.

Licensed exhibitors will be interested in matter that they should have received from the Kalem company by now, relative to the first release by that company of the Egyptian pictures made by the African section of the stock company. It has been announced that "The Fighting Dervishes" will precede "Dust of the Desert," originally scheduled for the first release, the subject being published May 27th.

The advertising sent out by the company includes an offer of four 2¼ by 1¾ half tone cuts of a screen that will show well on common stock. They can be supplied to newspapers with a moderately fast run and will look well in advertisements on cheap stock.

There are also four photographs to be had, showing scenes different from those used for cuts, giving eight views all told. If you need more cuts your local engraver can supply you with cuts from these and give you a supply of eight cuts.

There is also a piano score of music to fit the film with proper oriental color.

This is a good equipment of printing material and there are one, three and six-sheet posters in four colors for lobby and general work, but the company cannot do your special work for you, and what you get back from the film is what you work for yourself.

Do Some Press Work.

During the last few months there have been printed in the Kalem Kalendar a lot of paragraphs about the oriental company. Get these notes out and see if you can't get the local papers interested. Tell how the Kalem company sent a company to Egypt and the Holy Land, armed with credentials to consuls and missions from the State Department and the various boards of foreign missions. Tell of the fanaticism of the Moslems and the precautions they took to avoid rousing the religious prejudice of the natives. Tell of the two Irish trips, enlarge upon the enterprise shown in sending a company half-way around the world in order to get new subjects with correct atmosphere. Pave the way for the religious subjects, taken in the Holy Land, that will come later. Get the editor interested and he'll take the clippings and make a story himself out of them. Keep him posted on the coming of the films. Make certain that he and all his family are in the house when it is run, for there will be other subjects coming and this is merely the starter. You'll want to work up the others and he'll help you a lot if you get him headed right.

This list of scenes will help you figure out the story and give an idea of the variety of the backgrounds. Read it over and "get it down pat," so that you can talk it to the newspaper people and the patrons. Have it painted on a bulletin and hang it in the lobby to start the talk. It runs:

THE FIGHTING DERVISHES OF THE DESERT.

Produced in Egypt Near the Ancient City of Thebes by Sidney Olcott. Scenario by Jack Clark.

Cast of Characters.

Zahrah, daughter of the Coptic High Priest	Gene Gauntier
Hassan Ali, the Arab Sheik	Jack J. Clark
Isma'il, Sheik of the Dervishes	Robert G. Vignola
Father Moosa, Coptic High Priest	J. P. McGowan
Arab runner	H. A. Farnham
Arab envoy	Abdulla Ya Fari

Copts, Arabs, Dervishes, Etc.

The Arab Sheik Hassan, of Moslem faith, meets the Coptic Christian maid, Zahrah, daughter of the High Priest.

In his encampment on the Great Desert, Hassan dreams of Zahrah.

"You must obtain my father's permission."

Hassan sends his envoy to Zahrah's father, the Coptic High Priest.

(Showing a religious Scimitar combat of the Whirling Dervishes.)

Hassan's suit rejected. "Christian and Moslem cannot mate."

The return of the envoy.

Hassan swears vengeance. The fanatical Dervishes on the way to massacre the Copts give Hassan his opportunity to be avenged.

Hassan repents and determines to warn Zahrah.

The Dervish, Isma'il, prevents the runner from delivering the warning.

The unsuspecting Copts worship in their church.

The women flee from their section of the church.

The fighting Dervishes start to raid the Coptic village.

Hassan takes the oath of Christianity. (Showing the Temple of Luxor, built two hundred years before the birth of Moses and used by idolaters and fire worshippers.)

And together they departed to a land of peace and happiness.

Hints in This Paper.

Handling the Special Release, in recent back numbers will give you some hints and the special reviews of these films from time to time will give you full advance information.

For street work the Arabic costumes will offer small difficulty. White bathrobes of turkish toweling with a small stripe or even gaudy colors and a sash, will serve for the burnous if you sew it down the front, leaving it open at the throat for six inches. Get the kind with hoods and the headgear will be correct, or take a couple of yards of cheesecloth and double it, then bind it around the head with a bright ribbon or cord and let the ends be disposed so that they can be caught under the chin. The cuts sent by the company will give you the idea. For make up get grease paint from the drug store or ask the druggist to get the sticks for you.

It's worth spending five or six dollars apiece for costumes, for you will have a number of reels and if you put your faked Arabs on the street *every time* you get one of these reels it will not be long before the sight of the Arabs will be public notice that you have another El Kalem.

If you have the title of the film and a catch line on white oilcloth tacked to the backs of the perambulating advertisements you'll have every man and woman looking back to get a second look and you'll have the children helping with the excitement.

You probably had The Colleen Bawn and Arrah-na-Pogue. You can do even better with these and in advertising these reels you are advertising the entire motion picture business, since the value of this enterprise is not confined to the Kalem company alone. It puts all pictures on a higher plane.

And when you've done it, let's hear what you have done.

"TECHNIQUE OF THE PHOTOPLAY"— the new, up-to-the-minute instruction booklet on scenario writing. For sale by MOVING PICTURE WORLD at One Dollar per Copy, Postpaid.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Well! Well! Well!

WE print below two letters, the first of these coming from E. Haydon Bozel, which comes on a sheet of plain typewriter paper, though Mr Bozel states that he is a publisher. In reference to an item a couple of weeks ago, he writes:

> I note in your issue of April 13th, an article from the Manuscript Department of the Kalem Company and would ask that you publish this letter in your next issue.
>
> Before commenting upon people and classing them as fools, I think it would be quite wise if not more businesslike to find out full particulars thereof.
>
> On February 13th a manuscript entitled "Cherubim Chimes," was sent to the Kalem Company on ten days' approval with notice printed on the mss. that it was submitted upon ten days' approval and if unavailable to be returned within ten days from receipt thereof.
>
> I am a publisher and expert moving picture man, having been in the business for the past ten years and am quite aware of the methods of handling scripts, etc., as well as writing them, and if it came to a show-down could produce as good a script and know the business as well as any of the Kalem so-called editors. The manuscript mentioned for your information was not written by me, but taken from manuscript published and owned by me, the original published story having been read by at least a half-million people in the United States.
>
> Being a publisher, I did not deem it necessary to enclose postage as amateur writers do, as I thought the Kalem Co. were businesslike enough to return this script should same prove unavailable for their needs; besides, had they notified me as they mention, I would have gladly sent them postage.
>
> This script had notice thereon as stated to return within ten days if unavailable and to be held over this time would constitute their acceptance of the script, and if they did not return the script or send me money for same it is my privilege to try to collect it through whom I please.
>
> You will understand that I own this script and can't afford to pay stenographers to typewrite work for the mere pleasure of the Kalem Co. or to suit their convenience either.

A copy of this letter was sent the Kalem Company and their reply follows:

> Your favor of the 20th inst. is at hand, enclosing copy of a communication received from Mr. E. Haydon Bozel, realtive to the manuscript which he submitted to the Kalem Company.
>
> As stated in our letter which was published in a recent issue of The Moving Picture World, Mr. Bozel's manuscript came to this office February 13th, carrying a two-cent postage due stamp and no postage was enclosed for return of manuscript, which was found unavailable. On the same date, therefore, a notice was sent to Mr. Bozel, requesting that he forward the necessary stamps. On the rare occasions when similar notices have not reached the addressee, they have invariably been returned "for better address." We have, therefore, felt assured that our request was duly delivered to him.
>
> The manuscript contains the following statement:
>
> "WARNING: The above script is the property of E. Haydon Bozel, Fredericksburg, Virginia, and is taken from a published story of the same name, etc., the published story being the property of said E. Haydon Bozel.
>
> "The owner of this script offers a reward of $50 cash for the arrest and conviction of anyone using this said script unless same is purchased.
>
> "This script is sent on ten days' approval and must be returned within ten days unless purchased; a report on this script must be furnished within ten days from receipt thereof."
>
> In view of the hundreds of unavailable manuscripts we receive —a large percentage of which have no return postage enclosed – you will readily see that it would be impossible to make an exception even had Mr. Bozel been known to us, and until receipt of his manuscript we had never heard of him. Scenario writers who supply us with subjects at regular intervals and with whom pleasant relations have existed for a long time, never fail to enclose postage and the regular acceptance of their work has never prompted them to overlook this matter of business etiquette.
>
> There can be no possible argument regarding Mr. Bozel's case and we have brought the matter to the attention of The World that it may be read by the scenario writers who follow your department. This party's statement that failure to return manuscript in ten days will indicate acceptance, means nothing whatever to us. The manuscript will be promptly returned when he forwards the necessary postage. It is not a matter of four or six cents, but we do not propose to establish a precedent in Mr. Bozel's case, particularly as his contribution was entirely unsolicited.
>
> Our relations with scenario writers are uniformly pleasant. The editor gives his personal attention to each script received and efficient assistants look after the recording and return of unavailable subjects. Authors who are becoming familiar with the Kalem policy have learned that the return of their scenarios is no reflection upon the merit of the manuscript. Several of the Kalem producing companies work along lines which have been definitely planned for them and this is particularly true of the organization in the Holy Land as well as the one in Florida, which handles the spectacular military plays. We are not in the market for scenarios adapted for these companies and when writers send us such manuscripts, which are oftentimes quite worthy, we are obliged to return them. Kalem is always pleased to consider the strong drama of modern conditions and the novel comedy. Each week brings us a new friend and when an unpleasant affair occurs it is usually due to a person whose calibre is apparent without any comment being necessary.

We fail to see that Mr. Bozel's statement alters any of the facts of the case. He admits sending the script to the Kalem Company without stamps and while he states that he received no short-postage notification from that company he admits trying to collect through an agency without having first queried the company.

It Mr. Bozel is a publisher and most publishers have letter-heads he should know that a submitted script should be accompanied by return postage and should be sent fully paid whether sent by a publisher or an "amateur," to employ Mr. Bozel's designation. Personally, we think that Mr. Bozel, himself, is less well informed than the average beginner since he imagines that the statement that to hold the script ten days constituted an acceptance. Following this unique idea to its logical conclusion there would be nothing to prevent an author from demanding acceptance by return mail and commencing suit the following day.

Mr. Bozel, having something to sell, must wait the action of the prospective purchaser. He must keep that purchaser free of costs and he must abide by the rules of action laid down by that purchaser.

If Mr. Bozel were a farmer he would not send his produce, unsolicited, to some commission firm, leaving the freight charges half paid, and demand that the goods be received from the railroad and either sold within a specified time or returned at the cost of the consignee. Why should he expect the fact that he is a publisher exempt him from a rule imposed by all publishers? If he is a publisher he should know the rules and abide by them. He should know that the Kalem Company would be justified in throwing the script into the waste basket without ado.

In view of the gratuitous insult conveyed in the reward offer we are sorry that is not what the Kalem Company did. They do not advertise for scripts; they do not need to advertise, since they get most of their scripts from men like Emmett Campbell Hall, Captain Charles Kiener and others at the head of photoplaywriting. They treat with courtesy the unsolicited submissions and have helped hundreds of beginners along the right road, but there is a limit to courtesy and when an underpaid script is sent with an arrogant demand that it be acted on at once and with the suggestion that it will be stolen by the company, Mr. Bozel forfeits all right to courteous treatment.

It is unfortunate for the real photoplaywright that such ignorant persons should find it possible to disturb the market for those who play the game fairly, yet it is Mr. Bozel, and others no better informed, who are driving the companies to have dealings only with writers of standing and a knowledge of the game.

Not Necessary.

We notice in a photoplay publication the advertisement of an individual who offers to obtain copyright for photoplays for a fee of five dollars. It is not necessary to pay a man four dollars to get you a copyright when all that may be done can be done by yourself without fee. In procuring a patent the services of a reliable attorney are almost essential, but in copy right there are no specifications to be drawn, no interferences or other technical difficulties.

Write your story in the accepted form, making sure that the action and inserts completely tell the story. Send to the Register of Copyrights, Washington, D. C., stating that you have some photoplays you desire to register and ask that application blanks be sent. Fill in one of these blanks and send script, blank and a money order for one dollar to the Register. It is not even necessary to stamp the letter. Take it to the postmaster in a small town or to the Inquiry window of a branch office in a large town. If your name and address are written on the envelope the script will be franked. If registration cannot be had the script and money will be returned, but if the story is in proper form, there will be no difficulty, unless the new Townsend bill becomes a law.

In any event, under the present conduct of the Copyright Office by Mr. Thorvald Solberg, the Register, you are assured every assistance on the part of the office, and no self-styled expert can give you as good.

The model photoplay given in these columns last summer and reprinted in Technique of the Photoplay, is precisely the form in which photoplays are accepted for registration.

Kick and Kick Hard.

Unless you are one of those whose interest in photoplay matters stops with the selling of the script, here's a way you can help toward a better condition. The thousand foot photoplay should run about eighteen minutes. When you see a full reel skidded through in from eleven to fifteen minutes, kick to the proprietor on the way out. Do not kick as a photoplaywright but as a patron. If you'll do this and get all your friends to do it, too, you'll help to insure better projection. It will be for some other fellow's story, but perhaps some other fellow is doing as much for you. Time each reel and base your kick on figures instead of guesswork and you'll be able to make your complaint important. Don't merely say the stuff is run too fast. Complain that it was run full four minutes and a half too fast and it will be shown that you know what you are talking about.

"Pulling New Stuff."

At any rate it is a welcome change from the invariable cry of thief to get this variant from a sheet published in Massachusetts for the photoplaywrights. After declaring that he never found a condition of affairs more irritating than the film business, the writer adds: "The trade journals contain numerous advertisements of individuals and companies variously located that pretend to have the inner road to the promised land whose services are obtainable on some percentage."

We do not recall having seen these numerous advertisements mentioned but there are several play disposal bureaus which offer to sell scripts on commission, though none that we have seen hint at any pull with the editors. The one editor who announced a bureau for the sale of scripts is no longer on the job. It is the only instance of suggested graft that has come to our own observation and this was not in the form of an advertisement. We do not think much of the play-selling adjuncts to the scenario schools, but at any rate they do not suggest an intimacy with the editors except one "Association," that advertises with the sheet in question, and this is only in the form of an inspired editorial.

What vaudeville players allude to as "new stuff," is a change, but it is not a statement based on facts and therefore should not be made.

Using Author's Names.

Miss Marian Lee Patterson, who is herself a photoplaywright, writes from Washington, D. C., regarding the use of the author's name on the poster. She writes:

> The paragraphs in the issue of April 20, about giving more prominence to name of photoplaywrights remind me that the Edison practise of advertising the name on the poster for the front of the theater, has found sanction in recent experience of mine, when on two different occasions I heard: "Oh, that's an Edison—*and by Bannister Merwin*—let's go in!" Evidently the writer's name was an added inducement.

The photoplay business is of rapid—almost over-rapid—growth and manufacturers have been slow to realize that Shakespeare did not go far enough with his "The Play's the Thing." The photoplay is the attraction, but the fact that it is by a well known author will help identify the product as the real thing. Men like Mr. Merwin and Campbell McCulloch are well known to general magazine readers; Emmett Campbell Hall is known to thousands of the readers of the Motion Picture Story Magazine as an interesting author. Such names mean money on the films and posters and there are scores of others whose names would mean as much in a short time if the practise should become general.

It's very true that these might be put in a position to demand better pay than the usual $25 to $35; indeed, they are getting it now, but this increase is absurd in proportion to the advantage gained in advertising and credit. Here's evidence of that fact.

Oh, Shush!

There is one of them born every minute, so we do not wonder at the number of fake scenario schools in the market, but sometimes it wearies us to read some of the glowing promises with which these schools bait their hooks for gudgeons. Read this from the circular of a St. Louis school that offers a four week "complete" course for $10 cash or three dollars apiece for four lessons. Listen to this:

> You can tell a story—who cannot?—and you can write moving picture plays if properly instructed. There is no more profitable or fascinating employment for spare hours or evenings at home. Good moving picture ideas bring high prices and prompt payment. Prices for average moving picture play scenarios are from $25 to $100. For some scenarios $1,000 has been paid. Even novices in their first attempts after proper instruction receive not less than $10 for accepted stories or scenarios. Doubtless at some picture show recently you have seen a poor picture play and said to yourself, "Why, I could write better stories than some I see." And that is perfectly true. You could, with proper technical instruction, "write better stories." The pictures that cause such comments as the above are the product of untrained writers whose work the producers have been forced to take because of the enormous demand. The producers realize the absolute necessity for more and better picture plays and acknowledge it by their earnest solicitation for new writers.

The average price paid for a photoplay is between $20 and $35. Some of the stars get as high as $100 for special stories, but never since photoplays were made have we heard of $1,000 being paid for a script as a script or in connection with the advertising value of the author's name.

If the men who run these schools really knew about writing scenarios at first hand we would not offer objection, but so far as we have been able to learn there is not one with practical knowledge of photoplay.

Let Go.

Do you hold on to your ideas through thick and through thin or do you know when to let go?

Many writers are unable to improve their work through revision simply because they lack perspective. They cannot get back and take a disinterested look at their work. They stick to the same incidents without being able to realize that perhaps some other form might be better. As a result their work is disjointed and unconvincing. The story may have been suggested by some single scene or incident, in itself striking and original, but in the development it may be that the scene, itself the germ of the idea, might be replaced by another situation more in harmony with the development of the rest of the story. In such a case the wise author will remove the scene, holding it for use in some other play, and substitute a scene more in keeping with the story as it stands, but a certain class of "stickers" hold to the main scene and instead of writing in a scene to fit, they endeavor to fit the other scenes to this one.

We have seen three and four versions of the same script in which the leading scenes are retained in essential form, though in the later versions these scenes have no place in the story. No matter how good the scene may be by itself, if it doesn't fit cut it out. Don't throw it away, but keep it to use some other time.

Few writers can sit at their machines and write the story just as they planned it. As the story progresses changes and improvements will suggest themselves and the true art of writing lies in being able to get the best there is in a plot on paper. It may not be the story originally planned, but if it developed freely and consistently it's mighty apt to be a good story. If you insist upon keeping to one set idea your work never will gain fluency. If you start to write a tragedy and find that you're writing a farce, let go of the tragedy situation and attend to the farce. After a while perhaps you'll have the tragedy as well.

The man who can see but a single line of incident in connection with a situation is not an author at all. There may be twenty ways to work out a single story and perhaps each of the nineteen others is better than the one selected.

Take the advice Phil Lang, of the Kalem Company gave A. Van Buren Powell. "Let it get cold." Set it aside for a week or two weeks or a month, according to your temperament, and when you take it up take it up with an open mind. Be ready to rewrite it in whole or in part as may be necessary and don't go at the work with the idea that certain parts cannot be changed in the least. You've nothing in your story that cannot be altered with improvement to the story, else you've written the sort of story that even Kipling can't write. Let go of that pet incident if it hurts the rest of the story and bring the whole thing into harmony.

The Fatal Thirteen.

Did you ever notice how the number thirteen figures in your script? Seven times in ten you'll find that thirteen is an important scene. Look it up on your old scripts and you'll find that it is so.

The answer is that thirteen is about the time when the plot begins to thicken, if the story is written properly, and naturally thirteen is either an essential scene or is the link or break between two essential scenes. If your story is still running smoothly in scene thirteen it's a sign of bad luck, because the trouble should have started by then.

This is not superstition. It's just plain technique.

INQUIRIES

M. E. H.—Look for a reply next week. We do not place the missing players.

MISS D. L.—There are lots of companies purchasing scripts. Probably the reason you get the scripts back is because they are not properly written or because they do not contain plots sufficiently new. We will discuss this more extensively in the Photoplaywright page when space permits.

C. C.—The Essanay Company has one section in the West at San Rafael. The Selig picture was probably made in or near Los Angeles. We do not place the locale of the Kalem mentioned.

RUBY.—William West appears in two releases by the Edison Company the first fortnight in May. He is still with the company, but it is the Edison policy not to use the same players too often. With so many releases each week the constant appearance of the same players might prove tiresome.

W. N.—You can send in as many scripts at one time as you please, but two or three should be the limit at any one time. Spelling is regarded in most studios as less important than plot. We do not know the "longest time" an editor usually takes, but it took Majestic five months and seven days to turn back one script. As a rule it is well to wait eight weeks before making any inquiry. Questions not involving the handling of scripts are not charged for, but this department does not undertake to handle scripts in any way. If you will supply your address you will be advised where to send it. A six months' subscription will cost half of the yearly price, or $1.50. The use of what you call "fine words" is not recommended. Put your ideas down in plain language. It is the idea, not the form, that counts, and prose poems seldom work out into good photoplays.

A. I. A.—C. G. P. C. is the designation of the European product of the Pathe Freres and the names of the foreign players are not to be obtained, but the girl who played the title part in "Jane Shore" is not the Biograph's former Priscilla.

J. A. M.—Miss Louise Lester was the girl's mother in American's "The Duel of Candles." George Nichols was the lawyer in Thanhouser's "Flying to Fortune." Bob Coffey was the first victim of the Vigilantes in American's "The Trail of the Eucalyptus." What "Bison's Broncho Bill" do you mean? We fail to find the title. G. M. Anderson, of the Essanay, has taken "Broncho Billy" as his title for a series of pictures. Didn't you get your wires crossed? The Indian Chief in Bison's "The Deserter" is not named. Harry Cashman was the husband in Essanay's "The Valley of Regrets." We have no information as to the nationality of William Russell.

L. A. M.—The Thanhouser Kid does not "belong" to James Cruze. Warren Kerrigan does not live in Muncie. He lives in La Mesa, Cal., where the company is located.

W. P. Y.—We cannot tell what the matter with the film was. It was not dark because the day was cloudy, for we have seen splendid work done while a light shower was falling. It is probably some fault of development, but just what it was we cannot tell without having seen the film. Possibly this will settle your dispute since the cloudiness of the day had nothing whatever to do with it.

E. H.—Miss Jane Wolf is cast as the Miser in the Kalem film, "The Secret of the Miser's Cave."

A FAN.—Miss Storey is playing with the Vitagraph home company in Brooklyn. This address was given in this department recently. A letter should be sent her in care of the company. We are not advised as to her previous stage experience. She was with the Vitagraph before her Melies connection and we believe that this was her first engagement. Vitagraph's "The Heart of the King's Jester" was released January 3. Miss Vedah Bertram was the girl in Essanay's "The Ranch Girl's Mistake." The subscription price of this paper is three dollars a year.

KENWOOD.—Miss Ruth Roland was the lead in Kalem's "The Schoolmistress of Stone Gulch." The name you mention as that of the possible player is not familiar to us. Miss Lottie Pickford has appeared in Kalem's recently released. Two different reviewers saw the two pictures you mention and do not identify. Miss Leah Baird was the other wife in Vitagraph's "Working for Hubby," but she did not "play opposite" Miss Gardner.

N. B.—We have no knowledge of the concern, but if you will supply us with the facts we will look the matter up.

J. H. R.—You seem to need the services of a detective bureau rather than an inquiry department. Nothing doing.

O. U.—The cast does not state the character, but we think you have reference to John Adolphi, who played the nephew or John Troyano as Kid in Eclair's "Letter with the Black Seals, or Kid, Kit and Kittie."

B. M. S.—George E. Reehm was the smooth-faced German in "A Gay Time in Jacksonville." He used only straight make-up, getting his expressions through the control of his facial muscles. In point of service he is one of the oldest photoplayers in the business and it is this long practice which enables him to dispense with lining paints in his make-up box

I. T.—Lloyd Carleton is a director with the Lubin Company

Comments on the Films

Licensed.

"TRUE TILL DEATH" (Melies), April 25.—We have already commended this idyllic story of love, broken by the hard fortunes of war, but remaining true to its dream through a long life, even unto death, when the little white-haired widow in black dies in her armchair. She had seen her grandson and his young wife, dressed in "before the war" costumes, off to a fancy dress ball. The old memories had come thronging in upon her, and, for a few minutes after she was left alone, she lived the old days over again. The picture of her young husband comes to life and holds out its hand toward her, and she dies. Many of the photographs of the picture have high poetic beauty, many of its scenes are lovely. It is an American story, commendably praising that spirit of heroic endurance and devotion, so nobly exemplified in the women of the South, during and after the struggle between the States and to which a very beautiful monument has been recently erected in South Carolina, a picture of which we saw in last week's Animated Weekly.

"FOR THE PAPOOSE" (Pathe), April 25.—An Indian story, told with scenes mostly in the woods, through which runs a muddy stream. There are no wide or extensive natural scenes. The photographs are not very artistic, but are clear and serviceable. The story is clearly told.

"ONE IN BUSINESS, THE OTHER IN CRIME" (Biograph), April 25. —The pleasing quality that marks this picture comes largely from its sincere acting, the grace of its sets and backgrounds, its very artistic photography, and its moral purpose. It puts a barb into complacent hypocrisy, and this is always popular with normal people. The story is clear, but not very fresh, except in the things, sometimes referred to as little matters, by means of which the producer had added immensely to the picture's powers of suggestion

"THE PINK PAJAMA GIRL" (Vitagraph), April 26.—Miss Lena Kiefe's charmingly clever interpretation of a dandy comedy situation makes this picture's excruciatingly funny climax a scream of merriment, and at the same time she manages to keep the romantic side of the picture from falling down in the least. The two are blended together in a most satisfatcory way. Miss Julia Swayne Garden and Mr. Harrison support her very well. Perhaps a more descriptive title might have been found. It deals with an accident, the slamming of a door. Thus the little heroine is shut out of her apartment in pajamas. She had stepped out to slip a letter to her beau in the mail drop. Her mother and her friends are at the theater. She doesn't know it, but her sweetheart is on his way to the hotel. Enough fun has been found in this predicament to keep laugh following laugh until the end. It is a first-class comedy picture, very well photographed.

"AN UNUSUAL SACRIFICE" (Edison), April 26.—Telepathy, which is the faculty claimed by some by which the mind of one man is enabled to make his thoughts real and clear to the mind of another at a great distance, is utilized to give a strange and weird climax to this unusual picture. On this account, the picture is instructive, as showing this peculiar phenomena in a most vivid way. Nothing could be plainer than the story, as it is developed, and it makes a deep impression. We commend it as a picture out of the ordinary, one that will excite discussion of a kind that will advertise the houses where it will be shown, as well as motion pictures generally. Two musical composers, very close to each other in their friendship, love the same girl. The more original of the two is crippled by an accident and the other wins her. He didn't know how dependent he was on his friend for musical ideas, and after the marriage and the friends are separated, his work loses quality. The lonely genius has become famous. He hears of the distress of his friend and the woman whom he loves, but his offers of help are not accepted. He has a new composition and feels sure that it will make him famous. He also knows of his strange faculty, and, although a great distance separates the friends, he throws his music into the other's heart, giving it to him without his knowing. It is very well acted by Mary Fuller, Augustus Phillips and Barry O'Moor. The photography is excellent.

"A COMPLICATED CAMPAIGN" (Lubin), April 24. A fresh and dandy little comedy of political life in the future, perhaps. The old party's choice for mayor finds that there's a woman candidate with a good chance of election. The boss tells the candidate (Mr. Harry Meyer plays the role), that he must win even if he has to marry the opposition candidate. This lady (Miss May Buckley takes the part) consents to withdraw after she has a written promise that the man will marry her two weeks after he is elected. She then steps out of the race and the indignant women put up a second candidate (Mrs. Geo. Walters plays the new lady), and she, too, gets a written promise. After his election, the new mayor jumps the town, but a good way is found out of the embarrassing difficulty. The idea is in itself amusing, but the producer, the players, and the camera man all have added much to it. It is very good entertainment, and a large afternoon audience seemed to take much pleasure in it.

"JOHN MILTON" (Eclipse), April 24.—There is one beautiful scene in this picture that is like a painting by a master. The story, supposedly biographical, deals with John Milton after "Paradise Lost" had been printed and Charles II. was king. The love story is furnished by the poet's favorite daughter, Debora, whose lover is Lord Devenant. It is a simple, dignified picture, not very accurate, but pleasingly conducted and photographed. The best scene in it shows a faint foot-path leading through the green twilight of a forest.

"EXHIBITION DRILL OF THE H. M. S. EXCELLENT" (Eclipse), April 24.—On the same reel we are given clear photographs of the sailors of an English warship handling big field guns. It is a good offering.

"A LEAP YEAR LOTTERY PRIZE" (Lubin), April 29 —This prize was the young, unmarried minister, played by Arthur Johnson. This minister at first was reluctant to let himself be auctioned off, but they assured him that Lottie Brisco, one of the most desirable young ladies of the parish, positively would draw the winning number. They reckoned without the minister's housekeeper, who listened at the keyhole. We do not know who this player is, but she put over this freak character very well, yet with much grace of movement. The situation is too preposterous to be very convincing, yet is very amusing. The strangers behind the review didn't like it, but throughout the audience there were many laughs. The pictures are clear as a bell.

"PATHE S WEEKLY, NO. 18," April 29.—The Weekly Topical announces the death of one of its camera correspondents, Noel Malchard, who, with the other Titanic heroes, was drowned in the recent disaster. Perhaps the two most widely interesting pictorial items this week are a very intimate and good view of the Crown Prince and Princess of Prussia. They were photographed at a famous race course near Berlin. And a long item, showing the ceremonious transporting of the body of General Phil Kearney from the Trinity Church burial ground to Arlington Cemetery, at Washington. There is also a beautiful view of the new monument erected in Columbia, S. C., by the men of the city in honor of the women of the Confederacy. Another item shows us the French army manoeuvers as seen from an airship. This series of pictures includes some fine birds'-eye views of Vincennes and the suburbs. A view of the large and destructive fire that recently destroyed valuable property in Hartford, Conn., is also included. With these are the usual Paris fashions and other items.

"THE LESSER EVIL" (Biograph), April 29.—A sea and fishing village love story, with fisher folk, smugglers, beauty in danger and distress, and the hero coming to the rescue with U. S. revenue men in a speedy, wave-leaping motor boat. It is well acted, giving realistic naturalness and rough humor. In fact, because of the skilful manner in which the whole situation has been handled, it impresses one as having much freshness of interest. The "lesser evil" is death; the heroine preferred death to being the sport of a smuggler's ship-load of drunken, mutinous sailors. The hero arrives in time. The camera work is commendably fair.

"EXPOSED BY THE DICTOGRAPH" (Selig), April 29.—Every one knows that a dictograph was used in several cases lately by detectives to get evidence. This picture gives a very vivid object lesson on it, and how it is used. It is a good detective story in which secret service men get evidence against a Senator and a briber. The Senator needs a chauffeur and the detective gets the job. We know that the briber is to meet the Senator, and the series of scenes showing the detective getting the dictograph set up so that he and a stenographer can overhear the conversation are filled with suspense. The Senator's daughter, she is very pretty, is used to maintain the suspense and give added interest to the story. The photographs are, for the most part, very good indeed.

"THE PASADENA PEACH" (Kalem), April 26.—The young lady who plays the lead in this comedy is vivacious in such roles and very attractive. It was she who played the schoolma'am of Stone Gulch. The situation presented by the picture is true enough and human enough to put most of its scenes over in good shape. The "Peach" had many beaux, but preferred one. The others bothered her, coming to call. She had to receive them, so as each came, she saw to it that he found her at some hard labor. Being much in love, each relieved her. She had one washing clothes in the kitchen, one in the sewing room, one out on the porch, one digging a well, one watering the garden She, the while, entertained the chosen one in a hammock. The camera work is very fair.

"A WINTER VISIT TO CENTRAL PARK" (Edison), April 27.—An interesting and fairly well photographed topical film, showing glimpses of New York's great pleasure ground. It includes views of its big museums, its famous walks and drives, its zoo, etc.

"THE BUTLER AND THE MAID" (Edison), April 27.—A startlingly novel conceit and a pleasing, light comedy situation mark out this bright, little picture. It shows a love tiff between the butler and the maid. The butler, piqued at the maid, his sweetheart, dreams that the marble statue has consented to go to the ball (he has a ticket which cost a dollar and will admit lady and gentleman). He will show the maid that she isn't the only, only; but the statue, on coming home, stumbles and gets broken. It is very well made and acted, Harry Beaumont playing the butler, Jeanie MacPherson, the maid, and Viola Tulgrath, the statue.

"THE LOS ANGELES FIRE DEPARTMENT" (Selig), April 26.—An instructive and interesting picture. The photography in many of the scenes is good; in all of them it is fair.

"SCENES IN KOREA" (Selig), April 26.—A very commendable offering. We don't remember seeing in any other film picture the very interesting Hermit Kingdom; it is now Japanese, and think that audiences will be very glad of this one. The views are mostly animated street scenes filled with quaint people and interesting activities. The camera work is fair.

"THE QUEEN'S MESSENGER" (C. G. P. C.), April 26.—A beautifully colored, historical drama dealing with Cardinal Richelieu and Louis XIII., with his unhappy queen. This is is incident that Dumas made use of in his famous novel. It shows how the messenger from Queen Anne to the

Duke of Buckingham was intercepted by the Cardinal. The scene showing the death by torture of this man is not beautiful; it is decidedly painful. On all other counts, the picture is a praiseworthy success

"THAT HOUN' DAWG" (Pathe), April 24.—From the reception that this very bright and amusing travesty received, we venture to predict that it will win a star in popular approval. It doesn't need to be a work of art; it isn't, except in as much as it truly gets the real spirit of the song. It certainly does get this in a remarkable degree It divides itself into four parts Each is preceded by a stanza of the song with a line of music and each then illustrates that stanza very well indeed. The audience on Broadway, Saturday afternoon, thoroughly enjoyed it.

"THE CHARCOAL INDUSTRY IN CUBA" (Pathe), April 24.—This well photographed topical, on the same reel, is something fresh and new It is interesting and instructive

"THE LOST DOG" (Lubin), April 27 Those trick film farces certainly make the people laugh. The Lubin people in this farce show two poodles just alike. One is stolen from its mistress and she sets up a disturbance, or rather two On one hand, a young would-be knight sees the other dog in the care of a husky looking man of about his own size They parley and then fight it out to a tattered finish. While this is going on, a chase of the real thief is well on in its most amusingly freakish trick film progress, on the other hand, and between the two there is much fun.

"THE FORGOTTEN POCKETBOOK" (Lubin), April 27.—This farce is in quality very much like, yet different from, the other. Both seemed to be popular and both are funny. Both are perfectly photographed.

"THE INDIAN AND THE CHILD" (Essanay), April 27.—We do not know the name of the clever little player who, as the child, leads in this picture; but in some of its scenes she is fine. The story is dramatic and fair, though not quite up to Essanay standard; but the acting of the child most distinctly shows imagination. She shows remarkable, even brilliant promise. We commend the picture; people will like it. We also commend the Essanay people for the spirit that prompted them to give this little player something all her own, to show her metal.

"LEAH, THE SUFFRAGETTE" (Cines), April 27.—If any given audience fails to laugh at this excruciating farce, something must be the matter with it. We know that one audience laughed long and loud. We laughed with the others and enjoyed it. The camera work is good.

"CONFUSION" (Cines), April 27.—A very laughable comedy, slight, but clear and well photographed. It is not quite so amusing as the farce on the same reel, but the two make an acceptable offering

"THE MEXICAN REVOLUTIONIST" (Kalem), April 25.—A splendid Mexican Kalem. Because of their absolute fidelity to truth, their correct rendering of every detail and the charm of their outdoor settings, these Mexican Kalems have justly become very popular with exhibitors. Their educational value is considerable. Americans have learned more about conditions as they exist in the sister republic through these pictures than through any other medium. There are some very fine and novel features in this particular reel, notably the breaking up of the insurrectos' camp, the call to arms, and the fight between the federals and the insurrectos, which are thrillingly realistic. The correctness of these pictures from a military point of view is surely not the least of their merits. The plot is simple, but pleasing and probable, and the acting is beyond all praise

"THE WOMEN HATERS" (Vitagraph), April 25.—A happy departure from the commonplace. There is a touch of rare art about this refined comedy; it might be called a character comedy. The four women-hating fathers of the adopted child reminded one of a sketch of Rembrandt, grouping, shading and portraying of character made a most delightful scene, which passed all too quickly. The acting is of the Vitagraph standard. Such reels are a distinct gain for exhibitor and spectator, and reveal anew the possibilities of the art, when it is used by competent hands.

"PAYING THE PRICE" (Lubin), April 25.—This production reflects great credit on the director. The theme itself shows no gloss of newness, but the handling of it makes this picture rise very far above the average There are some dramatic moments in it, which have been conceived by a gifted mind, and the conceptions are rendered into life and motion by splendid actors. The picture rises indeed to the dignity of a feature, and may safely be advertised as such. The settings deserve special mention in this day of fine outdoor work. What lends however an extraordinary charm to the picture are the horses and the riders. In conformation and speed one at least of the lovely animals shows traces of the thoroughbred. The horses are handled superbly by the riders, not less than by director and camera man.

"THE DOCTOR" (Essanay), April 25.—This is a weak and watery comedy. The plot is hoary and there is nothing in the treatment of it to rescue the production from the monotonous. The vim and snap, which are often found in Essanay comedies, are here conspicuous by their absence.

"THE LAW OF THE NORTH" (Selig), April 23.—For a Selig this picture is a bit disappointing. To be sure there are many interesting scenes in it, and there is much capable acting by the Selig performers. The plot, however, is old and weak, there is a good deal of repetition, and traces of undue haste in preparing the production are here and there plainly visible. The best thing about the picture is its catchy title, and that, too, is by no means new.

"THE NEW WOMAN AND THE LION" (Selig), April 25.—This farce comedy was, at least by one large audience, considered as a scream, and it received no help from good sound effects at all, nothing but a piano being used. There is a savage looking lion, "Bloody," in it, loose, and we are sure that with a good man working a growler sound effect, it would have been still better. It has climaxes of the kind that make one jump, and these are followed by relaxing moments that made a roar of laughter. There are parts in it better than others; but, as a whole, it gives the merriest kind of entertainment The photography is good enough, so that nothing that is amusing is lost.

"GENOA, ITALY" (Cines), April 30 An unusually commendable travel film of Genoa, one of Italy's very beautiful cities. It is very well photographed, tinted carefully, and gives a good idea of the city. It takes about half of the reel or a little more.

"'TWIXT LOVE AND WAR" (Cines), April 30. A slight story of love in Italy and Tripoli. It seems to have been produced to show a romance in Tripolitan war-time backgrounds. There is a picture, a set piece, of a battle and many views that must have been taken in Africa It is well photographed and interesting.

"NAPATIA, THE GREEK SINGER" (Essanay), April 30.—A picture of modern life in Chicago. It tells the love story of a fireman and a street singer whose parents were rather brutal to her. It is set in the outskirts of the city, and the time is early spring; there is melting snow and slush on the sidewalks. The story is not speedy; but is very convincingly acted, except, perhaps, and only for a moment, at the climax, which, we believe, was founded on fact, or a newspaper report of fact. The camera work is good. It made a fairly entertaining picture.

"A LA FRANCAISE" (C. G. P. C.), April 30.—A very amusing farce comedy that made a large Broadway audience roar with laughter. The girl sends her suitor to France to learn how to make love. He goes and, as solemnly as an owl, learns how to do it, à la Française. Then he comes back and makes love that way. The players are pleasing; the photographs, perfect.

ABACA, ITS CULTURE AND USE IN THE PHILIPPINES" (C. G. P. C.), April 30.—Abaca is Manila hemp, very useful in commerce. This is a colored picture and one that is unusually valuable, as something to interest and instruct. It is very complete. The photography is fine.

"BETTY IS WORSE THAN EVER" (C. G. P. C.), April 30.—Just a few feet of good fun, that made the audience laugh several times

"FRANK COFFYN'S HYDRO-AEROPLANE FLIGHT" (Vitagraph), April 29.—Here is a picture that has awakened enthusiasm all over town. It is a sure feature. Those who have watched motion pictures closely have already seen "The Canvas-Back Duck," the name Coffyn has given to his water or air craft; but this time the camera man was in the machine with him and took bird's-eye views of New York City (bits near the water) that are remarkable. These views must have been taken by five or six cameras—one on the hydro-aeroplane, one on Liberty Statue, one on Brooklyn Bridge, etc. The pictures are remarkably good.

"WINTER LOGGING IN MAINE" (Edison), April 30.—Logging is a big business, and these views of it make a big picture. It is absorbingly interesting and a picture that, judging by its reception here in New York, can be counted a very sure feature. The views show the wintry, snow-choked forest, and picture to us the whole logging process, from the fall of the green-limbed monarch up on the hills to the laying of the logs on the frozen river, to springtime and the thaw that shall set them afloat on the water. The man who made this picture has the "news sense," and his camera has produced good photographs.

"FOR HIS MOTHER'S SAKE" (Pathe), April 27.—We have noticed in the last three or four pictures by the Pathe American Company a very pleasing human quality. They also have had an atmosphere quite different from pictures by all other makers. This one we and the audience, a large one, who saw it with us liked very much. It isn't critic-proof, and as far as its outline, its situation, goes, it is old; but it is human and has one very fresh and delightful scene. The son is becoming wild. His mother is sadly distressed. In her library are pictures—one of him as a child, one as a young man, and also a picture of her husband. These come to life in a way very creditable to the camera man and give her convincing dream-memories. Octavia Handworth, with Messrs. Cavanaugh and de Grasse, plays the lead in it, as the young woman in the case. It is well acted, humanly conducted and very clearly pictured.

"THE STOLEN INVENTION" (Kalem), April 29 A pleasing and interesting picture. The situation isn't new (few pictures have a new situation); but it is freshly conducted and pretty well acted. The camera work is very good, and the sets and backgrounds, tropic plants and southern California scenes are pleasing.

Independent.

"THE IMPOSTER" (Nestor), April 29.—A dramatic story in which a man, in hard luck, sees a stranger fall and then taken to a hospital. He later learns in a paper that the man has lost his memory. He has picked up the unidentified man's wallet and takes the risk of impersonating him. The suspense created by this situation is well maintained. The heroine is just a slip of a girl, fairy-like and very pretty She falls in love with the imposter and is heartbroken when she learns of his duplicity. It has an ending likely to be popular. The backgrounds, park scenes with palms, water and flowers, and well furnished interiors are often delightfully beautiful. The camera work is fine.

"RETURN OF JOHN GREY" (Reliance), April 31.—Scenario by Emmett C. Hall. John Grey (Henry Walthall) had a nice family (Miss Fearnleigh and Baby Rosanna); but he had one or two bad habits drink and reckless speculation. He steals and loses the money in a bucket shop. He leaves his coat and hat by the river and disappears. Years pass and now Miss Gertrude Robinson takes the place of Baby Rosanna, as his daughter She has a lover (Mr. Johnson plays this part) who is rich. John Grey at the gate, sees these young people pass out He comes in to his wife who has thought him innocent. She hears the truth and persuades him not to remain and disgrace the daughter. The photographs and acting are pretty fair

"HIS LOVE OF CHILDREN" (Reliance), May 3. The appeal that this picture makes, comes especially from the three children who, as little romps, are as natural as any youngsters. The most interesting section of the picture shows them at the Bronx Park Zoo. These views are fine. The story is also effectively told and clear. Miss Fearnleigh plays very well the role of a frivolous young wife, whose life is exclusively for society, but who misunderstands the reason for her elderly husband's visit to a neighbor's, a widow, mother of the three children. The photographs have the sharp contrasts between background and highlights often noticed in Reliance films. It sets the figures forth, but it leaves somber shadows, and these are not without their effect on the impression left.

"ANIMATED WEEKLY NO. 7" (Sales Company), April 24.—The topical this week covers an unusually large number of interesting items. Among them will be found: Opening of the New Municipal Play Ground for Children by Mayor Gaynor and a children's ceremony; a new monorail suspended passenger car; a glimpse of the removal of Gen. F. D. Grant's body to Governor's Island; a good, close-up view of the German Emperor; a Masonic ceremony at the laying of the corner stone of the University Club at Washington, with President Taft; the first steamboat on the Detroit River after the ice; a beautiful monument, unveiled in South Carolina, to the women of the Confederacy. We also see very good views of the baseball grounds at New York with "Matty," McGraw and the team; also Geo. M. Cohen and President Brush. One item shows a holiday in Athens, another Abdul Baba, a very reverend old man, on a visit to this country. There are also an unveiling of a bust to the first flying man at Cairo, Egypt, the unveiling of a new statue to our great naval hero, John Paul Jones, weekly hint from Paris, La Follette, the picture of good health; a big fire in Butte, Mont.; the Chinese baseball players, etc.

"HER MOUNTAIN HOME" (American), April 25.—In this picture a love story is developed amid the rush of miners to a newly discovered bonanza. The story has a villain as well as a hero; and a thread of tragic happenings as well as one of comedy is woven in. It is played by Miss Von Trump, Miss Bush, Mr. Kerrigan and Mr. Richardson. The camera work is pretty good and one or two of its scenes are excellent pictures.

"BILLY'S INSOMNIA" (Solax), April 26.—Billy was to have insomnia for four weeks, so the doctor said. Billy invited in his friends to celebrate. The other boarders in the house (including Fanny Simpson), hearing the racket, call upon Billy and offer condolences and advise various ways of getting sleep "for the length of the count" longer; but nothing works with Billy. The farce has also some very amusing trick photography that made laughs. At length he is cured. The photographs are as clear as good eyesight.

"THE EVERLASTING JUDY" (Nestor), May 1.—A good, dramatic comedy. Jed's wife, "the everlasting Judy," was a "rip snorter," a perfect hoyden. Jed could neither tame her nor live with her; he had to run away. He runs far, but fate is unkind and he finds her in the new cook at his ranch. Lively times follow. The picture closes with Jed making a final escape. The boys in pity had given him a horse and told him to "keep right on aridin'." There is a lively touch of realism in the picture, not only in its rougher management, but the acting. This, with the fact that there is no stalling, makes it absorbingly interesting, and it is very amusing also. Mr. Jack Conway, Mr. Geo. Gilbert, and Miss Virginia Forde, the leading players, surely deserve praise. The camera work is very good indeed. It was produced by Mr. Fahrney.

"A PIECE OF AMBERGRIS" (Imp), April 27.—Mr. Cumpson plays, in this comedy picture, Cap'n Binks, an old salt, and Rolinda Bainbridge plays Miss Linky, a washerwoman in love with him. Miss Linky owns a piece of ambergris of great value, and Cap'n Binks owns a mortgage. He marries her to get the ambergris, but what he had seen and thought was ambergris, he finds is soap. The ambergris was the little piece; he had stolen a bit of it. The situation lacks absolute clearness; it doesn't bite sharply enough; yet it is very amusing. The photographs are very clear.

"U. S. ARTILLERY PRACTICE" (Imp), April 27.—An interesting exhibition drill with field guns and siege guns.

"MISS ARABELLA SNAITH" (Thanhouser), May 3.—Another excellently photographed and beautiful Florida picture. Mr. Cruze plays one lead, a popular novelist taking a vacation incognito. We do not know who plays Miss Arabella Snaith, the ubiquitous and troublesome, man-hunting, hotel girl, but she is a clever character comedienne. After the rising tide had kept these two out on a rocky point all one night, the man had to give a funeral and pretend to bury himself, and then he had to pay a friend to marry the young woman in order to get rid of her. The backgrounds are beautiful interiors, in a big hotel and in a private house in the South; a Florida garden park, and the sea beach of a bay in Florida. Some of the humor is a little artificial, but the views are very fine.

"THE PENSIONERS" (American), April 29.—Mr. Kerrigan and Mr. Richardson play, in this picture, the two worthless sons of an old Civil War veteran, who sits in the sunlight cherishing his memories and his sword. The first son is good for nothing, an idler; the second makes much money at cards. Miss Bush and Miss Von Trump play two girls who are left orphans and come to live with the pensioner and his gray-haired wife. The story shows the results of the presence of these newcomers, especially on the character of the lazy son. It is not convincing, as a story, perhaps, because the players should have been in their early teens. The photography is good and the backgrounds give pretty bits of scenery in Southern California.

"IN FRIENDSHIP'S NAME" (Powers), May 4.—The situation, in this well photographed and well acted melodrama, is more amusing than thrilling. Such a story as this could be true; it might be one of those dramatic records sometimes found in the daily newspapers; but it fails to convince strongly. The heroine is a heavy villainess, an international swindler, wanted all around the world. She kills one of her lovers and gets the second lover convicted of his murder, but in the end, her maid, who knows her secret, tells the police. Such pictures as this have a large following; they are gallery pictures, however, sensational, not human.

"THE CRY OF THE CHILDREN" (Thanhouser), April 30.—The Moving Picture World has already commended this glorious, two-reel feature made after the poem of Elizabeth Barrett Browning, and has pointed out the value of such releases to humanity and their civilizing power. This reviewer, however, takes pleasure in pointing the charm of the picture that most strongly appealed to him. It is in the character of the mill worker's youngest child, a vivid and quite fresh creation. The producer, in the way he has handled the possibilities that this character gave to him, shows a senstive, poetic imagination. This child, played by the Thanhouser Kid, seems the very breath of poetry, and, to give one instance, that scene in which we see her beside the bunch of pussy willows, changes the effect of every other scene in the picture. The picture needed some such contrast in order to bring out its values at all, but this, coming as it does with the scene just before it, shoots like a poignant cry to the very last scene. We wish that all the contrasts offered by the picture were as sincere. These scenes really live. The picture, as a whole, has much living truth, and is very effective. The camera work is good.

"WHEN THE LILY DIED" (Powers), April 30.—A picture of Easter time, very slight but pretty. A little girl of about nine, with brown ringlet curls tossing around her neck, is the heroine. It tells how she earned a lily to give to her sick mother. It is a Sunday school story, and will be very acceptable. The camera work is commendable.

"THE FIVE SENSES" (Powers), April 30.—On the same reel is this delightfully human comedy parable of the five senses. Two charming youngsters, a boy and a girl, play it. It is a story set on a farm and deals with a stolen pot of jam. It will make many hearty laughs. A Licensed company recently made a picture along these lines, but it was nothing like this; it was not so human, nor so good.

"AN ITALIAN ROMANCE" (Champion), May 1.—Little Italy furnishes this romance with backgrounds—a corner of a sweatshop, a bit of the room where a shoemaker sits at his last and bench, a barroom, the heroine's room with its cot, over which hangs the Virgin's picture, etc. Giovanni has been brought over to America by the money Mariania and her father have earned. He was her lover, but in America he forsakes her; this gives the situation that quickly develops into a story of fiery passion, which is clearly told, pretty well acted, and fairly photographed.

"THE REFORMATION OF MARY" (Solax), May 1.—In the first scene of this picture Mary is shown coming from prison. The story of her reformation is built on the usual lines of old time emotional melodramas; it cannot be taken as a picture of life and is intended to excite the uncritical. Mary has a hard time at first; the only word of friendship that she gets is from a child. She cannot make an honest living, so she falls back into evil ways and robs a safe. The man who is accused is, she finds, the father of the child, her only friend, so Mary confesses and brings back the money. The young lady who takes this part is winsome in herself, and seems a competent player. The photography is good.

"ARABELLA'S DROLL WOOING" (Lux), May 3.—Arabella we have seen before; she was also Skivvy in some Lux pictures. The drollness of this picture comes from the efforts of Arabella's lover to get an iron kettle off his head that the girl's father had cast down upon him from above. It is like other farces of its kind. The camera has given pretty clear pictures of it.

"BILL AS A BRIGAND" (Lux), May 3.—On the same reel is this picture in which we find "Bill" wandering among the ruins of some old city, relieved of all his money by a brigand. Brigandage seems profitable to him, and he, too, becomes a brigand, with amusing results. The picture was taken among the mountains and gives some interesting backgrounds, not very artistically photographed. It is quite laughable and is good entertainment.

"THE END OF THE FEUD" (American), May 2.—In that broad, open land that the people have come to know and grown to like as a background for pictures that give glimpses of epic doings, is set this dramatic story of love and hatred. Out in the great West the man (Kerrigan) from Kentucky fell in love with the daughter (Miss Von Trump) of his family's enemy. The feud anger, bitter, relentless, and deadly, had gripped him, but love, deep, sincere and true, had gripped him also. In these the struggle is hot, but love wins. This seems a better, more human picture than the last six or seven Flying A's. The photographs are clear, but have little artistic atmosphere. It is well acted, of course.

"COUSIN KATE'S REVOLUTION" (Eclair), May 2.—A character farce comedy. The Strongs are queer people, as queer as real life folks sometimes are. Cousin Kate comes on a visit from the country. She has some common sense and doesn't approve of the carelessness and helter-skelter disorder at the Strongs'. In effecting her revolution, with the help of the slatternly maid, she made the mistake of cleaning up Mr. Strong's study—he wrote novels. It isn't intended to be a picture to keep the audience in a roar, but it never fails to amuse. It is burlesqued only just enough to put over to the spectator the real life conditions and characteristics that it makes fun of, and it is very well acted and unusually commendable in almost every way.

"HER CORNER ON HEARTS" (Nestor), May 4.—A picture of the well-merited predicament of an outrageous flirt played by Miss Vivian Rich. The story is set at an evening reception in some fashionable house, at which she certainly did some flirting, and managed things, so unskilfully that from five escorts who wanted to see her home, she found herself with no escort at all. On her way home, through the palm-tree shadowed walks and parks, she has several adventures, giving a gallant workman much to do to protect her. It is very well photographed in sharply contrasting blacks and white, which are pleasing. The sets and views are interesting and well brought out. The story is clear and lively, and the heroine is very pretty. At the party there are many pretty girls in handsome dresses.

"ISLETA, NEW MEXICO" (Nestor), May 4.—This is an Indian city of adobe houses of the Pueblo Tribe. It has a church built at about 1,600 A. D. The views of the city and of its intelligent inhabitants are very interesting. There is plenty of good fun in it. The camera work is good.

"THE MUSICIAN'S LOVE" (Great Northern), May 4.—A picture of pleasant characters in country backgrounds, such as in Denmark. It is a picture of sharp contrasts; there is a brutal character in it who makes trouble for both the musician and his love, but the trouble is smoothed out. The photographs are peculiar, with extremely bright high lights and whiter and rather obscure shadows.

"ALL FOR HER" (Imp), May 2.—A fine picture. Its chief characters are two old musicians, kindly, old-fashioned, well-to-do; a little newsgirl whom they had adopted, and who has grown into a budding artiste. The picture now changes. The girl is married and prosperous, and the musicians are in want. She discovers this through seeing one of them playing on the street; she brings him in, and cares tenderly for him. This situation is, of course, not new at all, but it is here so smoothly told, well acted, and photographed, with such artistic effects, that it is truly delightful.

"THE SHADE OF AUTUMN" (Gaumont), May 2.—The Gaumont producer has utilized the well-known, pathetic story to make some very artistic pictures. The dying mother is to live till the leaves fall. The leaves are falling. She dies. The little son doesn't realize that his mother is dead. It is the truthful account of what really happens in many and many a home, and it is very effective, very poignant. The picture was made by an artist.

"THE BANKS OF THE DANUBE" (Gaumont), May 2.—These views were taken from the deck of a river steamboat, and show the quaint villages, the castles, palaces, and towers that one sees on such a trip. The film is very highly commendable.

Projection Department

Edited by F. H. RICHARDSON.

TROUBLES OF THE MANUFACTURER.—Very few there are, outside of the office and factory of the manufacturers, who have any realization or conception of the troubles which beset the path of the maker of moving picture machines.

His is indeed not a bed of roses, but rather one of the thorniest kind of thorns. On the one hand, he is confronted with the demand for a mechanism which will deliver practically perfect results on the screen, and which will require a minimum of repairs and give a maximum of service. All of which means that the machine must be built of the best of materials and constructed with a high degree of mechanical accuracy, and for this he is offered a sum by no means sufficient to reasonably reimburse him for such high-class workmanship and excellence in materials.

He is also up against the proposition of placing a closely built mechanism in the hands of men who, in many instances, know absolutely nothing about a projection mechanism and very little about mechanics. I have known of cases where men of no experience whatever in the handling of machines of any kind have purchased a moving picture mechanism and undertaken to run it. They did not even know enough to oil the machine, and yet, when it very quickly began to resent such treatment, they put up a terrific "kick," demanding that the damage done through their ignorance be made good.

Of course, only a comparatively small percentage of the mechanisms go in the hands of men as incompetent as above described, but it is nevertheless a fact that a very large percentage of them are placed in charge of men who cannot, by any stretch of the imagination, be termed fully competent, and it naturally follows that the machine suffers. The manager, as a rule, does not place the blame for this where it belongs. Four times out of five he lays it to the machine itself, instead of to the abuse of the mechanism. He promptly condemns the machine and its maker, all of which adds materially to the joyfulness of the machine manufacturers' existence, and helps to make life for him just one glad, sweet song.

The machine manufacturer is confronted with the necessity for hardening certain parts of the mechanism. Unfortunately these very parts are those which must be absolutely mechanically true, even down to the quarter of a thousandth of an inch. This, in turn, requires the installation, and ofttimes the invention as well, of exceedingly costly, special machines for grinding the parts after they have been hardened, in order to eliminate the effects of warping. He is also confronted with the fact that there are a dozen or more different shapes and sizes of perforations in films, all of which the sprockets of his machine, which must, of course, be of one standard dimension, will be expected to handle perfectly. One would think the foregoing list quite sufficient. It is, however, but a beginning. Not only is he obliged to meet and deal with all the difficulties hereinbefore set forth, as well as many others of a somewhat similar character, but he has yet worse things to contend with, viz: The fact that practically every large city in the United States has its own set of laws and regulations dealing with moving picture machines, and the ideas of the authorities in Chicago may be, and in many instances are, directly contrary to the ideas of the authorities in Washington. The authority in Boston differs materially in its requirements from that in Washington. Cleveland, Ohio, wants something else again. San Francisco has other notions as to what constitutes proper safeguards for a moving picture machine. St. Louis has its own individual ideas, and New York City has still other views.

It is a fact that the very same things demanded by the officials in Washington are denounced in Chicago as unsafe—at least they are not allowed in the latter city; and some of the things approved by Chicago authorities are not tolerated in Boston, and some of the things tolerated and approved in Boston would not for a moment be permitted in New York City; all of which seems to prove conclusively that the authorities themselves are not at all agreed as to what is and what is not safe in an operating room—a thing not at all to be wondered at as since few, if any, of them are practical operators.

But the pitiful part, and I might almost say the disgusting part, is, that these various "authorities," with the exceptions of Boston and New York, seldom or never ask advice of anyone. They fail to consult with the machine manufacturers when changes are in contemplation, but go ahead and pass laws, rules and regulations, and frequently compel the manufacturer to comply with them, at great cost, within a ridiculously short period of time.

Chicago, it is claimed, is particularly reprehensible in this latter respect, and it would be a mighty fine thing if some of the manufacturers would take these matters into the courts and determine, once and for all, just how far officials can go in the matter of compelling the adoption of their own individual ideas, when these same ideas are practically condemned by supposed-to-be equally well informed authorities of other cities.

It is rather a cowardly thing, too, when you come to think of it, because these "authorities" well know that no machine manufacturer would dare to fight their demands, no matter how absurd and unreasonable. If he did, he would unquestionably be sooner or later driven from the field, since the authorities hold the club, and can so harass a manufacturer with petty annoyances that it would be impossible for him to do business within the jurisdiction of the authority he had offended. It would seem that as a matter of common decency, to say nothing of being a matter of common sense, that the various law makers, and authorities, would, when a change in requirements is in contemplation, consult with those who are to be affected, and who are presumed to know something about such matters. At least they might secure their views in the matter. We must give the Boston and New York authorities credit for that and compliment them on the fact that they have, in many instances, consulted with the machine manufacturers before making changes in rules or laws. It is the fair thing to do and reflects distinct credit on these officials.

It is often very difficult indeed for the man who knows operating room conditions to understand the why and wherefore of some of the requirements made by various authorities. For instance, a case in point comes from Boston. The authorities there have just sent out a circular letter to the machine manufacturers concerning some change in operating room requirements proposed to be made. One of these is that a motor shall not be set less than two feet below the bottom of the lamphouse. Now the writer is supposed to know a little something about such matters. He has written the Chief of the District Police in Boston, who is the authority there, asking his grounds for this requirement. The editor is absolutely unable to see any reason in the world why a motor should be necessarily set two feet below the bottom of the lamphouse.

But, without going into these matters further at this time, let it be noted that the diversity of ideas as between authorities of various cities, works a terrific injustice and hardship on the manufacturer of moving picture machines. It is not right from any point of view, and it is an outrage any way it is looked at. Probably there is, at this time, no way of altogether avoiding these things. The authorities could, however, as has been suggested, consult with machine manufacturers and secure their views before enacting laws requiring changes, which are, more frequently than not, purely nonsensical.

Before closing, let me cite one or two other instances. Washington requires that the back of the lamphouse be closed in with a sort of a back porch arrangement—that the lamphouse wear a bustle, as it were. Now, who in the world ever heard of anything being set on fire by reason of the back of a lamphouse being open? Why, you could hang a reel of film up within two inches of the rear end of a lamphouse, the whole back of which is wide open, and it would hang there until the Day of Judgment, so far as catching fire from the arc, or sparks therefrom, be concerned. Such a requirement is purely nonsense.

There will presently be placed on the market by one of the manufacturers a new lamphouse. Now the writer has for a long time been interested in getting more ventilation in the lamphouse, and he succeeded in getting this manufacturer to cover the whole top of the new lamphouse with perforated metal, so that the whole top, except for the perforated metal, is open. Over the perforated metal is a collapsible top, which, when raised, is open at the far side, thus allowing full and free ventilation, and stopping an enormous amount of condenser breakage. This scheme is wholly and entirely safe—positively and absolutely so. Yet, a few days ago a gentleman who perhaps is in a better position to know what the authorities in Chicago are likely to do in such a matter than any other one man, stated to me positively that Chicago "would not stand for it."

This I would be loath to believe did I not know from experience that the authorities don't, in many instances, base their acceptance or rejectance of a thing on positive knowledge of its safety or unsafety, but rather on their own individual ideas and views. This would be all right if the aforesaid ideas and views were the result of knowledge gained through experience, or through the experience of others. New York City has approved of this lamphouse top; in fact, the officials of the Department of Water Supply, Gas and Electricity, expressed themselves as being well pleased with it. It will also—I have no doubt—be approved in many other cities. Of course, I don't know that Chicago will condemn it, but if it does, we shall again have the somewhat amusing spectacle of New York City's authority saying, "this is perfectly safe," and the Chicago authority saying, "this is dangerous, and is disapproved"—rather ridiculous, isn't it? Somewhat absurd! Gives one the idea that something needs fixing somewhere, doesn't it?

CINCINNATI UNION IN GOOD SHAPE.—Cincinnati, Ohio, writes as follows: "I hand you herewith a list of the newly elected officers of Moving Picture Machine Operators' Local Union, No. 165. The address of the secretary is Mr. Henry Lacy, 115 East 9th Avenue, Cincinnati, Ohio. Matters are in a healthy state here, and the boys are trying to please the exhibitors with good projection. This is creating an excellent feeling between the Exhibitors and the Union. The newly Board of Examiners with Building Commissioner Rapp, and City Electrician Sturtervant at the head, are ensuring safety to the moving picture loving public. Attached hereto, find exact copy of the rules and regulations governing operators, which you will grant are excellent. The boys here appreciate the Projection Department and eagerly await each number. All items are noted and discussed. The representative of the Simplex machine has been in the city during the past week demonstrating that projector. Two of the leading theaters, the "Lyric" and the "Grand," will run pictures during the summer months, under the direction of Messrs. MacMahon and Jackson, the Buckeye film magnates. The Keith "Columbia" will probably run straight pictures for matinees, and at night, during the summer, will have vaudeville also. Messrs. Frankel, Riley, Bernadi & Co., are erecting an imposing structure at 9th Avenue and Baymiller Street, in which vaudeville and pictures will comprise the bill. It is to be known as the "Hippodrome." It will seat 2,500. The rules and regulations referred to are as follows:

"The Commissioner reserves the right to revoke or suspend a license for the following causes: (1) The operators' booth must never be left in charge of any one except a licensed operator, while film is exposed to the light. (2) Operator must not operate and rewind at the same time. (3) All drop shutters must be suspended with a light cord. (4) All extra film must be kept in metal cases. (5) Must provide two extra empty reels for each machine. (6) Additional fuses must be kept on hand at all times. (7) Operator must see that all exits are clear of obstructions, and that all exit lights are burning when he goes on duty. (8) A chemical fire extinguisher must be kept in booth at all times. (9) Smoking or permitting smoking in the booth at any time. (10) Allowing door of booth to remain open while operating. (11) Having more than three reels per machine in booth at one time. (12) Lending certificate to any person to enable latter to operate. (13) Maintaining a dirty booth. (14) Operating a detective machine. (15) Operator must report all film fires to the building. (16) Reading while operating machine."

I am much pleased to hear of the prosperity of Local Union No. 165, and it was with satisfaction that I read your statement that the boys are trying to please the exhibitors with good projection. That, in my humble judgment, is as it should be. It is not so much a matter of "pleasing the exhibitor" as it is simply a matter of right. The organization should bend its efforts to improving the work of its members. The Union advocates higher remuneration for its members, and higher pay naturally calls for better work, or at least for good work, as I have time and again pointed out in these columns. The exhibitor cannot expect very much for $15 per week, and still less for $10 or $12. In order to produce good work, the operator is obliged to put brains into it, and brains are not ordinarily to be rented for the sum of $15 a week. When, however, the manager begins to pay real salaries he expects, and has a right to expect, excellence in results to follow; hence, as I have said, the first thing the Union should do, is to seek to improve the work of its own members to the end that they they be justified in demanding increased salaries. As regards the rules and regulations, they are as a whole, very good; but I object strenuously to the use of that word "booth." Please show this to Commissioner Rapp and City Electrician Sturtervant, and call their attention to the following two sentences: I do not know anything about "coops," "booths," "cages" or "boxes." On the other hand I know what an *operating room* is. Get them to cut out that "booth" business, and have their regulations drawn up covering *operating rooms*. Webster defines "booth" as a construction erected from boughs and loose branches of trees. I would also suggest that the drop shutters not only be suspended from a small, strong waxed cord, but that all these individual shutter cords be attached to a master cord, and that this master cord be brought down directly over and within twelve inches of the aperture of each machine

It would seem that rule No. 7 might better come under the regulation governing managers, though, there is nothing particularly wrong with the operator looking out for it also. I should say that the commissioner might better have the rules printed himself and supply one to each operating room. The department will be glad to hear from Local Union 165 from time to time, whenever there is anything of interest.

The union has just elected the following officers: President, Harry Schwartz; Vice-President, William Newman; Recording Secretary, Henry Lacy; Financial Secretary, Walter Kinney. Trustees: William Thornton, William Flodter and Harry Harbaugh. Business Agent, Edward Kirsch. Alternate Business Agent, Henry Lacy. Delegates to International Convention: Harry Schwartz and Edward Kirsch. Sergeant-at-Arms, Fred Bierie. Delegate to District Conference, Harry Schwartz.

AN ERROR.—Colorado Springs, Col., writes: "Many thanks for your reply to my questions, April 20th issue. Under the heading "Among Exhibitors," I noticed the statement that a theater is being erected in North Union Ave., Pueblo, Colo., by Frank Taylor for the Orpheum Circuit. This is an error, as my father and myself are to be the proprietors of this house, which we will run as a first-class moving picture theater. The operating room will be of reinforced concrete, instead of iron. My experience is that when iron is used the noises are too greatly magnified."

We heartily agree with you that reinforced concrete is far, far superior to iron (which, by the way, is as poor a fireproof material as can be used for operating room walls), and would be glad to have a detailed description of the method of construction, when convenient.

ROSE RING SPROCKET.—Mr. J. E. Boyle, Proprietor Dreamland Theater, 530 Main Street, Dubuque, Iowa, writes: "I am sending, for your inspection, a "Rose Ring Sprocket," which I am placing on the market as per my display advertisement in the "World." You will please note the accuracy of workmanship in this device, the shape of the teeth, etc. Lubin has had the exclusive sale of this sprocket in the past, and has never had a complaint against it. The spun brass teeth, by actual test, wears as long as steel, and does not wear so much in a hook shape. These sprockets are made for 7-32, 8-32 and 9-32 shafts, and are furnished with collars, as required, for various machines. They are used by Mr. Rothapfel in his Minneapolis Theater. I want you to see this sprocket so that in case of inquiry you would be in a position to reply intelligently."

Friend Boyle has taken the right course. I have already had a few inquiries as to this sprocket, though not very many as yet. There are very few appliances put out concerning which I do not receive letters of inquiry. I have carefully examined this sprocket, and while I cannot say positively as to the wearing qualities of its teeth, I certainly can vouch for the excellence of the workmanship put into it. The sprocket is mechanically well made, and I see no reason in the world why it should not work perfectly. The removal and insertion of the tooth ring is a very simple operation indeed. The sample sent me was not intended for use as an intermittent sprocket. I don't know whether Friend Boyle makes a sprocket designed for intermittent use. In fact, I doubt if it could be done, since there must necessarily be considerable metal in the two hubs, and this would, I believe, make the sprocket too heavy for that purpose. My judgment is that for a top or bottom sprocket, the Rose Ring would work perfectly. If Friend Boyle will send stamps, I will return the sprocket to him.

FROM ATLANTA.—Atlanta, Ga., writes: "I am a constant reader of the Projection Department, and fully realize the benefit to be obtained through its columns. I am an operator, but, after reading the department, I have a feeling that I am really only a "crank turner," for I find something in the department every week which gives me better ideas on the projection of moving pictures. Recently, there appeared in the department an article on the fast running of a picture, which I think was a corker. I hope all of the managers and operators, especially in this city, read it, and take a special note of it. There are a number of theaters in Atlanta where you can see a thousand feet of film in from ten to eleven minutes. In one place, the "Alamo," the manager has a regular schedule for its operator to run by. In several places it calls for ten-minute pictures. I would like to see a whole page of talk to the managers about the handling of operators. I think it would do some good and I believe your department is the only place in which they would pay much attention to it."

As regards your thinking yourself only a "crank turner," because you learn something every week, I will say that I, too, then am merely a "crank turner," since I would account that week as lost in which I did not learn something. The man who lets a week pass over his head without learning something about his business is either too shiftless to learn, or else he has not the right kind of filling in the top of his head. I am sorry indeed to hear such report from Atlanta. I have published your words because if they are not true, they will promptly be disputed, and if they are true, then I am perfectly willing to make Atlanta feel ashamed of herself. Running an ordinary reel of film in ten or eleven minutes is not projection. It comes nearer being a breach of the peace. If audiences who pay their good money to see a "show" of this kind, realize how they are being swindled, there would be probably a breach of the peace in reality. If Atlanta is really doing anything of this kind, it is high time her ways be mended. As to a talk to managers, why my dear boy, I have talked to them to some extent pretty nearly every week. But I think I know what you mean, and in due course of time, doubtless, you will see something of the kind in these columns.

OPPOSED TO THE I. A. T. S. E.—From Columbus, Ohio, came a letter, which has been hanging on my "not yet answered" hook for a month. I have looked at it several times, and have put it back, not quite satisfied to ignore it, and not quite satisfied to give it attention. However, I cannot pass it by without comment. The Columbus friend expends 22 pages in what seems to be a general roast on the I. A. T. S. E., and he seems to have the idea that I also am opposed to that organization. I am sorry indeed if anything I have said has been thus misconstrued. I am by no manner of means opposed to the I. A. T. S. E.—to Aux. L. U. No. 35 of which I belong. I am, however, opposed to certain laws on the books which apply to operators, though intended for stage hands, and I am also strenuously opposed to certain acts, or rather lack of acts, on the part of the I. A. T. S. E., as applied to operators. I hold that it is but right that I should publicly point out those mistakes on the part of the organization. I hold that it is an act of true friendliness thus to do, and I would be lacking in moral courage if I feared to take the stand which I have as regards these matters; but let it be clearly understood that this does not by any manner of means mean that I am opposed to the organization. I think, myself, that it would probably be better were the operators organized into an independent international organization, but that, however, is not the condition The operators are organized in and under the International Association of Theatrical Stage Employees, and until such time as they, if they ever do, sever this connection, we must confine our efforts to remedying the faults within that organization—that is to say, its faults as applied to operators. What I mean by this is that the laws and rules of the organization were made to fit the condition of stage employees. Naturally, when we come to apply these same rules and laws to operators, we find they do not fit perfectly, and that certain changes are necessary from the operators' point of view, one of which is the "six months' law," as at present applied. A remedy was recently suggested to a Milwaukee brother, and I hope something similar will be adopted by the next convention. The friend in Columbus expends several of the said pages in pointing out the disadvantage of affiliation of the stage employees, the principal point made being that it gives the stage employee opportunity to butt into the operator's game, when business in his line is slack. I don't think there is very much in this, but granting even that there is, it must be conceded that advantages are also gained through the I. A. T. S. E. affiliation. It is somewhat of a complicated proposition, but I have faith to believe that time will settle all these various questions, and settle them right. Meanwhile, let us do all we can through the organization our lot is at present cast with.

BOWLING GREEN, Y. M. C. A.—The Bowling Green, Ky., Y. M. C. A. has just purchased and installed something like $500 worth of projection machinery, consisting of two Power Six machines and inductors. This fact is mentioned as showing the importance attached by such organizations to the projection of animated photography. No doubt, these machines will be used to project films of an educational, religious and semi-religious character—thus, from the point of view of the organization, serving a double purpose. When an organization such as the Y. M. C. A. in a comparatively small city like Bowling Green, will expend the sum of $500 for projection machinery, it is useless for the pulpit to rail against moving pictures, and condemn and denounce them with a blanket condemnation. We are glad to say, however, that there are to-day but few preachers so prejudiced and so blind to the advancement of the times as to continue occupying such an absurd and ridiculous position. The pulpit is coming to very generally recognize the value of the moving picture, and to so qualify its condemnation as to make it apply only to those of questionable character, in the denunciation of which we all heartily join with them.

LEGAL FOOLISHNESS.—Some good friend sends in a clipping from a daily paper, the "Metropolis," Jacksonville, Fla., the heading of which announces the fact that "moving picture operators face strenuous laws." "Bill introduced by Councilman Peller requires examinations before licenses are given. Measure purely protective. Operators of machines must conform to strict rules of watchfulness when occupying booths in theaters."

A very pretentious heading indeed. According to the "Metropolis," the law itself is as follows:

> The most important parts of the proposed ordinance are as follows:
>
> Section 2.—All operators of moving picture machines must be licensed and of a legal age. Before issuing a license to any operator his habits shall be carefully inquired into and an examination of him shall be made by the Chief of the Fire Department and the Fire Committee of the City Council as to his qualifications and fitness for such position.
>
> Section 3.—All licenses for operators of moving picture ma-

> chines shall be issued by the Chief of the Fire Department and the Fire Committee of the City of Jacksonville.
>
> Section 4.—Operators of moving picture machines shall be held strictly accountable for the safety of the establishment where employed, and for the people who attend the performance. The machine must be in a first-class condition and must not be operated except in a fireproof booth equipped with sand, water and fire extinguisher. Faulty films are not to be used, and all extra films are to be kept in metal boxes. Smoking in booth is absolutely prohibited. No one shall be allowed in the operator's booth except his assistant, the operator being held responsible for the actions of his assistant while absent from the booth.
>
> Section 5.—It shall not be lawful to rewind one film while the operator is showing another. In case of an accident the operator shall throw off the lamphouse and then throw on the house lights. The operator shall not read while cranking a machine. Before showing a film publicly he shall carefully examine it. If sprocket holes are torn or worn he shall mend the film. If the film is in poor condition he shall discard it altogether. All loose pieces of celluloid films shall be kept in a tin box, and carbon thrown in the sand pail.
>
> Section 6.—An operator's license shall be immediately revoked if he is caught smoking or shall have a fire or accident due to his carelessness. Rheostats or rheostaticides must rest on asbestos, stone, or brick at least six inches above the floor. The wires from the switch to the lamphouse to be kept covered with serviceable asbestos. Under no circumstances shall less than thirty-five amperes of electricity be used, and the fuses never heavier than fifty amperes.
>
> Section 7.—Be it further ordained, That violation of any regulation or provisions of this ordinance shall be punishable, upon conviction in the Municipal Court of the City of Jacksonville, by a fine not exceeding $50 or imprisonment not exceeding thirty days, or by both fine and imprisonment, in the discretion of this court.
>
> Section 9.—Be it further ordained, That all ordinances or parts of ordinances in conflict with this ordinance are hereby repealed.

In the first place, we note that under Section 2 the operator is to be examined by the Chief of the Fire Department and the Fire Committee of the City Council, as to his qualifications and fitness as operator of a moving picture machine. I would respectfully suggest that before this is done, some competent authority examine the Chief of the Fire Department and the Fire Committee of the City Council of Jacksonville, and determine whether or not they are competent to judge of the qualifications of an operator, carefully investigating as to how much they know about practical projection. Unless they are thoroughly conversant with practical operating room practice, I would imagine that their examination of operators must be somewhat similar to a carpenter undertaking to examine a doctor as to his qualifications to practice medicine. Most certainly, as a matter of plain every-day common sense, such an examination board should contain at least one practical electrician, and one man thoroughly conversant with operating room practice—that is to say, a practical moving picture operator. Section 4, according to the "Metropolis," makes the operator strictly accountable for the safety of the establishment in which he is employed, as well as for the people who attend the performances. The machine must not be operated except in a fireproof "booth" equipped with sand, water and a fire extinguisher. Faulty films are not to be used, etc., etc. What justice is there in holding an operator responsible for the safety of an audience and the safety of the house, when neither the one thing or the other is within his control, except to a very limited extent? Supposing the operator finds an unsafe condition, is he going to have the fault remedied at his own expense? Is he in a position to force the manager to have it remedied? Most emphatically, no, to each one of the questions. If he attempted to force the manager to remedy the unsafe condition, or reported it to the Fire Committee, I can imagine about how long that operator would last. He would be fired so quickly that it would make him dizzy, and all the Fire Committees and officials who ever lived could not prevent it. And who is going to decide what is a "faulty film?" Pray, tell me. Also unless the Jacksonville managers are of a different breed from those in other cities, there are likely to be some very spirited disputes as to whether or not a machine is in "first class condition." Then, too, the utter absurdity of allowing an operator an assistant, and then holding him responsible for the acts of that assistant, while he is perhaps away to dinner or supper. Truly, Section 4 sets forth a lot of very questionable legal effort, and we trust that Alderman Peller did not overstrain himself in its compilation. In case of accident we read in Section 5 the operator shall "throw off the lamphouse" and throw on the house lights. Doubtless this is a case of misreading on the part of the reporter who examined the ordinance. If, however, it is the way the ordinance reads, let us hope he does not "throw off the lamphouse" too hard, because a lamphouse costs money and we would not want to get it "busted" up too frequently. We read, also, in Section 5, that before showing a film publicly, he shall carefully examine it and shall mend the film if sprocket holes are torn or worn. If the film is in poor condition, he shall discard it altogether. It will take an operator two hours at least, to carefully examine and put in good condition four reels of ordinary film. Who is going to pay him for this? The Fire Committee or the Chief of the Fire Department? You can bet your everlasting life the average manager won't do it. Mayhap the estimable Alderman proposes to saddle the poor operator with this duty without any pay at all, in which case I can only remark "fine!" The committee might also, since it has already placed the duty of about everything else, except taking in the money, on the operator, make him do that, too, and then he would be the whole show.

But why comment further on this kind of piffle. It is, of course, quite possible that the "Metropolis" has garbled the whole thing, and perhaps it may not be quite so bad as appears from the clipping. In any event, however, it seems to contain about two either foolish or bad requirements, to every one which is good. The "Metropolis" says that the bill was prepared under the advice of operators and managers of "picture play houses." We don't believe a word of this. Certainly the managers would not willingly stand for some of the provisions, and I don't believe Jacksonville operators are foolish enough to approve of any such piece of legal idiocy as the foregoing.

TRANSFORMER.—Eau Claire, Wis., writes: "If it is convenient to do so, and as a favor to me and other operators who run the Champion film, will you kindly find out what the trouble is with their lens, camera or stock. I refer to the releases a "Cure for Divorce," "Thou Shalt Not," and several others I have run lately. The objects in the center are in a way out of focus, and I can imagine, and sometimes see, my audience turn around and say, 'Gee, what a bum operator.' As I run my Union slide on the screen before the show, this is embarrassing to me, to the manager and to the Union. Some time ago, I noticed a brother who wrote in concerning the film of another manufacturer, which jumped. You gave the matter publicity, commented on the same, and very shortly afterward the jumping stopped. While I am on this subject, let me say that the titles of the Eclair film, "Brooms and Dustpans," were so dark, one could hardly read them, as were also the sub-titles. We use 55 amperes through a H. & H. compensarc, have a Power Six, 72 feet throw, and a 16-foot 9-inch picture. Have a poor screen, but will have a new one next week. Which, in your opinion, do you consider best, the mercury arc rectifier or a motor-generator set? Is it possible to get a transformer to cut 110 volts down to the arc voltage? If so what are the dealers' addresses? We have five theaters in this city; three use Licensed service and two Independent."

I have taken this matter up with the head of the company manufacturing the Champion film and, to his credit, he frankly acknowledged the fault. It lay in the lens of the camera, and was not discovered until the releases taken with that camera were ready for distribution. He assured me that the fault had been eliminated and that it would not appear again. The thing was unfortunate, but I am always inclined to be lenient with him who frankly admits a fault—at least much more lenient than with the man, who, while he knows the trouble exists, denies it. Your query concerning rectifiers and motor generator sets cannot for obvious reasons be answered in these columns. Yes, the N. Power, Edison, American Machine Co., or Mr. J. H. Hallberg can supply you with such a transformer. See advertising columns for addresses.

TROUBLE REMEDIED.—Crossett, Ark, writes: "Your answer to our inquiry, April 6th issue, regarding torn film, was correct. I would have communicated with you sooner, but wanted to give the information suggested by you a thorough trial. We found that emulsion on the tension spring was, as you suggested, the seat of our trouble. We occasionally run a film never previously put through a machine, and the emulsion gathers on the tension springs as hard as flint, hence the torn film. Have examined the apron as Indianapolis suggested, and find that as you stated in April 20 issue, film doesn't touch at that point. However, I appreciate our brother's interest in our troubles which, however, have been entirely overcome, thanks to the Projection Department. I don't really see how the small exhibitor can possibly get along without your hand-book. We find it our "Bible" in every respect, and it has been our salvation many, many times. In regard to condenser breakage I would like to say something on it, but I shall steer away, as I might make you laugh, as did our brother from Colorado Springs, when he mentioned a "film house." I guess I will stop, now, lest you think by the length of this, I am attempting to write a 'Mary J. Holmes' novel."

I am glad to know your trouble has been remedied. Would suggest that you don't remove the emulsion with a steel instrument, but use a wet cloth. Water softens emulsion very quickly. A silver coin is all right also, but a steel instrument will most likely scratch the spring and thus aggravate the trouble.

SPOT LIGHT.—Seattle, Wash., writes: "Will you please publish description of an up-to-date spot light; also how do they obtain the different colors?"

Seattle will find this question answered on page 331, April 27th issue. But why all this excitement about spot light out in the Western city?

FLYWHEEL, BELTING, ETC.—Anadarko, Okla., writes: "I note your taking exception to operators belting their motor to flywheel of machine. Now I, like Mr. Hayward, of Dalton, Ga., have used an old fan motor, hooking it up direct to flywheel of a Powers Six. My reason for so doing is that in getting any reels that I am dubious about I like to run them over by hand first, and by putting my pulley on crank shaft it would make things a bit unhandy. While speaking about motors, want to say this: In the two months that I have had my motor on there has never been a foot of film run through my machine except that either myself or my father (who has been helping me now for about five months) sat on the stool beside the machine, not because I like to confine myself so much, but I don't like to allow my machine to do my thinking. Say, just what does 'Good Work—Indiana' (April 20 issue), mean, when he says, 'Have an operator who has run 18 months without a shutdown, and only one stop of four minutes in that time?' Does he really mean he has not had a stop in 18 months? According to his way of reckoning, I haven't had a shutdown in three years. Does that apply also to Tucson, Ariz.? As to Galveston; just took a condenser out of my lamphouse that had big half moon in the center; his remedy wouldn't do much good in that case, would it? Now I, like Salem, Ind., am having trouble with a flame running around my upper carbon. I have a Powers lamp, D. C., using ⅝ soft cored carbon in top, ⅜ Electra solid in bottom. A flame starts at one side of the carbon and runs clear around. It happens at any and all times. You said not to use city carbons. This city uses Electras. Is there any difference in the grades of them?"

As regards your reasons for belting to the flywheel, they are not good; hence your apology is not accepted, Anadarko. The Power Company furnish a special motor-drive. You can, however, put a pulley on the crank shaft, having the same of a radius equal to the crank, and, near its rim, place a handle similar to the crank handle. You will then have a pulley and crank combined, and the crank part will work just as good as would the regular crank. As stated before, my objection to flywheel belting is that it places a heavy additional strain on the bearing which already is subjected to the heaviest wear of any bearing in the machine, and this usually, sooner or later, sets up trouble. If all operators did as you do my objection to motor drives would no longer exist. Only a few days ago, I went into a house here in New York City, where motor drive is used. I was standing down below, when the operator spied me, and he stood in the door of the room, at least six feet from where he should have been beside the machine, and talked to me for three or four minutes, while the motor did the operating, such as it was. Twice he stepped over to the machine, hastily adjusting the light. Before he did this, however, I called his attention to the fact that there was a shadow creeping up on his picture. I would like as well as anybody to see the operator relieved of the tedious labor of grinding the machine, but I absolutely will not give my approval to motor drives until such time as some effective scheme has been adopted compelling the operator to remain at his post while the machine is running. As to Indiana and Tucson, I guess they will have to answer for themselves. Galveston's condenser breakage remedy I have no doubt would be of considerable value, and I believe it to be well worth a tryout, but that it will stop condenser breakage entirely—nothing doing. The only way to accomplish that particular feat, in my humble opinion, would be to reduce the heat to which the back lens is subjected. As to the carbon flaming, perhaps you are using a carbon altogether too hard. Street light carbons are much harder than projection carbons. The manufacturers of Electra carbons undoubtedly make street light carbons also; whether they are branded "Electra" or not, I cannot say. I think your trouble will cease if you secure the regular Electra projection carbons from your exchange.

IN ERROR.—St. Louis, Mo., writes: "I see, April 20th issue, where the brother of Local Union 194, Indianapolis, Ind., tried to explain to you the difficulty the brother of Crossett, Ark., has encountered; also gave a remedy for the same. I wish to say that the trouble is not in the machine at all. It is not caused, as the Indianapolis brother supposed, by the apron. I run a Motiograph and have the same difficulty, with certain films only, viz.: the Pathe, C. G. P. C. and Cines. The reason for this is that they make their patches backwards, so that the ends catch on the moving parts of the machine. Attached hereto, you will find sample of patches which will better explain what I mean. I hope you will try to have this matter remedied."

In the first place, brother, the sample of film you sent is neither a Pathe, C. G. P. C. or a Cines. It is instead a Kalem. Also the two patches shown are not manufacturers' patches, but patches made by an operator and with very, very poor cement. The patches are not strong and moreover they curl badly, and are exceedingly stiff; also the film cracks along the edge of the patch, due to the latter's stiffness and to the injury worked to the celluloid by the cement. As to the Pathe patches being made backwards: I do not remember which way the Pathe people make their patches, but, I am satisfied to accept their way as the right way, since they have had more experience in that matter than perhaps anyone else. I would consider them as being as high an authority as we could have on the right way to make a film splice. My own idea is that a patch should be made so that the top end comes behind the lower end. I find that one of the patches in the sample you sent, is made that way, and the other is made the other way, so I guess, after all, St. Louis, you are a little twisted in your data, and will have to explain just a little more clearly what you mean.

COMMUTATORS.—Atlanta, Ga., writes: "I have noticed recently several letters concerning commutators, and some good advice concerning them has been offered. I agree, however, with the writer who says "hands off" unless there is a reason. Too many like to play with trouble so well that they are continually and forever having trouble. I know of one operator here in Atlanta who has been using a Ft. Wayne motor-generator set for thirteen months and only changed the brushes once. He has had no trouble at all with the machine. I attribute this to the fact that he is not always trying the tension first on this brush, then on that one; and is not always down with a piece of sandpaper trying to find a rough place on the commutator. The machine gets oiled once every day. Its commutators are cleaned with a piece of cheese cloth, perhaps sometimes with a little vaseline on it, once every week. I would like to say for the Ft. Wayne motor-generator set that it is a most excellent device. The set in question has been in use for thirteen months, thirteen hours a day, and six days a week. It is, however, in the hands of an operator who is not eternally tinkering with it. He doesn't bother it, and it never bothers him. There is nothing in continually tinkering with a motor just for the experience. It doesn't pay with a moving picture mechanism either. The most common troubles experienced with M. G. sets is sparking at the commutator. This is not usually objectionable if moderate in duration and amount; but if allowed to continue beyond these limits it will burn and roughen the commutator, thus setting up other troubles, or at least encouraging them. Sparking may be caused by several things, viz.: brushes not being set at the neutral point, poor brush contact (due largely to insufficient tension) or the commutator may have some high bars. To find the neutral point, or position, carefully shift the brushes backward and forward until sparking is reduced, or stopped. But in doing this, you will have to be careful not to reduce or increase the speed too much. If there are high bars on the commutator, I would advise operator to turn the matter over to a competent repair man. When you undertake to do things to a commutator, be sure as to what you can and what you can not do. Do not experiment! I believe the idea of the Powers Co., in putting out their first No. 6, without an intermittent adjustment was to prevent the operator from tinkering with it, and attempting to make adjustments without adequate knowledge. I know of one of those non-adjustable Power machines that is still running, and giving excellent results, and I accept it as a lesson to let the adjustment of a Power machine alone. As long as I can get a steady picture, I do not care how much play there is in the intermittent. However, of course, you will have to keep as much play as possible out of the shutter shaft, and keep down the back lash."

I have printed the Atlanta brother's letter because it presents one of two extremes. I imagine that the brother means all right, but the way he says it conveys the impression that he does not believe in the operator doing anything to his machine or to a commutator. What he really means is that the operator should not be forever monkeying with the thing and should be contented to let it alone as long as it is giving the desired results. In this I heartily agree with him. It is a fact that a great deal of trouble is caused by operators attempting to do things when there really is no necessity that anything should be done. If you have a good steady picture on the screen, it does not matter, as the Atlanta brother says, how much play there is in the intermittent movement. It is results on the screen that count. If your commutator and brushes are running nicely and everything is as it should be, then there is no earthly sense of monkeying, or fooling with that commutator. Let well enough alone! On the other hand, however, it is quite necessary and likely important that the operator know how to remedy difficulties when they do occur. You are correct in supposing that the idea of the Power Co. in putting out that non-adjustable intermittent movement, was to prevent the operator from making adjustments, but it was quickly discovered that an adjustment was vitally necessary, and the fact that one machine has given satisfactory service all this time without any adjustment has not proved that other machines would do the same thing, in fact, they have not. It is essential that the operator understands how to make the adjustments and make them properly when they become necessary. That was the idea which brought forth the photographic instructions on the various machines, three of which have already been published and two more of which are nearly ready. I am very glad to have the report of the Ft. Wayne set. Up to date, for some reason or other, neither the users nor the manufacturers of that machine have taken any pains whatever, to inform me as to its performance, therefore, I have been unable to recommend it to anyone. This is the second report I have had on that device.

POWER'S SIX TROUBLE.—Waco, Tex., writes: "I received much information from the department, and now refer to you a little matter which is in dispute, viz.: When a Power 6 machine is framed all the way down, and the shutter is in perfect time, is it possible that it will make any difference when it is framed all the way up? Will it show travel ghost either up or down from titles, or sub-titles? If so, kindly explain why. We have a 34 foot throw and an 18 foot picture with a special ground short distance lens. Use 30 amperes, through a mercury arc rectifier taken from 110 volt, 220 cycle current."

A Powers 6 may show no travel ghost when the carriage is clear down and show travel ghost when the carriage is clear up, or vice versa. This is due to the fact that the gears shift slightly in framing. If the gears of your machine are not worn, set your carriage either clear up, and then, while framing it down slowly, watch gear 680, plate 3, Jan. 6 issue, and you will see it move slightly. That is the answer. If the gears are worn, gear 680 may not move, but the relation of the shutter to lens is altered just the same.

RAINEY AFRICAN PICTURES MAKING GOOD.

Our gumshoe man, Sherlocko, dropped into the New York Lyceum Theater recently, unbeknownst to the management or to Mr. Jack Hemment, the photo-lecturer. There was found a large and seemingly breathless audience. Apart from the spokesman's voice there was not the faintest trace of sound, not even a cough, or the clearing of a throat. One might have supposed it were a clinic where so delicate a surgical operation were in progress that a cough might spoil everything. Such was the interest in the Paul Rainey Jungle Pictures that were being exhibited on the screen.

The most lasting impression to be gained from these pictures is that one touch of nature makes the whole world kin. Spontaneous applause at frequent intervals showed that the entire audience was kin. They were as one person in their tribute to nature. The ordinary movements of the jungle beasts carried with them the greatest interest. The assemblage of the various species at the water hole is a touch of nature that would fill the Mongol, the Turk, the Tuscan, the peon, the cockney, or the Eskimo with the same interest were they seated side by side at this exhibition. The whole world is kin in witnessing the Rainey pictures, and that is why they will in all probability be popular all over the world.

There was a ten-minute intermission, during which men gathered in the lobby to smoke. Everybody was "boosting." They gathered together in little knots and told each other what a good show it was. If there is anything sweet to a manager's ear, it is to hear an audience "boosting" a show when they come out. It is too bad that Mr. Rainey or Mr. Hemment could not have heard it. The audience could easily be considered as being of high class. We opine that among those present were quite a few out-of-town managers who have developed the habit of coming to New York occasionally to see what new features are to be booked or bought. The Rainey pictures will continue to be exhibited at the Lyceum for a few more weeks. A similar exhibition of the same pictures begins in Philadelphia May 6th for four weeks.

HANDY HOUSE ORGAN.

The Kansas City Slide Company is issuing a comprehensive little booklet weekly which is called "Slide News." This pamphlet consists of 20 pages of information about slides and should be quite valuable as a business getter. It is published every month and takes the place of the catalog formerly published by the same company. If interested in slide information get your name on the K. C. Slide Co.'s mailing list.

Manufacturers Advance Notes

"A GAME OF BLUFF" (Nestor).

The Nestor comedy entitled "A Game of Bluff" will receive a unanimous vote of approval by the followers of the voiceless plays. The plot of the story is one that will hold one's attention. With Russell Bassett as one of the bluffers, Lee Moran as the other, and Vivian Rich as the reason for the bluffing, without mentioning the excellency of the photography, the play is one which will be universally popular.

In the first place, "Aleck," portrayed by Lee Moran, who is the younger and more inexperienced man, is not really a fortune-hunter, but on learning that the girl to whom he has lost his heart is an heiress, he conveniently recalls the maxim that "All's fair in love and war" and decides to cast his scruples aside. So, on presenting himself to the father (Russell Bassett), he professes himself as being a young man of great wealth, much to the delight of that fond parent.

Scene from "A Game of Bluff" (Nestor).

Circumstances arise, however, which compel Aleck to show more material signs of his great riches, his father-in-law-to-be suggesting that he and his daughter visit Aleck on their return to the city, so it's up to our friend Aleck to make good his bluff and he hastens to fix up an apartment worthy of so wealthy an occupant. Aleck's salary is nearly $15 per, so he is compelled to resort to the plebeian but convenient method of obtaining furniture $1 down and $1 a week, and in less than no time we see Aleck complacently sitting in the luxuriously furnished apartment, awaiting the arrival of his guests.

Papa is delighted with our hero's home, and as Aleck has decided he really loves Grace, notwithstanding the fact that she may be heiress to a few million dollars, the suggestion that they marry at once is made by papa. Aleck, however, is inclined to get cold feet at this juncture, but the persistency of the father of his loved one finally gains the consent of Aleck and a minister soon arrives to make the happy couple one.

After the departure of papa, Grace confesses the bitter truth to Aleck—that father is but a poor bookkeeper in a furniture store, but Aleck doesn't care. When papa gets back to the furniture store the next morning and sees Aleck's name entered on the books, he does care and hastens to his son-in-law's apartments. The birds have flown—to the Cupid apartments, and he hurries there with anger in his heart. When he confronts Aleck and accuses him of his deceit, Aleck calmly shows him the card which he had presented to Aleck on their first meeting, reading: "Willis Smithson, Capitalist," and the old man is forced to admit he was as much of a schemer as the young man, so they decide they are quits, and Aleck and Grace finally receive the old man's blessing. This comedy will be released May 11.

"THE THESPIAN BANDIT" (Nestor).

The Thespian Bandit, the Nestor release for Wednesday, May 8th, is one of the funniest Western comedies ever produced by the Nestor Film Co. Besides the theme of the play being so humorous, the splendid acting of Jack Conway as "The Thespian Bandit" helps considerably toward making this farce so entertaining. A screamingly funny scene is shown where three actors, having decided to beat their passage to California to join a moving-picture company, are discovered on top of a freight car by a brakeman, who takes Harry's hat and coat, in lieu of cash. This, however, is the least of Harry's troubles, for on the arrival of the three followers of Thespis in California, hungry and without the wherewithal with which to purchase food, they decide that quick action is necessary. Observing a poster announcing that $1,000 reward is offered for the capture of the bandit, "Black Bill," Harry's two friends conceive the idea of fixing him up to look like the bandit and thus get the reward. Harry's strenuous objections are of no avail and in a few minutes, poor Harry's resemblance to the picture on the poster is without question. The boys' plan is nipped in the bud, however, by the arrival of the bandit himself, who, seeing the feasibility of the idea, takes possession of Harry himself, and hands him to the sheriff. The bandit, however, is recognized, and the reward goes to Harry, who joyfully returns East, leaving his companions to foot it.

"THE TEN OF DIAMONDS" (Nestor).

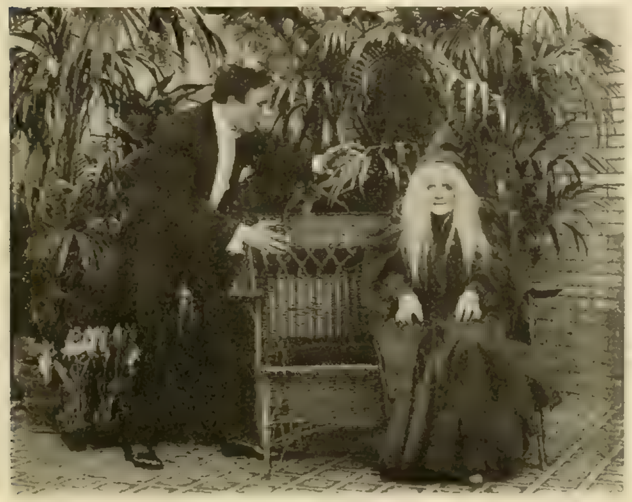
Besides being a wonderfully interesting subject, there is a splendid moral attached to "The Ten of Diamonds." Vivian Rich and Sydney Ayres handle the most difficult acting in a very capable manner. A father, observing his son's growing weakness for cards, decides to check him by relating his own sad experience, and the picture takes us back some twenty years before, when the boy's father and mother were just starting to battle life together. It shows the father's fondness for gambling and the ultimate result—poverty; and how, in the end, the father's manhood asserted itself and he swore never to touch cards again. The boy, realizing what serious results may be the outcome of his now harmless pleasure, promises his father that he, too, will be a stranger to cards in the future. This uplifting drama will commence preaching its potent sermon on Monday, May 6th.

NESTOR NOT BOUGHT BY MUTUAL.

Owing to rumors that the Nestor Film Manufacturing Company has been bought by the Mutual Film Corporation, Mr. David Horsely has requested that we publish his emphatic denial that the Nestor Company has undergone no change whatever, either in management or ownership. Mr. Horsely also states that, so far as he is concerned, the Nestor Company will stick to the Sales Company as long as there is any Sales Company to stick to. Mr. Horsely is now on his way to California, but will return to New York in June. With him is Mr. Wesley Gilmour, who goes to the coast to assume the general managership of the Nestor studio at Los Angeles. Mr. Gilmour is widely and favorably known in the moving picture business. It is the intention of the Nestor Company to release only two Western pictures a week instead of three as heretofore. Their third release from now on will be in the form of domestic dramas, released on Mondays.

"THE PUPPET'S HOUR" (Lubin).

"The Puppet's Hour," which the Lubin Co. will release early in May, is a fantastic idea with, however, an excellent moral. It is intended to suggest that a girl's beauty (though admirable) is not the sterling quality to be sought by man to insure perfect happiness. The fantasy is illustrated as a fairy tale. The puppets in a Toy Shop are permitted one hour of life, to see the old year out and the New Year in. Most of the dolls are wonderfully pretty and the one called the Society Puppet is an exceptional beauty; she pleads that she may spend her hour of life in the Society world, and this is granted provided that she returns on the stroke of twelve. If, however, she fails to return she will turn into a wretched old crone. She plays her role well, and quickly attracts the attention of a rich young swell who becomes enamored and forgets his excellent sweetheart who, though extremely good, is not a beauty. The Society Doll is so entranced by attention and sweet words that she forgets the hour and the would be lover finds that he is embracing a withered hag. The costuming of the photoplay is rich and fantastic, and the scenic settings very realistic, especially so the toy shop, which is filled with toys and puppets to make glad the hearts of children on the New Year.



Scene from "The Puppet's Hour" (Lubin).

JOHNS-MANVILLE CO. IN LARGER QUARTERS.

The executive offices and New York show rooms of the H. W. Johns-Manville Co., manufacturers of asbestos, magnesia and electrical supplies, were moved on April 20th to the new twelve-story "H. W. Johns-Manville Building," Madison Avenue and 41st Street, New York City, from their old quarters at 100 William Street, where they have been located for the past 15 years.

This move marks the 54th anniversary of the company. Under the name of H. W. Johns Manufacturing Co., the business was conducted at 87 Maiden Lane previous to May 1st, 1897, when it was moved to 100 William Street. In 1901 the firm name was changed to H. W. Johns-Manville Co., a consolidation being effected between the Manville Covering Co., of Milwaukee, Wis., and H. W. Johns Mfg. Co. This last combination brought together two of the largest manufacturers of pipe and boiler coverings, packings, roofings, etc., in the world, and the growth of the company since that time has been almost phenomenal.

They now have factories located in Brooklyn, N. Y.; Milwaukee, Wis.; West Milwaukee, Wis.; Hartford, Conn.; Nashua, N. H.; Lockport, N. Y., and Newark, N. J., with an asphalt refinery at South Amboy, N. J.; and extensive asbestos mines at Danville in the Province of Quebec, Canada, which are the largest in existence and produce an exceptionally fine grade of asbestos. They also have a branch house in every city of any size in the United States and Canada, as well as representatives in about all foreign countries.

In the new quarters the company will have the distinction of being one of the few manufacturing concerns which occupy an entire twelve-story office building. In its entirety, the company now occupies over 2,657,160 square feet of floor space or about 61 acres. The employees number approximately 5,000 and there are about 425 salesmen.

Increased business interests in this and other parts of the country have necessitated the move. The large floor area and spacious rooms in the new building will enable a much larger and more complete stock of goods being carried on hand than heretofore, and will also permit of a better supervision over the company's long chain of branch offices, warehouses, stores and factories scattered throughout the United States and Canada.

"THE EYE THAT NEVER SLEEPS" (Essanay).

The Essanay Company announces the first of a great Secret-Service series of photoplays dealing with the many exciting adventures of Howard Mayne, the greatest sleuth of two continents. Francis X. Bushman, the well-known and deservedly popular leading man of the Essanay Eastern Stock Company, has never found a better role than that of Mayne, affording him a wealth of opportunity for sterling characterization and clean cut acting of the highest quality.

Seated in his office, Chief Arnold, of the Secret Service Bureau, is giving vent to his wrath over an article in the morning paper that ridicules his department for not being able to stop a flood of counterfeit $20 bills with which the city is being swindled. "The Eye That Never Sleeps" seems to have become "The Eye that Never Wakes," harps the newspaper, and Arnold summons three of his sleuths in, shows them the article, then one of the counterfeit bills and savagely orders them to round up the perpetrators or he will clean out the department.

Scene from "The Eye That Never Sleeps" (Essanay).

After this scene Chief Arnold decides to put Mayne, his prize detective, on the job. Mayne is called back from his vacation and undertakes the case. How he runs the gang of counterfeiters to cover and effects their arrest is vividly told in the picture. As Mayne, Mr. Francis X. Bushman gives one of the finest characterizations of the many he has played.

Wm. Mason plays his own name-part of "Mason" well, Frank Dayton is splendid as Ayers the counterfeiter, and the gang are portrayed by Messers. Washburn, Cashman, Missimer and Hitchcock. Wm. Walters is effective as the Secret Service Chief.

The picture is booked for release May 14th.

SIMPLEX PROGRESS.

On and after May 1st, the Simplex Agency Office in Fourteenth Street will be discontinued and all business will be transacted from the factory. Owing to the great success of the Simplex, double the space has been taken in the factory building and splendid offices have been constructed adjoining the factory.

Reception rooms, exhibition rooms, experimental rooms, etc., together with a larger space for office help, makes it much more convenient to consolidate the Sales agency with the factory. All correspondence from now on should be addressed to the Precision Machine Company, Inc., 317-323 East Thirty-Fourth Street, New York City.

"UNCLE AND NEPHEW" (Great Northern).

"Uncle and Nephew" is an exceptionally strong story dealing with illicit love which is checked in a most tragic manner for the guilty parties, and the forgiving nature of the injured husband stands out in vivid contrast.

Professor Steinfeldt, well along in years, has a handsome young wife who is quite susceptible to flattery. Carl, a nephew of the professor, comes to live with them. Steinfeldt is engrossed in the work of experimenting and spends a greater portion of his time in his laboratory pursuing scientific researches, leaving his wife and his relative to their own diversions. The daily contact is fatal and the wife falls in love with the handsome young man. While the professor is engaged in experimenting, there is a love scene between the two young people. Steinfeldt returns to the parlor for some forgotten article, parts the curtain and sees his wife in the arms of the nephew. He is furious, but withdraws quietly and they are unaware of his presence. The guilty conscience of the nephew troubles him and he goes to the laboratory of his uncle. The older man is a keen reader of character. He fondles a tube and informs his nephew that it contains a deadly poison. He drinks from a glass and leaves a portion of the water in the receptacle upon leaving the room.

Scene from "Uncle and Nephew" (Great Northern).

Carl thinks only of his infatuation for the wife and is desperate. He resolves to poison his uncle and pours poison in the glass. The uncle returns and the wife enters. It is a tragic moment. The uncle dextrously throws the poisoned water out of the glass and refills it. He drinks of the contents and the agony of the nephew is pitiful to behold. . He is sure he has been instrumental in causing the death of his relative. Steinfeldt offers the glass to the wife, who is faint, and the nephew dashes the cup from his hand and the wife learns intuitively of his purpose. Carl leaves the room and the erring wife is contrite. She feels the hideousness of the affair and sees Carl in his true light. The contrast convinces her and she goes to the husband and he—wise and knowing the cure is complete—takes her in his arms and they are happy.

"FATHER BEAUCLAIRE" (Reliance).

The atmosphere of the church breathes throughout this well-acted picture, and the work of Mr. Hal Reid as Father Beauclaire stands out above the field. Mr. Reid is at his best in portraying ecclesiastical roles, having done such parts in notable religious pictures on a number of occasions, notably in "Cardinal Wolsey" by the Vitagraph Company. That Mr. Reid is sincere no one can deny, and it does not seem possible that he is other than pious in doing work of this character.

The case of Father Beauclaire is a well-known episode in the history of the Catholic Church; and how he gave his life to keep sacred the secrets of the confessional. He had his charge in a wild and lawless part of France that was given over, in a great measure, to brigandage. One day a murderer came to confess a crime recently committed and receive absolution, which was granted by Father Beauclaire. The crime, however. was of such a nature that popular sentiment was aroused against the criminal and measures were taken to apprehend him, whereupon the guilty man turned upon the good priest and accused him of being the murderer, even though the accuser had confessed it but a short time before. Father Beauclaire held the secrets of the confessional to be sacred and above all worldly considerations. He therefore remained mute in the face of this accusation and suffered himself to be led to prison. Under the circumstances he could not defend himself without giving up the secrets of the church. At public trial he was accused of murder, found guilty and sentenced to die on the guillotine.

Scene from "Father Beauclaire" (Reliance).

The great reverence of Father Beauclaire is the dominating note of the entire picture. It is played by Mr. Reid in a masterful manner and played from the heart out. It is impossible not to be impressed with his tender rendition of the gentle Father.

After the execution of Father Beauclaire, the mental sufferings of the murderer are shown, by double exposure, in a very impressive way as he has visions of the devout man whom he caused to go to his doom. This picture will, beyond a doubt, be very popular in church circles, particularly the Church of Rome, to which it pertains mostly. Already the Reliance Company have received a hearty letter of commendation from a well-known New York Father Superior of the Paulist Order advising that every good Catholic should see the picture.

A TRIO OF MAJESTICS.

Majestic offerings for the month of May show a pleasing variety, well balanced as to comedy and drama. The other day we were given a look at a number of them, three of which were especially taking, namely a comedy named "Dogs," and another comedy called "Buncoed," and a highly dramatic offering, entitled "Redeemed." The reviews herewith are given in the order in which the pictures were seen, but that is probably not the order in which they will be released.

"Dogs."

A lively comedy, made particularly interesting by the introduction of a number of fine, large bulldogs and a few clumsy bulldog pups. A suburbanite departs from his home, kissing his wife good-bye and leaving her there alone for the few days that he is to be absent. Hardly has hubby vanished when a hobo applies at the back door for a hand-out. He is treated as every hobo expects to be treated, but oft-times is not, to wit; he is given a large wedge of pie and other delicacies for the inner man. In spite of the tramp's gratitude the young wife (Miss Trunnelle) is badly frightened at the thoughts of what might happen in her husband's absence. At night she thinks of burglars and takes every precaution against them, such as looking under the bed and placing large obstacles of furniture against the doors.

When night comes, the aforesaid tramp, remembering his courteous treatment of the morning, desires to return to the home of hospitality and camp out on a bench that sets by the house. He is discovered there during the night by the apprehensive wife, who, upon the advice of the housemaid, gives him a shower bath from her window above. The next day it is deemed advisable, for their protection, to buy a bulldog. The ladies go to the kennels and rent a whole family of dogs; large ones and small ones—all bulldogs. They are a fine, healthy lot of dogs and very pleasing to look upon, besides which they create considerable amusement by their own natural actions, especially the puppies.

The next day the tramp comes and all the dogs are turned loose at him. But the only thought they have in mind is to play with the tramp. The tramp gets a hand-out from the kitchen and the dogs become interested only in what the tramp has to eat. The picture closes with the hobo feeding the dogs by turns from the large piece of pie in his hand. This picture will surely make a hit because of the dogs and puppies, if for nothing else. The acting is good, but the dogs are the main thing as the title implies.

"Buncoed."

A comedy of rather an original turn. A young woman is stranded in a country town and applies at the hotel for a job as lady clerk. She is told that there is no vacancy, and is therefore in a dilemma. About the hotel are a number of bumpkins, and as the young lady starts for the depot, they all volunteer to carry her grips. As they near the station the girl makes the horrifying discovery that she has lost her money. She tells them that she had a five-dollar bill with the corner of it torn off, but now she is obliged to remain in town until the money is found. All hands are soon back at the hotel, including the girl. After a time it begins to percolate through the brains of some of these bumpkins that a good way to make a hit with her would be to tear the corner off a five-dollar bill and bring it in to the young lady, claiming that it was the one she lost. The humor of the situation can be imagined at once as each of the bumpkins in his turn enters the parlor and informs the young lady that he has found her money. In this way she accumulates quite a tidy sum and manages to get out of town with something to spare. The part of the stranded girl is played by Miss Mabel Trunnelle in charming fashion and the parts of the bumpkins are played by the Majestic comedians without being overdone. Their make-ups in their Sunday-go-to-meeting clothes, as they appear to keep their dates with the adventuress, are funny in the extreme. The reel is sure to get a big laugh wherever it is shown.

Scene from "Buncoed" (Majestic).

"Redeemed."

This is a very dramatic affair and it should be followed by strong comedy, if possible, to ease the mind. It tells of the misfortunes of a young widow, soon after having lost her husband and child. She drifted to the city and fell in with a Bohemian set of artists, through a card that she once received from an artist who was painting in the vicinity of her former home. She tried very hard to maintain her respectability among such company, but the odds were too overwhelming and she fell for the wiles of men and drink, particularly through the encouragement of members of her own sex. She became a popular model, and was much sought after. She seemed to forget her old life, until one day she was induced to pose as a mother in a picture called, "Mother and Child." While posing, holding a baby, memories of her home life came back and overwhelmed her with remorse. Her companions noticed a change in her from that time on. The mother of the child that was used for the picture was dying. The widow went to her and obtained permission to adopt the little one upon her death. From that time on she made it her business to bring up the little one in atonement for her erring ways and as a fulfillment of the motherhood that had been denied her.

"WHAT MIGHT HAVE BEEN" (Champion).

The saddest words of tongue or pen are not always "what might have been." It transpires in this new Champion offering that things might have been worse. The picture tells a story of woman's fidelity to the idol of her youth that points out the truth of the old saying: "Everything comes to those who wait." In youth she lost her lover. She waited, and in the ripeness of middle age he returned to her, with interest.

Scene from "What Might Have Been" (Champion).

HALLBERG EQUIPPING THEM COMPLETELY.

Mr. J. H. Hallberg, the "Economizer Man," reports a splendid increase in business during the past week. He has orders from the Imperial Amusement Co., Paterson, N. J., for one Simplex M. P. machine, one Hallberg 220-volt D. C. Economizer, and a full line of supplies. W. J. Ward, 186th and Washington Ave., the Bronx, has purchased two Edison "Model B" M. P. machines, one Hallberg A. C. Economizer, and full line of supplies. W. J. Waters, Milford, N. J., has bought an Edison "Model B" with Hallberg Economizer. Skidmore's Imperial Theater, Bridgeport, Conn., has purchased one Edison "Model B." Collingwood Opera House, Poughkeepsie, N. Y., has bought one Hallberg Special 60-Ampere A. C. to D. C. Economizer.

THE REAL NOBILITY.

The real nobility of man does not lie in such vain and immaterial things as titles. The badge of suffering and courage despite it is the only coat-of-arms worth a thought. A real, human heart and a strong, human soul are worth the aristocracy of all the ancestry in captivity.

The vain, snobbish aristocratic mother in "Drawing the Line," Rex release of Thursday, May 9th, didn't think so, however. Her one object in life, outside of just breathing, was to marry her son to an heiress and her daughter to a nobleman. With the son the matter involved him enough to make a plan or two himself in the premises, and it just happens that his plan did not coincide with that of his mother. That's why there's a story.

Scene from "Drawing the Line" (Rex).

To make a short story keep away from growing up, he married a stage girl, and was ostracized from the family circle. The girl married the earl. The earl and the girl made an awful muddle of life. The earl thought a wife meant nothing but a bank account to be spent on lobsters with fancy dressing and broilers without. Her heart broke, and she returned home with the remnants. Her brother had found happiness and sweet contentment with his actress wife, and in repentant sorrow the mother realized the aged truth that all is not gold that glitters and all not nobles who are titled.

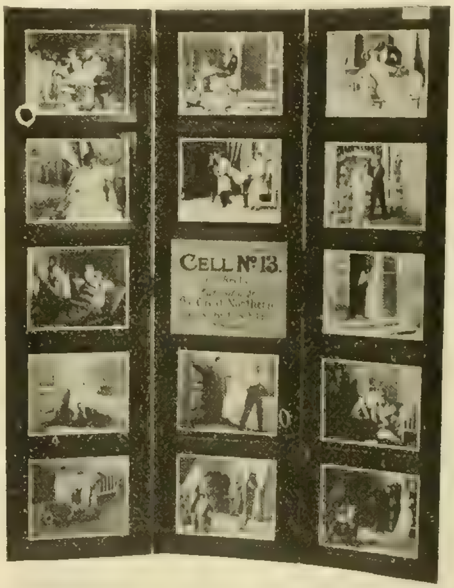
THE INCENDIARY THANHOUSERITES.

They've gone and burned down another! Yes, another house; the one they sacrificed for the film "Flames and Fortune" last May didn't halt the Thanhouser house-burning activities at all. This time, Tuesday afternoon, to be exact, they fed a Jersey structure to the flames for "Jess," their two-reel H. Rider Haggard release of Tuesday, May 28. The scene depicts the destruction of Silas Croft's home. Croft, you will remember, was the uncle of Jess. The blaze proved a thriller and will be a feature of the subject.

AN UNPRECEDENTED RECORD.

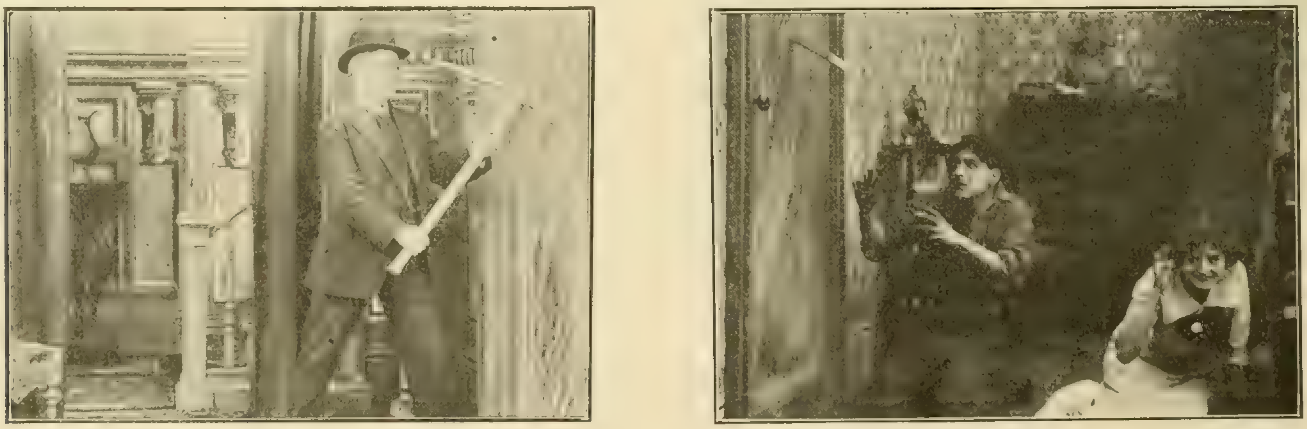
The following telegrams received by the Great Northern Special Feature Film Company, explain themselves and give credit to the above company, for the fine production they are distributing.

> "Wish to compliment you very highly upon the "VICTIM OF THE MORMONS." It is one grand production and feel sure will be a big money-getter."
>
> United States Amusement Co.,
> Amarillo, Texas.
>
> "Wish to state that I am well pleased with the "VICTIMS OF THE MORMONS." Think it is more than what you claim and that I will have a money-getter."
>
> E. J. Buttermore,
> Scottdale Film Exchange,
> Scottdale, Penna.
>
> "We are very much gratified with the picture, "THE DEAD MAN'S CHILD," and can honestly assure you that it is the greatest sensational thriller that we have ever seen projected."—Extract from letter received from Rochester, N. Y., March 29th, 1912.



An innovation in Lobby Frames is introduced by The Great Northern Special Feature Film Company, which, in our judgment, is an improvement on anything ever put forth in the way of Lobby Displays.

The accompanying picture will show you the advantages of this Frame, as it can be boxed and shipped or carried by the operator, and when set up in front of the theater makes a very fine display.



Scenes from "His Neighbor's Wife" (Powers).

"SAVED FROM THE TITANIC" (Eclair).

Miss Dorothy Gibson, one of the survivors of the great disaster, as told in a previous issue of the Moving Picture World, has performed a unique piece of acting in the sensational new film-play of the Eclair Company, produced last week and dated for release on May 14. It is the story of the wreck, founded upon Miss Gibson's own experiences, and with a lot of the mechanical and vision pictures which have made fame for Eclair's American directors, the film is creating a great activity in the market, for the universal interest in the catastrophe has made a national demand.

Scene from "Saved from the Titanic" (Eclair).

Miss Dorothy Gibson in "Saved from the Titanic."

Miss Gibson had hardly recovered from her terrible strain in the wreck, when she was called upon to take part in this new piece, which she constructed as well. It was a nerve-racking task, but like actresses before the footlights, this beautiful young cinematic star valiantly conquered her own feelings and went through the work. A surprising and artistically perfect reel has resulted.

"DIAMOND CUT DIAMOND" (Vitagraph).

John Bunny and Flora Finch as man and wife. Surely a great combination. One that bids fair to outrival the well-known "Mr. and Mrs. Jones" series formerly done by the Biograph Company. "Diamond Cut Diamond" is a comedy and affords Mr. Bunny and Miss Finch both equal opportunities as principals, which are handled as only these two artists can handle them, which is too well-known to need description. It is hard to imagine a man of Mr. Bunny's imperturbable appearance as being henpecked, but in the picture he is very much so, despite appearances. His part is that of a gay old boy who is partial to the large cold bottle and the small hot bird, coupled with wee small hours and girlish laughter. The wife suspects all this, but has no goods on the gay deceiver, who uses the telephone as his chief loophole in escaping wifie's vigilance.

After being frustrated numerous times, the old boy's wife decides to do some Sherlock Holmes work on her own account. She disguises herself as an Englishman and presents a letter of introduction to her husband at his office. The foxy old boy gets on to her scheme, however, and gets a couple of his young clerks to make up as young women. They frame up a jolly dinner party to take place after office hours, which comes off according to schedule. At the proper time the indignant wife reveals her identity and makes a declaration of independence. It looks good until the young "women" unmask, and wifie is obliged to make an ignominious retreat, using a table cloth as a skirt.

The picture is funny in the extreme. It will certainly fulfill its mission as a roaring comedy. Now that Mr. Bunny and Miss Finch have begun playing opposite parts of man and wife in comedies, it is to be hoped that they will be allowed to continue in what will surely prove to be a most successful series if they are given a regular name, such as was applied to the fictitious but well-known Mr. and Mrs. Jones of the Biograph Company. Why not call them Mr. and Mrs. Bunnyfinch, or Funnybunch, or Funnyfinch, or Binniefunch, or something equally absurd?

"AMERICAN" INVENTS BURNISHING MACHINE.

Through the unremitting efforts of C. Ziebarth, the American's mechanic and electrician, a new device has been added to the mechanical efficiency of the American Film Mfg. Co.'s new Chicago plant which bids fair to surpass old-fashioned methods in polishing or burnishing films. Mr. Ziebarth has spent a number of months on the new machine, which during the last three or four weeks has taken the place of the girls usually required to do that work.

In passing from the developing tanks film frequently shows water spots in the drying process. The new machine receives positive prints and passes them through without generating friction on the emulsion side.
trained horsemen.

SOLAX NIGHTS.

Some dozen exhibitors within a short period have featured "Solax nights." Besides the Star Theater, in Easton, Pa., the Colonial, of West Hoboken; the New Star, of Third Ave.; the Clinton Court, of Clinton St.; the Dixie, of 116th St., and the Queens, of Fifty-Ninth St., all of New York, have been and still are featuring "Solax nights" with excellent Solax programs or four and five reels.

So great is the present demand for Solax releases that recently Adam Kessell, of the Empire and other New York exchange interests, said to the Solax representative, "Why in the name of common sense don't you Solax people put out four-a-week. My customers are just going crazy over Solax pictures. They want a Solax every night. Now, you know I can't supply five Solax a week when only two are released?"

The Solax spirit is gaining rapidly. This not only because Solax pictures are remarkable for their diversity of interests but because they are relatively big money-makers wherever they are exhibited.

AMERICAN MAKING PROGRESS.

The new studio and plant of the American Film Manufacturing Company is rapidly nearing completion, and none too soon for their requirements. They are at work on several large productions and already have in hand scenarios and properties for a number of headliners and features. We understand they are prepared to talk business with a director or producer capable of handling high-class subjects only. President Hutchinson was in New York this week and favored the World office with a few minutes of his valuable time. We hope to give our readers a description of their new up-to-date building as soon as completed.

TOO MANY ROSES SPOIL ROMANCE!

A droll comedy entitled "Roses and Thorns" is released by Eclair on Thursday, May 16. A young man essays to meet at the train a beautiful friend of a beautiful friend; she is to wear a white rose when she arrives. It happens that a bunch of school teachers have been picnicking in the woods and, after all of them decorating themselves with white roses, they return on the same train. The result is very funny to an audience, but it was extremely hard on the romantic gentleman, who became as unpopular as the roses were popular that day. He was finally rescued; and that was funnier still!

A NEW STAR WITH ECLAIR.

Miss Barbara Tennant, the beautiful young English actress, who played last season in Charles Frohman's "Seven Sisters" and who toured England in the Ben Greet company of Shakespearean players, is playing leading roles in the newest productions at Eclair's Fort Lee studios. Wm. H. Haddock, formerly a director with the Edison studios, has been appointed to the staff of dramatic directors of the Eclair Co.

THE FEET PHILOSOPHER.

His name was Tommy and he was a poor kid cripple, but that didn't stop him from studying life. Even the underground window of his basement home, through which he got his sole viewpoint on the life aforesaid, didn't dampen his ardor. All it permitted him to see of the busy world outside was—feet, the feet of the passersby. But Tommy was bright and he made a good student; usually he "got" the character of the passing humans by those very feet. The regular passersby he became well acquainted with: there was "Cruel Feet," for instance. Tommy hated him. Then there was "Manly Feet" and "Little Feet," as Tommy called them. He liked them immensely and he made himself of much service to them. Just how is all given in Tommy's film story, "The Little Shut-In," issued by Thanhouser, Friday, May 17th.

ONE THOUSAND THEATERS IN SIX MONTHS.

We are keenly interested in the assertion of Mr. Hunton of the firm of Hunton-Fell-Elliott, Inc., New York, that he expects they will be serving 1000 theaters before the end of the sixth month. They started on January 1st an illustrated news service, issued daily. They have made wonderful progress for a new firm in the field, and are now operating with in the neighborhood of 200 live theaters.

There is one feature that should particularly appeal to the Moving Picture theaters, and that is that this service of news photos cannot run stale subjects, or repeat. This asset has hitherto been enjoyed only by the newspapers, and the theaters seem to appreciate it's up-to-date-ness. It acts as a "booster" as it were to the balance of the show.

DETROIT FEATURE FILM CO. MOVES.

The Feature Film Company of Detroit, Mich., has moved from 2,058 Fort Street to new quarters at 406 Woodward Avenue, where it will build a new theater for pictures on the adjoining premises. This company has $15,000 invested in the new project.

It is also announced that all the feature pictures controlled by the Feature Film Co., have been turned over to the Michigan Feature Photoplay Co., which has been incorporated for the purpose of handling features and has offices at 555 Equity Building, Detroit.

TO REPRESENT GOLD FIBRE SCREEN IN NEW YORK.

H. N. Spitzer, of the Imp Theater, Seattle, Wash., has been appointed representative for the American Theater Curtain & Supply Company in the East, with offices at 105 East 14th Street, New York City. Mr. Spitzer has booked orders for seven screens during the past three weeks. New York exhibitors may see the Radium Gold Fibre Screen at Vilencia's Theater, 12 Bowery, or at the Orpheum Theater, Eighth Street and Second Avenue, New York.

NOTICE TO EXHIBITORS

SEE

LOUISE M. MARION'S

NEW NOVELTIES

"The Shipwreck"—"The Life Boat"

PATRIOTIC AND OTHER ILLUSTRATED POEMS WHICH CROWD THE THEATRES IN EVERY STATE

SLIDES, POSTERS, BANNER AND PHOTOS WITH THIS NOVELTY FREE.

REFINED AND ENTERTAINING

TERMS REASONABLE

LOUISE M. MARION
438 West 23rd Street -- NEW YORK

See The Shipwreck

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Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

SITUATION WANTED—Operator wants position. Experienced, having Chicago license. Will go anywhere. State wages. Address JOHN HENRY PEYROT, 1420 W. Ohio St., Chicago, Ill.

AT LIBERTY—Operator, 5 years' experience, N. Y. License, wishes position. New York City or vicinity. Address J. S., care of Moving Picture World, New York City.

OPERATOR—Experienced. Massachusetts License. Twelve years electrical line. Wishes position in New England States. Can double as dance violinist or illustrated singer. Experienced at both, or will take interest. Good appearance and a hustler. Address DANIEL S. KENSLEA, 3 Chandler St., Newton, Mass.

WANTED—Management anywhere of first-class picture or picture-vaudeville house. Have made good against long odds. Am not out of a job, but want to make change. Good advertiser. Reference. Address CHANGE, care of Moving Picture World, New York City.

EQUIPMENT WANTED.

EQUIPMENT WANTED—25 second-hand motion picture equipments or mechanisms, or will allow towards the payment of new mechanisms or equipments. Give full particulars and lowest price on outright sale basis. Address Department "A," AMUSEMENT SUPPLY COMPANY, 107 North Dearborn St., Chicago, Ill.

HELP WANTED.

WANTED.—Moving Picture Operator and wife; wife must be able to play piano and sing, to take management of first-class theatre, bowling alley and pool room. Must have small amount of capital for security. Call 32 S. Clark St., Chicago, Ill, 3rd floor front. MR. CAMPBELL, Tel. Randolph 2257.

WANTED—First-class operator, A. C., no Sundays, twenty miles from New York. Advise fully, experience and salary expected. W. B., care of Moving Picture World, New York City.

THEATRE BROKER.

If you want to buy or sell a good proposition, write B. C. ARMSTRONG, A183, Columbus, Ohio. Confidential service.

THEATRES FOR SALE.

FOR SALE—Two picture theatres, central location, doing good business. Apply R. F. KINDER, 1052 Broad St., Bridgeport, Conn.

FOR SALE—5c Theatre. On account of ill health of my wife, I am compelled to go abroad and must sell the Globe Theatre, Elgin, Ill., at once, for cash. This is the best paying Moving Picture Theatre in Elgin. CHARLES GASCHEN, owner.

FOR SALE—Picture Theatre, Belding, Mich., the great manufacturing town. Over 3,000 girls employed in silk mills. Steady patrons. Getting 10c on pictures alone, no vaudeville. Seating 236. Best equipment. Low rent, long lease. Weak competition. Clearing $50 weekly. Best of reasons for selling. Price reasonable. Write to-day, BOX 163, Belding, Mich.

FOR SALE—My vaudeville and moving picture house, good location, Sunday town, prefer to only sell half interest, responsible party. City 1,200. Two machines, fireproof booth, stage scenery, fans, two pianos, seats 280; will sacrifice on price as have to open my tent show by June first. Snap for some one. Address BOX 564, Grand Island, Neb.

VERY DESIRABLE LOCATION for Airdome in the center of a large New York City amusement resort. For particulars address AIRDOME, Moving Picture World, New York City.

MISCELLANEOUS.

FOR SALE—Splendid vaudeville circuit on easy terms to responsible parties. An exceptional opportunity. Brokers considered. Address "CIRCUIT," Box 226, Moving Picture World, New York City.

FOR RENT—In heart of Atlantic City, N. J., vacant lot. Most desirable and convenient. Lease to suit and reasonable size, 60 x 90. JAMES A. HUMPHREYS, Humphreys Buildings, Atlantic City, New Jersey. Permanent population, 50,000. Summer population, 300,000.

RUBBER MATTING—Corrugated. Can supply 14c square foot. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

FLAGS, FLAGS, FLAGS—4 x 6-foot American, 60c each; 5 x 8-foot, 90c. Guaranteed fast color. Poles 25c. Holders 30c. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

SCENERY CANVAS—Stage Cloths, Drop Covers, Paulins, Money and Mail Bags and Rubber Matting, Flags. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

WILL EXCHANGE—Great Train Robbery or other reels for D. C. Flaming Arc Lamp. GEO. BARNARD, Millbrook, N. Y.

Keep the oil off films. Make dry and shrunken film run quiet. Pat. Applied for. Carbon sharpeners. Let us hear from you. HARRISON MFG. CO., 1037 King St., Seattle, Wash.

Now For The Big One!!!

ECLAIR'S CAMERA SQUAD CAUGHT EVERY INCIDENT OF THE WORLD'S MOST THRILLING MAN-HUNT FOR THE PARIS AUTO BANDITS WHO TERRORIZED FRANCE -:- -:- -:-

"Bonnot the Demon-Bandit"

The most amazing reign of crime in history faithfully filmed in 3 Startling Reels! The actual battle with the French police and soldiers in the streets of Paris; the dynamiting and capture; ECLAIR'S photographs taken amid showers of bullets in the thick of the death struggle.

The Complete Story of the Tiger Bandits

All Inquiries Answered

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by
MAURICE LE BLANC
author of
"ARSENE LUPIN"
and cabled to this country
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on request.

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Packey McFarland—Matt Wells

Boxing Contest, held in Madison Square Garden, April 26th, 1912, 2500 Feet, Showing the Entire Ten Rounds.
An Attraction by Itself, or a big money getter as an added feature.

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ROOM 210

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WHY DEPRIVE YOURSELF OF INCREASING YOUR LIST OF CUSTOMERS BY NOT GIVING THEM

Two Shamrocks Each Week

OUR FIRST RELEASE IS DRAWING NEAR

MAY 7th *(Drama)*
"A Gypsy's Love"

MAY 11th *(Comedy)*
"How He Won Her"

INDEPENDENT

(Of any distributing agency)

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MAY 14th *(A tense western drama)*
"On The Verge"

MAY 18th *(A side-splitting comedy)*
"Algernon's Busy Day"

WE GUARANTEE EVERY FOOT TO BE PERFECT AND PRICE TO BE THE LOWEST
A WIRE WILL BRING OUR REPRESENTATIVE TO YOU

ST. LOUIS MOTION PICTURE COMPANY

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Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, MAY 6th, 1912.

AMERICAN—The Wedding Dress (Dr.) 1000
CHAMPION—Realization of a Child's Dream (Dr.) .. 950
IMP—On the Shore (Dr.) 1000
NESTOR—The Ten of Diamonds (Dr.) ....

TUESDAY, MAY 7th, 1912.

ECLAIR—The Raven (Dr.) (2 Reels) ....
POWERS—A Bridegroom's Troubles (Com.) ....
REPUBLIC—The Baby's Shoes (Dr.) ....
THANHOUSER—The Saleslady (Dr.) ....

WEDNESDAY, MAY 8th, 1912.

AMBROSIO—(No Release on This Date) ....
CHAMPION—Lucky Jim (Dr.) 950
NESTOR—The Thespian Bandit (W. Com.) ....
RELIANCE—The Recoil (Dr.) ....
SOLAX—The Wooing of Alice (Dr.) ....
SALES CO.—Animated Weekly No. 9 ....

THURSDAY, MAY 9th, 1912.

AMERICAN—The Myth of Jamasha Pass (Dr.) 1000
ECLAIR—Her Week of Anguish (Com.) ....
IMP—The Land of Promise (Imp) 1000
GAUMONT—Jimmie, the Bold Buccaneer (Com.) 1000
REX—Drawing the Line (Dr.) ....

FRIDAY, MAY 10th, 1912.

LUX—The Lassie from Aberdeen (Com.).............. 521
LUX—Bill and the Detective (Com.)................. 390
POWERS—Retribution (Dr.) ....
SOLAX—Auto Suggestion (Com.) ....
THANHOUSER—Love's Miracle (Dr.) ....

SATURDAY, MAY 11, 1912.

GREAT NORTHERN—Uncle and Nephew (Dr.)....
IMP—The Staff of Age (Dr.) 600
IMP—Let Willie Do It (Com.) 400
NESTOR—A Game of Bluff (Com.) ....
RELIANCE—The Miser's Daughter (Dr.) ....
REPUBLIC—From the Path Direct (Dr.) ....

SUNDAY, MAY 12th, 1912.

ECLAIR—A Useless Sacrifice (Dr.) ....
ECLAIR—Arabian Customs (Edu.) ....
GAUMONT—The Lost Ring (Dr.) ....
GAUMONT—Upper Bavaria (Sc.) ....
REX—The Eternal Conflict (Dr.)....................

ADVANCE RELEASES.

MONDAY, MAY 13th, 1912.

AMERICAN—The Other Wise Man (Dr.) 1000
CHAMPION—What Might Have Been (Dr.) 950
IMP—Jim's Atonement (Dr.) 1000
NESTOR—The Counting of Time (Dr.) ....

TUESDAY, MAY 14th, 1912.

ECLAIR—Saved from the Titanic (Dr.) ....
POWERS—Grandpa's Specs (Com.) ....
POWERS—A Pair of Suicides (Com.) ....
REPUBLIC—President Incog (Com.) ....
THANHOUSER—Jilted (Dr.) ....
THANHOUSER—Niagara the Beautiful (Sc.) ....

WEDNESDAY, MAY 15th, 1912.

AMBROSIO—(Title Not Reported) ....
CHAMPION—The Duck Hunt (Edu. and Sporting) ... 950
NESTOR—The Sheriff's Round-Up (W. Dr.) ....
RELIANCE—Prince Charming (Juvenile Dr.) ....
SOLAX—Souls in the Shadow (Dr.) ....
SALES COMPANY—Animated Weekly No. 10 (Top.)..

THURSDAY, MAY 16th, 1912.

AMERICAN—The Haters (Dr.) 1000
ECLAIR—Roses and Thorns (Com.)...................
IMP—Lady Audley's Secret (Dr.) 1000
GAUMONT—Attacked by a Lion (Dr.) ....
REX—Title Not Reported) ....

FRIDAY, MAY 17th, 1912.

LUX—The Convict's Sister (Dr.) 1000
POWERS—His Neighbor's Wife (Dr.) ....
SOLAX—In the Year 2000 (Com.) ....
THANHOUSER—The Little Shut In (Dr.) ....

SATURDAY, MAY 18th, 1912.

GREAT NORTHERN—(Title Not Reported) ....
IMP—English Hunting Scenes (Sporting) 400
IMP—Henpecked Ike (Com.) 600
NESTOR—Cupid's Victory (Com.) ....
RELIANCE—Mixed Identities (Dr.) ....
REPUBLIC—Trifle Not With Fire (Dr.) ....

SUNDAY, MAY 19th, 1912.

ECLAIR—Her Folly (Dr.) ....
ECLAIR—Andalusian Dancers (Typical) ....
GAUMONT—The Fate of Mothers (Dr.) ....
REX—(Title Not Reported) ....

Simplex The Peer of All Moving Picture Machines

NEW YORK MANAGERS SAY:

The machine has given entire satisfaction, and we will soon need more machines for our other theaters.
ARTHUR S. WHITE, Manager Moving Picture Department, Percy G. Williams Circuit of theaters.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
WM. J. GANE, Manhattan Theater.

We consider it far ahead of any other machine, and have since put them in our other theaters. WALTER ROSENBERG, Savoy Theater.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
HARRY LEVINE, Manager, Riverside Theater.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. STERN, Proprietor, Bleecker Theater.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. CRANE, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. KOLLE, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theaters.
FOX AMUSEMENT CO.

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KALEM COMPANY

235 West 23d Street - New York City

EGYPT

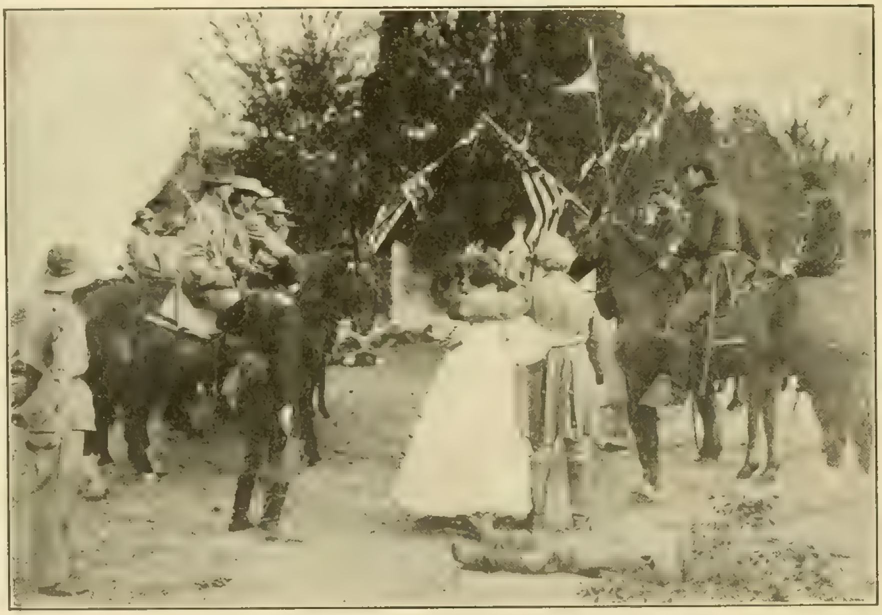
As it was in the time of Moses **Released Monday, May 20th**

Endorsed by ministers and the public press, this industrial subject is highly instructive and entertaining. A carefully prepared lecture for this production has been sent to all Licensed exhibitors.

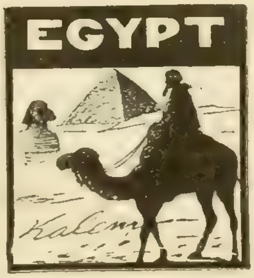
Her Convict Brother

The romantic story of a sister's devotion **Released Wednesday, May 22d**

Decidedly novel in plot, this photoplay is of absorbing interest, replete with stirring action and splendidly photographed.



Under a Flag of Truce



Remarkable Military Production **Released Friday, May 24th**

This spectacular drama portrays an historical incident and we behold the extraordinary sight of Federals and Confederates uniting under a flag of truce to repulse a common enemy. Thrilling in action and full of unusual episodes.

Special music, complete piano score, 25 cents, postage prepaid. Special one, three and six-sheet lithographs for this feature production.

INTERNATIONAL PRODUCERS

KALEM

Coming Monday, May 27th

The Fighting Dervishes of the Desert

Our first spectacular Egyptian production

Every scene photographed by Kalem Co., in the ancient Bible town, Thebes (Luxor) and on the Sahara Desert.

Sheik Hassan Ali meets the Coptic Christian, Zahrah.

The Fighting Dervishes on their way to attack the Copts.

In presenting this, the first of a series of Oriental dramas, the Kalem Company desires to emphasize the fact that each and every scene was made by American actors and natives in ancient Egypt. It must be evident therefore that these pictures are of educational value and merit the closest attention of all your patrons. Behold the real life of the Desert, the ancient water-wheel, a genuine Arab encampment, an Arabian village, the fanatical Dervishes with their fleet-footed camels, a true presentation of a Coptic religious service—one of the earliest and most primitive forms of Christianity—and the ruins of a Pagan temple of unknown antiquity.

Special one, three and six sheet four color litho's for this big feature.

Special piano score 25 cents postage prepaid. Order this music either from your exchange or Kalem Company direct and give the picture an added attraction.

Hassan Ali bargains with the fanatical Dervishes to massacre the Copts.

Hassan Ali embraces Christianity. Temple of Luxor, Egypt.

The half-tone cuts shown above will be sent, postage prepaid, for 75 cents each.

Write your exchange at once to book you for this extraordinary feature.

Judicious advertising of this production will attract the most desirable class of patrons.

EGYPT
Kalem

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MAY 6th, 1912.

BIOGRAPH—The Old Actor (Dr.)	
KALEM—The Outlaw (Dr.)	1000
LUBIN—Little Boy Blue (Com.-Dr.)	1000
PATHE—Pathe's Weekly No. 19 (Topical)	
SELIG—The Coming of Columbus (3 Reels, Historical —Special Release)	3000
SELIG—According to Law (Com.-Dr.)	1000
VITAGRAPH—Dr. LaFleur's Theory (Dr.)	1000

TUESDAY, MAY 7th, 1912.

EDISON—Billie (Dr.)	1000
ESSANAY—"Alkali" Ike's Bride (Comedy)	1000
C. G. P. C.—Automatic Moving Company (Com.)	
C. G. P. C.—Palace and Fountains of Versailles (Sc.)	
CINES—A Contest and No Prize (Comedy)	
CINES—Fiume, Hungary (Sc.)	
SELIG—A Humble Hero (Dr.)	1000
VITAGRAPH—Thou Shalt Not Covet (Dr.)	1000

WEDNESDAY, MAY 8th, 1912.

EDISON—Aunt Miranda's Cat (Com.)	1000
ECLIPSE—The Squire's Fate (Dr.)	
ECLIPSE—Tropical Creatures (Edu.)	
KALEM—Hypnotic Nell (Com.)	
KALEM—American Tourists Abroad (Sc.)	
LUBIN—The Salted Mine (Dr.)	1000
PATHE—The Empty Grave (Dr.)	
VITAGRAPH—The Serpents (Dr.)	1000

THURSDAY, MAY 9th, 1912.

BIOGRAPH—A Lodging for the Night (Dr.)	
ESSANAY—In Quarantine (Com.)	1000
LUBIN—The Violin's Message (Dr.)	1000
MELIES—Finding the "Last Chance" Mine (Com.-Dr.)	1000
PATHE—The Unexpected Reception (Com.)	
SELIG—The Strongest Mind (Dr.)	1000

FRIDAY, MAY 10th, 1912.

EDISON—Treasure Island (Dr.)	1000
ESSANAY—Out of the Night (Dr.)	1000
KALEM—Suppressed Evidence (Dr.)	1000
SELIG—The Katzenjammer Kids No. 2—They Go Tobogganing (Com.)	500
SELIG—Seeing New Orleans (Sc.)	500
C. G. P. C.—Henry IV and the Woodchopper (Dr.)	
C. G. P. C.—Cod Fishing Off Iceland (Indus.)	
VITAGRAPH—When Daddy Was Wise (Com.)	1000

SATURDAY, MAY 11th, 1912.

EDISON—Every Rose Has Its Stem (Com.-Dr.)	1000
ESSANAY—The Dead Man's Claim (W. Dr.)	1000
CINES—Josephine (Dr.)	
LUBIN—Brave, Braver and Bravest (Com.)	
LUBIN—Wanted, a Baby (Com.)	
PATHE—The Parachute Maker (Dr.)	
VITAGRAPH—The Greatest Thing in the World (Dr.)	1000

ADVANCE RELEASES.

MONDAY, MAY 13th, 1912.

BIOGRAPH—When the Fire Bells Rang (Com.)	
BIOGRAPH—The Furs (Com.)	
KALEM—Fighting Dan McCool (Dr.)	1000
LUBIN—The Wooden Bowl (Dr.)	1000
PATHE—Pathe's Weekly No. 20, 1912 (Top.)	
SELIG—The Love of an Island Maid (Dr.)	1000
VITAGRAPH—Love in the Ghetto (Dr.)	1000

TUESDAY, MAY 14th, 1912.

EDISON—The Bank President's Son (Dr.)	1000
ESSANAY—The Eyes That Never Sleep (Dr.)	1000
C. G. P. C.—Max Is Convalescent (Com.)	
C. G. P. C.—The Harvest in Sicily (Agricultural)	
CINES—Two Weary Willies (Com.)	
CINES—The Substitute (Com.)	
SELIG—The Turning Point (Com.-Dr.)	700
SELIG—Scenes in Cuba (Sc.)	300
VITAGRAPH—The Spider's Web (Dr.)	1000

WEDNESDAY, MAY 15th, 1912.

EDISON—A Personal Affair (Com.)	1000
ECLIPSE—Under the Sway (Dr.)	
ECLIPSE—Scenes in Kent, England (Sc.)	
KALEM—Ranch Girls on a Rampage (Com.)	
KALEM—Egypt, the Mysterious (Sc.)	
LUBIN—A Mexican Romance (Dr.)	1000
PATHE—Orphans of the Plains (Dr.)	
VITAGRAPH—Leap Year Proposals (Com.)	500
VITAGRAPH—A Page in Canadian History (Hist.)	500

THURSDAY, MAY 16th, 1912.

BIOGRAPH—His Lesson (Dr.)	
ESSANAY—A Soul Reclaimed (Dr.)	1000
LUBIN—Just Married (Comedy)	
LUBIN—All in the Wash (Com.)	
MELIES—The Swastika (Dr.)	1000
PATHE—The Justice of Manitou (Dr.)	
SELIG—The Vagabonds (Dr.)	1000

FRIDAY, MAY 17th, 1912.

EDISON—The Convict's Parole (Dr.)	1000
ESSANAY—After the Reward (Com.)	1000
KALEM—The Pilgrimage (Dr.)	1000
SELIG—Brains and Brawn (Com.)	500
SELIG—The Katzenjammer Kids (Com.)	500
C. G. P. C.—A Royal Whim (Com.)	
VITAGRAPH—The Greater Love (Dr.)	1000

SATURDAY, MAY 18th, 1912.

EDISON—A Romance of the Ice Fields (Dr.)	635
EDISON—Scenes in Delhi, India (Sc.)	365
ESSANAY—The Sheriff and His Man (Dr.)	1000
CINES—Family Jars (Com.)	
LUBIN—Honor and the Sword (Dr.)	1000
PATHE—From the Lawyer's Window (Dr.)	
VITAGRAPH—The Man Under the Bed (Com.)	1000

PHOTO PLAYER POSTERS

Handsomely colored full sheet posters (28 x 42) of John Bunny, Maurice Costello, Florence Turner, Alice Joyce, Gene Gauntier, Arthur Johnson, G. M. Anderson, Mary Fuller and other favorites.

Complete set of

10 for $1.50

Sent securely wrapped by mail, postage prepaid by us

Weekly Calendar of Licensed Features

FOR WHICH WE HAVE A. B. C. 3 SHTS. & 6 SHTS. AND SELIG OR CROSSLINED 3 & 8 SHTS.

Released Monday, April 29 Biograph
THE LESSER EVIL (3 & 8 shts.)
Released Tuesday, April 30 Essanay
NAPATIA THE GREEK SINGER (3 & 8 shts.)
Released Wednesday, May 1 Lubin
WON BY WAITING (3 & 8 shts.)
Released Thursday, May 2 Lubin
A SON'S DEVOTION (3 & 8 shts.)
Released Friday, May 3 Edison
OUT OF THE DEEP (3 & 8 shts.)
Released Saturday, May 4 Essanay
BRONCHO BILLY & THE BANDITS (3 & 8 shts.)

Released Monday, May 6 Selig
COMING OF COLUMBUS.
Selig 1-shts. (2 kinds), 15c; 3-shts. 50c; 8-shts. $1.00.
Hennegan's 1-shts. 15c; 3-shts. 35c.
Released Tuesday, May 7 Vitagraph
THOU SHALT NOT COVET (3 & 8 shts.)
Released Wednesday, May 8 Lubin
THE SALTED MINE (3 & 8 shts.)
Released Thursday, May 9 Selig
THE STRONGER MIND (3 & 8 shts.)
Released Friday, May 10 Edison
TREASURE ISLAND (A. B. C. 3 shts., also 8 shts.)

Released Saturday, May 11—THE DEAD MAN'S CLAIM—Essanay

We have in stock 1, 3 & 8 shts. (and in a few cases, A. B. C. 6 shts.), for Hand of Fate, Counsel for Defence, Mexican Revolutionist, One is Business, the Other Crime, Queen's Messenger, Indian and Child, Victoria Cross, Titanic Sea Disaster and Last Rites of Maine, War's Havoc, Insurgent Senator, Just Like a Woman, The Rivals, Queen Elizabeth's Ring, The Tide of Battle, Spanish Cavalier, His Father's Son, Under Mexican Skies, Illumination, Governor Who Had a Heart, At End of the Trail, Washington Crossing the Delaware, Out of Depths, Wrong Bride, David and Saul, When Duty Calls, Loan Shark, String of Pearls, and many others. Send for complete list.

PRICES: A. B. C and other Licensed one-sheets, 15c; A. B. C. three-sheets, 35c. each; A. B. C. six-sheets, 70c. each; crosslined three-sheets, 30c; crosslined eight-sheets, 75c; Selig three-sheets, 50c; Selig eight sheets, $1.00. Include one cent per sheet with your remittance if ordered sent by mail.

"If it's Anything to Advertise a Picture Theater, We Have It."

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"I'm Coming Back to Good Old U. S. A."
"The Ragtime Violin."
"By the Old Cathedral Door."
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"My Bill from Louisville."
"Sweet Eileen Asthore."
"Mine."
"Lady Angeline."
"Oh, Mr. Dream Man."

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PHOTOPLAY EXCHANGE

61 WEST 14TH STREET, - NEW YORK

Correspondence

PHILADELPHIA.

L. BEARD has taken possession of the Lyric Theater at Atlantic City, and will show high-class vaudeville and motion pictures.

William F. Adams, of Philadelphia, purchased from William LeMar the moving picture equipment and the lease of the Carsonia Theater, at Reading, Pa., for a term of years. He will improve the theater and conduct a high-class picture show. During the month of May all the Carsonia amusement devices will be repainted and the park generally put in first-class shape for the opening of the park on May 25.

William H. Kromer will again be assistant manager of the Carsonia, which position he has filled for several years and is a thoroughly experienced park man.

A company producing "Peck's Bad Boy," consisting of nine people, carrying their own scenery and lithographs, are now playing the moving picture houses of Philadelphia, and are making quite a hit.

The Olivet Junior Girls' Club of Reading, Pa., held a moving picture exhibition on Saturday, March 13th, and the large attendance was very gratifying with large receipts.

John Merino, of the Castle Theater, is giving the people of that section a taste of real vaudeville and motion pictures and showing nothing but the best in both lines.

G. M. Buzby delivered an illustrated lecture in which he described the various municipal improvements being carried on by the municipalities of the country, at a special meeting of the Haddington Board of Trade, 60th Street and Girard Avenue, on April 12th.

Caught beneath the fire extinguisher, which fell from its holder in the Lincoln Theater, 49th Street and Woodland Avenue, John Dugan, of 1237 St. Bernard Street, an employee, was cut about the head. He was treated at the University Hospital.

The Tacony Hippodrome opens May 1, and will present pictures and vaudeville.

With a view of securing a reconstruction of the elevated structure of the Pennsylvania Railroad Company on the north side of Market Street, west of 15th Street, by wiping out the unsightly entrances to the buildings and converting the ground floor into moving picture houses and stores, Mayor Blankenburg was called upon at his office in the City Hall by a committee representing the Market Street Merchants' Association. The organization has had the matter of improving this section of Market Street under consideration for a long time, and at their last meeting a committee was appointed for the purpose of consulting with Mayor Blankenburg and James McCrea, president of the Pennsylvania Railroad Company, and urging upon them the necessity of having a rearrangement made of that portion of the elevated tracks immediately beneath the big train shed, so that the space now occupied by delivery companies be abandoned for these purposes and devoted to stores and other business places. The members of the committee urged the Mayor to use his influence with the officials of the railroad company to have the suggested improvements made.

Chief Dunlap, of the Water Bureau, is now making a series of investigations in theaters, stores, and at public drinking fountains to determine the source and causes of waste, with particular reference to leaking spigots and pipes. Forty men have been at work inspecting spigots. During three days the results shown is that leaks exist in spigots of 12 per cent. of the buildings.

It is expected that by increasing the force of sixty men the entire city can be inspected within two months. Later a report will be submitted showing the waste due to leaking spigots, and through general carelessness.

In all the Keith houses performers are absolutely prohibited from apearing upon the stage wearing dirty garments. No matter how ragged or unkept they may seem to be they are physically clean if shown to a Keith audience. Mr. Keith attributes much of his success to this rule. At Lubin's Palace, week of April 15, a negro appeared on the stage in a canvas suit, patched with awning stuff and the ensemble was so utterly filthy as to offend "regulars." There is no excuse for such an exhibition and the manager who permits it invites failure. Filth is not a form of humor.

Mme. Alla Nazimova, the greatest interpreter of Ibsen's characters, has consented to apear in "A Doll's House," before the moving picture machines of a Philadelphia firm. It is probable that the first film will be made here within a short time.

The trolley company's lease for Adamsdale Park will expire on April 15th. The buildings will be torn down and the material will be used for other purposes. The grounds were a poor investment and consequently the company will not re-lease.

The Operators' Union of Philadelphia held a meeting on April 13th, and a committee was appointed to make arrangements for a ball to be held on May 12th, at the Garrick Hall.

Max Thomashefsky, manager of the Arch Street Theater, is opening a house in Baltimore, showing vaudeville and moving pictures. He will use a Model B Edison machine, furnished by the Calehuff Supply Company.

Quaker Film Exchange lost about ten thousand feet of films that were on board the Titanic.

Charles Becker, manager of the Grace Fairy Palace, is seriously sick at the Hahnemann Hospital.

The Philomusian Club of West Philadelphia, took exception to the ordinance which aims to prevent school children from attending moving picture shows from 9 A. M. to 3 P. M., and adopted a resolution calling for an amendment of the proposed law which will permit the children to visit the moving picture places during those hours on Saturdays, holidays and during the summer vacation.

Members of the club expressed the opinion that as a whole the moving picture shows provided wholesome amusement for children, which often keeps them out of mischief. It was also remarked that tired mothers frequently send the children to these places and keep them entertained while they obtained much needed rest.

The subject was brought up for discussion by Dr. Martha Y. K. Schetky, who presided at the meeting, and who reported that the club had been asked to indorse the moving picture regulation. Mrs. Herman B. Allen finally suggested an amendment which would open the doors of the picture shows to the children on other than school days, and the resolution was unanimously adopted. The club members are satisfied with that portion of the regulation which closes the moving picture places to the children after 9 o'clock at night.

Moving picture interests advocated to-day before the House Patents Committee the compromise amendment to the law offered by Representative Townsend of New Jersey, a Democrat, to impose not to exceed $100 fine on "innocent infringers" of copyrighted works in motion picture, and $50 a day and a fine on those who knowingly infringe. The committee probably will act favorably on the bill.

There is a great demand for pictures of the Titanic, and local film exchange men have a hard time to book the different theater managers and suit them all. One of the pictures shows the different parts of the boat and the berg that the Titanic is supposed to have run into. It also has pictures of the passengers of the Titanic on the rescue ship Carpathia, and is very interesting.

However, some of the managers are faking a picture by using Pathe Freres' well known picture, "Tragedy of the Sea," and some people believe that the picture was taken there while the Titanic was sinking.

Reels depicting local industries and representative American scenes, will be shown in connection with the Twelfth International Congress of Navigation, which will bring to Philadelphia next month hundreds of delegates from every civilized country on the globe. President Taft will welcome the delegates, and the usual crowds at the theaters will be augmented by thousands of visitors. Already a number of the delegates from the more distant countries are on their way to Philadelphia.

C. Fred Ruhlman, owner and manager of the Hightown, N. J., Theater, and the University Theater at Princeton, N. J., was a visitor in Philadelphia this week. Mr. Ruhlman barred the students from the Princeton Theater last year on account of their behavior, and they then made threats against him, but he would not let them in his theater. However, this year, he has had no trouble with them and everything is moving along in a pleasant way.

Moving pictures are part of the equipment of the Young Woman's Christian Association at 4102 Ridge Avenue, which is under the direction of Mrs. McLean and Miss Button.

Harry E. Davis of the Bijou Dream, at Milton, Pa., was in Philadelphia recently, and reports that business up the state is in fine condition. Mr. Davis has one of the finest theaters in that section and is up to date in all his ideas, and spares no expense in giving the people what they want. He also has a fine orchestra

There are a number of Olympic pictures being featured as those of the Titanic.

The Empire second-floor show is about to go out of business at Manayunk, Pa.

Fred McVey is now operating the machine at the theater at 508 South Street.

The theater at 1619 South Street, has reopened, showing pictures and colored vaudeville.

Managers of the picture theaters are determined to break up disorder and hoodlumism, and special police have been engaged by several of the theaters. Almost every week one of the theaters is subjected to a scene of violence of some kind, and the effect on the audiences has been anything but beneficial. One of the theaters on Market Street, above Tenth, promptly settled a disturbance a few days ago which, if it had not been controlled, might have led to a panic. Two men engaged in a fistic battle over a woman. Special Officer Mahon promptly took the three to the police court, and the magistrate sentenced two of the trio to jail. The managers are determined to make examples of persons who start trouble, and will convince the public that the theater is the safest place for entertainment.

Not a week passes but the moving picture becomes more prominent in local educational circles. One of the principal features of the baby saving show to be held at Horticultural Hall May 18 to 26, will be a series of films showing mothers how to take care of the litle ones. Every detail regarding clothing for infants, preparation of food and proper feeding during the summer months, as well as care of infants during sleeping hours, will be shown. One film will instruct mothers in the healthful bathing of babies. Others will teach the parent how to keep the child fresh and cool during the warm weather. Other films will show how the fly is a menace to health and how easily the baby's milk may be contaminated. The work of the New York Mill Commission will also be shown.

Trust companies have benefited considerably by the deposits of local moving picture men, but have not always been able to come out even on small accounts. It has been the practice of some of the manufacturers and theater men to place their main deposit account in a national bank, while using some nearby trust company for small day-to-day cash balances. The trust companies now rule that where such deposit accounts balance less than $100 on the average, a charge of $1 will be made. This is to make the accounts pay their way.

The Lincoln Theater, at 49th and Woodland Avenue, was notified that their moving picture license does not allow them to show stock company and theatricals, and will discontinue after Saturday, April 27th.

CLEMENT H. CONGDON.

LOUISVILLE.

MOVING picture business in Louisville is in good shape, thanks to splendid weather and high-class attractions. For a time, the fear of a spread of meningitis held down attendances at various theaters, but danger of an epidemic has been eliminated and the public has about forgotten its fear. School children, who were given a week's vacation, have returned to their desks, and few new cases of meningitis have been reported.

The management of the Novelty Theater, operated by the Falls Cities Amusement Company, put a plan into effect recently, which, no matter how it is viewed by the public and other exhibitors, certainly has been productive of results. The Novelty has erected a screen on the opposite side of the street and threw about half of a film on the new curtain. An immense crowd gathered to see the "free doings," and evinced more enthusiasm than any audience in recent months. However, the throng was doomed to disappointment, for just as the film reached the interesting stage, the light was switched off and a sign was thrown on the screen reading, "This picture will be continued on the inside of the theater in ten minutes." A good part of the crowd decided to follow the thread of the play on the interior of the Novelty, while those who had not the necessary ten cents or time, wandered on disconsolately. The Falls Cities Amusement Company is among the most conservative of Louisville exhibitors, and the new plan created surprise among motion picture men of Louisville.

Though reports of new theaters to be erected are numerous, confirmation of all the rumors has not yet been secured. Two companies which now operate a chain of theaters in Louisville and elsewhere, are credited with plans for the erection of a new vaudeville and moving picture house and a hippodrome on the order of those in St. Louis and other cities. It is stated that the new amusement places will be located in the heart of Louisville.

The Crystal Theater, operated by the Falls Cities Amusement Company, has erected a new electric sign on the exterior of the house. The new advertisement looms up on Market Street, comparing well with those of other Louisville theaters, which, incidentally, are all more attractive than the average. That of the Crystal stands out strikingly, being electric bulbs in the form of a question mark. Houses operated by the Princess Amusement Company all have the title of the current attraction emblazoned in electric lights. Even that at the Orpheum Theater on Jefferson Street, was used with good effect while that house was closed down, other houses conducted by the Princess were advertised by means of the Orpheum sign.

Greenstein Brothers, who operate the Dream Bijou, have installed a new aluminum curtain in their house. The new screen is the only one of its kind in Louisville and has proven an excellent one, reducing the glitter to a minimum. The Dream Bijou will present three-reel features to its patrons on every Tuesday and Wednesday hereafter.

The new Sun Theater opened at Eighteenth and Gallagher Streets, Sunday, April 14. The new house is conducted by the Pastime Amusement Company, of which H. B. Strube is president. Besides moving pictures, two vaudeville acts are shown, the Sun Vaudeville service being used. The new theater cost about $10,000, and has a seating capacity of 300. Initial business was excellent, indicating that the residents of that neighborhood are glad of the opportunity to get their amusement near home instead of going downtown as heretofore.

The Louisville Photoplay Association, besides deciding to eliminate singers from the theaters which charge but five cents admission, has also reduced the staff of musicians in those houses. The theaters which charge the smaller price will have to get along without the services of a drummer hereafter, the rule applying only to those which are members of the Association, of course.

The COMING *of* COLUMBUS

IN THREE PARTS

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It is with great pleasure and pride that we announce to the patrons of our theatre that we have been able to secure, at enormous expense, for a limited engagement,

Selig's Greatest Motion Picture Masterpiece

The Coming of Columbus

IN THREE REELS

This picture marks an epoch in the history of motion picture making. It is absolutely the ultimate achievement of Selig--the maker extraordinary--and is pronounced everywhere by Pulpit, Press and Public as the greatest film ever produced anywhere, at any time.

We are very fortunate to be able to present this Magnificent, Fifty Thousand Dollar Masterpiece to our audiences. Watch for Future Announcements.

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¶ A marvelous, hitherto undreamed of achievement, marking an epoch in the history of moving picture production.

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Coming of Columbus

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Complete assortment of publicity and exhibition aids for progressive exhibitors showing this wonderful film

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After a week of "Camille," with Sarah Bernhardt playing the title role in moving pictures, the Masonic Theater, Louisville, has presented the Durbar Kinemacolor pictures, showing the Indian ceremonies in colors. The Louisville Herald, a newspaper, prevailed on the Masonic management to give a special performance for the orphans of the city. The kids were conveyed to and from the theater in donated automobiles, everything being done to make their afternoon a big success.

Bubbling over with indignation, a teacher in a deaf-mutes' school of Louisville, left a moving picture theater, charging that the characters were saying unspeakable things. This is the first instance of lip-reading in Louisville, though reports from other cities have indicated that deaf-mutes there also have objected to the lines spoken by the characters in motion plays. It is evident that producers will have to do a little reforming before the animated pictures will prove popular in audiences composed of deaf-mutes.

Exhibitors of Lexington, Ky., have formed a temporary organization by way of preparation for the state meeting to be held in that city on April 25. J. H. Stamper, Jr., was elected treasurer; D. J. Tracey, secretary, and L. H. Ramsey, chairman. Orine Parker, of Covington, Ky., has been appointed temporary chairman for Kentucky and will preside at the Lexington meeting, at which time permanent officers will be elected. The Lexington men have appointed committees to arrange for the entertainment of the visitors.

The New Orpheum Theater has been opened at Lexington, Ky. It was built at a cost of $18,000. J. H. Stamper, Jr., is manager of the new house, which is located in the Phoenix Hotel Block, at the corner of Main and Limestone Streets. The Orpheum makes Lexington's seventh showhouse, five being for white persons and two for the colored population.

Of 1,000 names suggested, "The Band," was chosen as the style of the new showhouse in Hopkinsville, Ky. The Third Kentucky Band is operating the theater and the name adopted is therefore doubly appropriate. The theater will open late in April.

The Tennessee Film Company, which will make, lease and sell moving pictures, and otherwise transact a moving picture business, has been incorporated in Nashville, Tenn., with $2,000 capital stock. The incorporators are R. W. Olsen, Robert White, Ella Weimer, Will Myers and C. M. Silberman.

The Crystal Theater, one of the local houses of the Falls Cities Amusement Company, recently put across one of the most notable "coups" ever effected in the local moving picture field. Exactly one week after the foundering of the Titanic in mid-ocean off Cape Race, the Crystal featured a Warner reel showing the departure of the world's greatest liner, which met with such disaster, from Liverpool, England. The Titanic was shown clearing her dock at Liverpool, with hundreds of passengers who were destined to meet an untimely end thronging her decks and waving a happy good-bye to the crowds ashore. An individual view of Captain Smith, the ill-fated commander of the liner, was also shown. The setting of the exhibition at the Crystal could not have been more effective. As the majestic liner ploughed her way through the billows, the theater's orchestra softly played "Nearer, My God, to Thee," the air played by the courageous ship's orchestra while the waves washed over her decks. The Warner features proved to be one of the biggest hits ever offered in a local playhouse.

The Kentucky Feature Film Exchange has been organized in Louisville for the purpose of leasing state rights pictures. The Princess Amusement Company and the Broadway Amusement Company, two of Louisville's leading photoplay concerns, have joined to form the feature film exchange, and Irvin Simon, of the Princess Company, will direct its operations at his headquarters in the Hopkins Theater Building. The Exchange will be incorporated later on. It is still in the process of organization. Officers have not yet been selected.

The Avenue Theater has closed a very successful season of melodramatic offerings presented by a stock company, and has commenced its moving picture run for the summer. At present the house is specializing in the latest Bison releases. A head-line attraction during the past week was the portrayal of Press Association photographs showing the wreck of the Titanic and scenes following the deep sea tragedy. The admittance fee at The Avenue has been placed at 5 cents for the summer, and the usual prosperous warm weather career is forecasted. Mort Shaw, who has directed the interests of the well-known local house for several years, is in charge for the photoplay season.

The Princess Victoria proved to be an A-1 attraction for The Novelty, a Falls City Amusement Company house. The Princess is a diminutive bit of femininity, 15 inches tall, 23 years old and weighing 19¾ pounds, billed as the smallest woman in the world. During her act on the Novelty programme she played her own piano accompaniment to several vocal selections, recited a bit of poetry or two and served to boost the drawing power of the Novelty pictures all around. She is under private contract with the Falls Cities Amusement Company for a fortnight's engagement. From Louisville she will go to Chicago.

The Indian Durbar was shown in Kinemacolor Pictures at the Shubert Masonic Theater in Louisville last week, excellent attendance featuring the week's offering. The pictures needed no introduction to Louisville folk, having been shown here earlier in the season, and the public eagerly grasped the opportunity of witnessing the notable royal pogeant, "in its own back yard."

The Pastime Theater, of Winchester, Ky., has secured the services of Professor A. P. De Forest, of Norfolk, Va., and his orchestra, and they will provide the musical program and scenic effects at the Pastime hereafter.

The Lyric Theater, owned by A. J. Wellman, in Catlettsburg, Ky., has been completely remodeled within and without. The throw in the auditorium has been readjusted to afford clearer pictures, and changes in the entrance and exit accommodations have been made so that the Catlettsburg house is now one of the safest and most up to date in that section of the state.

As a token of appreciation of a civic improvement campaign recently instituted in his birthplace, William H. Oliver, a millionaire Chicago tool manufacturer, has tendered a check of $600 to the Young Men's Christian Association of Bowling Green, Ky., to provide a complete moving picture machine and appurtenances for the Y. M. C. A. home in that city. Mr. Oliver was born in Bowling Green, and has never overlooked an opportunity to aid the younger generation in the Southern Bluegrass country.

W. M. Jones, of Barbourville, Ky., has received the award of a contract from the Pineville Amusement Company, of Pineville, Ky., for the erection of a handsome new moving picture theater in that city. The new Pineville house is to cost $23,000, and will be completed as soon as possible. It will be one of the finest theaters in the eastern portion of Kentucky.

The Orpheum Theater, the newest and one of the largest photoplay houses in Lexington, Ky., has just been opened to the public by its owner, J. H. Stamper, Jr. The Orpheum cost $18,000, and promises to become a permanent institution in the Central Kentucky show world.

G. D. CRAIN, JR.

NEW ENGLAND.

SUNDAY, April 14, was a big day for the motion picture in Boston, as the Clarendon Street Baptist church started a moving picture show, with the pastor, Rev. Dr. James A. Francis, as exhibitor. Some weeks ago the building of this notedly conservative church was destroyed by fire, and when the question of where to hold its Sunday evening services came to be settled, the committee accepted the invitation of the management of the Scenic Temple, formerly a church, but now a vaudeville and picture theater. With all the apparatus at hand for running a show, the pastor decided not to neglect the opportunity, and so a new departure for any church in Boston was begun. The reels depicting the life of Moses were shown, and on Sunday, April 21, the last reel was exhibited. This may rightly be called an event of considerable importance to local exhibitors, and now that the start has been made, it would not be at all surprising if other Boston churches followed suit in the near future. The Scenic Temple, one of the Bradstreet string of houses, is to be highly commended for its attitude in co-operating with this church. Rev. Francis promises to give these shows regularly.

The most severe blow that Boston, Mass., exhibitors have sustained from the press in some time, appeared in the Boston Traveler this week. With a double-column head, Mary Boyle O'Reilly wrote a long article entitled, "Fire in the Picture Theaters." The writer states: "Probably no other establishment in the great cities presents such a potential peril. Certainly none other are more successful in concealing incipient blazes that are never reported to the public. If a policy of carelessness or political corruption is allowed to jeopardize the lives of thousands, the outcome will one day be such a fire horror as Boston will never forget." She goes on to state that the "picture houses" are not theaters in any sense, and do not come under the protective provisions of the theater laws, and that most of the houses are run by will-o-the-wisp "managers." The whole article is too long to give space, especially as the whole thing is merely a lot of "rot," overflowing with high-sounding rhetoric and adjectives. At this writing, five days after its publication, the article has caused no trouble; in fact, it did not even raise a ripple. Such nonsense as this falls by its own weight, and amounts to nothing. As an example of filling two columns of space, with only imagination from which to draw, the article is remarkable!

Mr. E. L. Knight, manager of the Bijou Theater, Springfield, Mass., has decided to open an airdome, with a seating capacity of 1,300. Mr. Knight has received permission from the Park Commissioners, and will start work immediately. The theater will be located opposite the entrance to Forest Park, and will be called the Forest Park Theater. It is expected to be ready about May 10. Vaudeville and pictures are scheduled as the policy. The lot of land is 70 feet by 150.

The Central Square Theater, Lynn, Mass., which changed its policy several times in as many weeks, has a new manager, in the person of James H. Donovan, of Woonsocket, R. I., succeeding F. T. Gunn, who was installed last month, after Colonel Stanton left the house. Mr. Donovan is well and favorably known in New England, and, under his lead the Central Square Theater is presenting a straight show of motion pictures and songs, the vaudeville having been eliminated. A voting popularity contest is the only "added attraction."

The Broadway Theater, Lawrence, Mass., was given over to the Loyal Order of Moose on Wednesday night, April 17, and an unusually large program of vaudeville and pictures was given. Manager W. E. Spragg evidently finds that these special nights are a good business policy, and a number of local organizations have held "times" at the Broadway. The house reports good business, and is the most up-to-date in Lawrence.

New Haven, Conn., has another photoplay theater, since the Crystal opened, on April 13. The house is under the management of Mr. J. Mongillo, and seats almost 400. The house will run Licensed pictures and illustrated songs, and is wel located on State Street. It should do well.

The Star Theater, Lowell, Mass., has closed, and it is doubted whether it will reopen, as business was not very good.

James W. Greely, manager of the New Portland Theater, Portland, Me., intends to have the most up-to-date theater in this city, and alterations are now being made. Decorators and carpenters have the place just now, and improvements are being made generally throughout the house. The shows are going on without interruption.

A new photoplay house for Webster, Mass., is a certainty, as the St. Jean Baptiste Society are about to alter their convention hall into a theater. Plans are now under way and work on the alterations is nearly ready to begin.

Mr. J. L. Donovan reports that he will build a new theater in Bridgeport, Conn., to be devoted to vaudeville and pictures. The new house will be located on Olive Street, near Wood Avenue. Mr. S. Newman is associated with Mr. Donovan in the venture.

B. F. Keith's Bijou Dream Theater, Boston, Mass., playing Licensed pictures, has awarded the prizes in the one-act comedy contest. The Bijou will stage the playlet and offer it in addition to the regular show.

Mr. J. Fred Miller, who has had charge of the publicity for the Academy of Music, Fall River, Mass., has left, and is now in Youngstown, Ohio.

Manager George Morrison of the Scenic Temple, East Boston, Mass., who has gone to Colorado for his health, is missed by his many friends. Mr. Morrison expects to be back at his post before very long.

Mr. S. Z. Poli, owner of a large string of houses in New England, has completed the purchase of the Lincoln Theater site, Worcester, Mass. Mr. Poli will open this house about October 1, as a vaudeville and picture house. Mr. Poli also intends to erect a theater in Hartford, Conn., which is quite unusual, inasmuch as he already operates two houses in that city—the Poli and the Hartford Theaters.

The Park Theater, a "legitimate" house, playing standard attractions, Boston, was transformed into a picture house at 11 P. M., Thursday, April 18, and an exhibition of motion pictures, taken last summer off the East coast of Greenland, was given. The pictures feature the exploits of Fred Stone, of Montgomery & Stone, who are playing in Boston. These pictures were intensely exciting, showing an actual killing of a polar bear on the ice, and a splendid reproduction of the ice-fields. Members of all theatrical companies in the city, the Boston American and New York American Ball teams, members of several shooting clubs, and the Press Club, were invited guests.

Manager J. H. Finn, of the Walnut Theater, Woburn, Mass., doesn't believe in competition, and has just come into control of Lyceum Hall, the opposition theater. Mr. Finn will run both houses, and expects to give even better shows than before.

Messrs. Walker Brothers, owners of the new photoplay theater, Whitinsville, Mass., report a most successful opening. This house seats nearly 1,000, including the balcony, and is fireproof and of modern construction.

The new Palace Theater, Boston, exhibited moving pictures of the Marathon race held in that city on Patriots' Day, April 19. The pictures were taken as a local proposition.

The National Shawmut Bank of Boston has established a department for the collection of deposits of theaters during the evening by automobile. This idea is meeting with favor from some of the local photoplay theaters.

The Hartford, Conn., Lodge No. 64, T. M. A., held its fourth annual ball and entertainment in Foot Guards' Hall, April 10. The affair was voted a huge success.

Keith's Theater, Providence, R. I., has closed its regular season of vaudeville and pictures, and has installed a stock company for the summer season.

Pittsfield, Mass., will soon have another theater, offering vaudeville and photoplays, as Mr. John Cooney has taken title to a lot of land on Union Street. Mr. Cooney was formerly manager of the Academy of Music of Pittsfield, which was destroyed by fire this winter.

It is understood that Manager Cushing, of the Idle Hour Theater, Sandwich, Mass., is doing extremely well with his photoplay programs, and that he intends to build another moving picture house in that town.

The Colonial Theater, Pittsfield, Mass., will be entirely redecorated next month, and Manager Daniels states that the public will not recognize his house after the new "fixings" have been completed.

The committee which was formed to investigate

SAYS

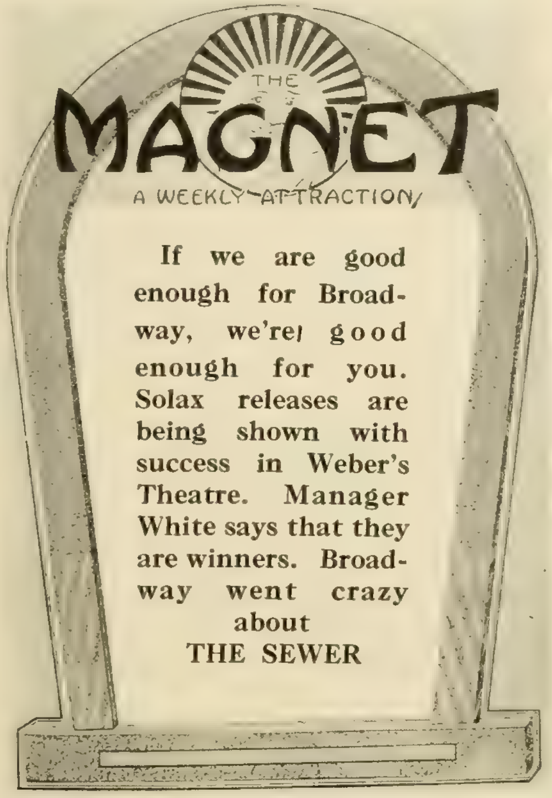
S O L A X N I G H T S P U L L I N G S T R O N G

ATTRACTIONS

Released Wednesday, May 15th

Souls in the Shadow

This is a gripping and sensational drama dealing with social errors and a sister's sacrifice. A girl of breeding makes a mistake in the choice of an escort for a slumming expedition. She sends her cowardly tormentor to face his Maker, while her sister assumes responsibilities. This is a vivid and human portrayal with striking complications.



If we are good enough for Broadway, we're good enough for you. Solax releases are being shown with success in Weber's Theatre. Manager White says that they are winners. Broadway went crazy about THE SEWER

ATTRACTIONS

Released Friday, May 17th

In the Year 2000

This is one of the few novelties of the season. The conditions are reversed. Women in this film are supreme, and Man's destiny is presided over by woman. No attempt is made at burlesque—but the very seriousness of the purpose of the theme makes the situations ludicrous. This is one of the funniest comedies released by the Solax Company in some time, and that's saying a whole lot for this picture.

S O L A X N I G H T S P U L L I N G S T R O N G

DECORATE YOUR LOBBY WITH THE MAGNET

Wednesday, May 22nd—**THE GLORY OF LIGHT.** A beautiful and pathetic story dealing with the imagination of a blind man.
Friday, May 24th—**THE KINGHT IN ARMOR.** A unique comedy in which a lover masquerades in armor plate in order that an obdurate father-in-law may be evaded.

SOLAX COMPANY, Congress Ave., Flushing, N.Y.

SALES COMPANY AGENTS IN UNITED STATES AND CANADA

In Answering Advertisement Kindly Mention Moving Picture World

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SCENARIO WRITERS—ATTENTION

The Lubin Manufacturing Company wish to get in touch with writers of **ability.** Those who write the big, **strong, live** stuff. The best is what we are after and are prepared to make it worth while to persons who can regularly supply the ideas. INVESTIGATE. Let us know what you have done.

LUBIN MANUFACTURING CO.
2001 Indiana Avenue **Philadelphia, Pa.**

MOVING PICTURE OFFICES TO RENT

Owing to removal to new quarters in the Mecca Building, June 1st, will rent at very low figure, for unexpired term of lease, our offices, including fireproof film vault, exhibition room, machine and shipping rooms.

KINEMACOLOR COMPANY OF AMERICA, 145 West 45th Street

MOVING PICTURE MACHINES & LANTERNS

BRIGHTER THAN CALCIUM.

OZO-CARBI-LIGHT PATENTED

NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.

SPECIAL SLIDES TO ORDER. ALSO CARRY SLIDES ON ALL SUBJECTS.

Moore Hubbell & Co.
34 N. Franklin St. Chicago. Ill Send for Catalogue.

MOVING PICTURE MACHINE REPAIRS

We have the most modern shop and the best moving picture machine repair man in the country. SATISFACTION GUARANTEED. Selling agents for all makes of machines.

We carry a full line of supplies. Second hand machines bought and sold.

CHICAGO MOVING PICTURE SUPPLY CO., 107 N. Dearborn Street, Chicago

conditions in the moving picture houses of Springfield, Mass., has turned in its final report, which was most favorable. The committee stated that nothing objectionable had been discovered, and the only observation made was that the ventilation in some of the houses might be better. As to the quality of the pictures, from a moral standpoint, nothing but good was found. They also remarked the general management of the houses to be beyond reproach. The best proof that the investigators were well satisfied with what they saw, lies in the fact no local board of censorship was deemed necessary in Springfield. As the chief reason of the investigation was to decide whether a local censorship should be formed or not, this fact proved conclusively that Springfield is fully up to the standard, as regards photoplay houses, at any rate.

After plans had been made to erect an open air theater at Riverside Grove near Springfield, Mass., it was decided not to do anything along these lines, as Mr. E. L. Knight did not think it advisable at this time.

At the last meeting of the Moving Picture Operators' Union Local 182, held in Boston, it was decided to oppose the introduction of motor driven machines in Massachusetts, and a committee was appointed to call upon Chief of Police Whitney to record the protest, and to supply him with information received from New York, and other unions on the matter. It was stated that the evidence received from New York showed that the motors were installed there, and that innumerable fires and other troubles resulted, including the great one at Coney Island; and that now the law prevented the use of any but hand operated machines in that state. This was the first meeting held by this union at its new headquarters, 113 Eliot Street.

Pittsfield, Mass., has the promise of a new theater, to be devoted to vaudeville and photoplays. The theater is to be built by the Masons of that city, and will no doubt be operated by the lodge.

The Lynn Theater, Lynn, Mass., was a very lively theater recently, when the Lynn Baseball Club was invited by Manager Jeff Callan to attend the show of vaudeville and pictures. The house was packed full, and the club proved itself a good business puller.

The new theater which was being constructed at New Bedford, Mass., opened to the public on Monday, April 15. The new theater has been named the Orpheum, and it is not too much to state that the house is one of the best in the state. It is brand new from cellar to ceiling, and fireproof throughout. Mr. H. A. Chenoweth, well known to New Bedford as the manager of the Comique Theater, is also managing the Orpheum. Three shows daily of vaudeville and photoplays have packed the Orpheum daily.

The Theatrical Mechanics' Association held a benefit concert at New Haven, Conn., on Sunday, April 21. The affair was reported to be very successful.

Mr. G. W. Coleman, president of the A. A. C. A., believes in advertising religious shows, as well as the brand of shoes for which he is advertising manager. As was told in these columns, the Scenic Temple, Boston, was used as a place of worship by a church whose building was destroyed by fire. Mr. Coleman became interested in this, when he learned that the motion pictures of the "Life of Moses" were being exhibited by the pastor, and wrote and paid for an advertisement which he had printed in the newspapers. It certainly was the kind of an "ad" that a person would read, if his eye was once arrested. The writer prints the major portion of it, and commends the same for the consideration of the "live wires." It might be well to remark that Mr. Coleman is considered one of the very best advertising men in the country.

To my mind it is the most interesting thing going on in the South End just now. You never saw anything like it before.

LISTEN! A half hour of moving picture such as would do your soul good to see! A bright, snappy chorus of young people who sing for the love of it. Good instrumental music too.

A straight-from-the-shoulders talk on the subject you have been thinking about by a man who knows how to talk as well as any man you ever heard. And, by no means least, a fine crowd of people that you needn't be ashamed of. And still more, the audience has a chance to ask questions after the talk from the platform the way they do at Ford Hall.

Begins at 7:30 o'clock.

Come next Sunday night if you haven't any better place to go. Get the girl and bring her along. I am doing you a good turn in this thing Put it to the test.

The new theater, the Ideal, at Milford, Mass., opened its doors on April 18.

Mr. Rodger Perham is managing the Ideal, which gives a straight show of motion pictures and illustrated songs. The reels are changed tri-weekly.

The Comique Theater, Boston, advertised that they were showing moving pictures of the Titanic, and scenes on the Carpathia. These pictures were run during the week of April 22, and the house stated that, "owing to the overwhelming public demand for these pictures, we find it necessary to limit our show to this magnificent, thrilling film. Admission, ten cents." It must be a quality show, because the quantity is very small!

A creditors' petition in bankruptcy has been filed against Charles H. Bartlett, Russell C. Watson, and W. A. Swazey, of Newburyport, Mass., copartners in the management of the new Orpheum Theater, of this city. They were petitioned into bankruptcy by three creditors, whose claims aggregate only $789.53. It is said that the three men made an assignment April 11, to F. H. Hyde. The Orpheum has been credited with doing quite a good business, and it is not believed that the house has been operated at a loss.

The new Olympia Theater, Washington Street, Boston, will open May 6, provided nothing comes up to hinder the final work. The Olympia is a Motiograph favorite, and two No. 1 A 1912 machines have been installed under the personal direction of Mr. F. A. Clark, Eastern representative of the Motiograph machines. The distance of the throw is 120 feet, with an angle of 35 degrees. The size of the picture is 14 by 16 feet. As this is a most difficult angle from which to project a good picture, Mr. Clark's efficiency is worthy of comment. At one of the trial exhibitions, to test the projection, a remarkably steady picture was thrown on the screen. Mr. Clark's skill in handling this situation has added to the prestige of the Enterprise Optical Mfg. Company.

The theatrical situation in Fitchburg, Mass., is undergoing some rather important changes, which are expected to have an important bearing on the vaudeville and photoplay houses. The Cummings Theater has just been leased by Mr. Harry Katz, of Lynn, Mass. During the past season, this theater had been operated by the Bijou Amusement Company. It is stated that the new lessee will install a stock company in the Cummings. While it is not yet possible to confirm the rumor, it is understood that the Whitney interests, who own the Bijou of Fitchburg, are seriously considering the erection of another up-to-date theater, so that a show devoted to vaudeville and pictures could be given. The Bijou offers stock shows. The Bijou and Cummings' interests seem lined up for a fight, and, in the meantime, the new Rome Theater is doing exceptionally well with photoplays and pictures. Mr. John Moran is about to build a new house on Blossom Street, but if the Bijou people decide to build, the Moran house will not materialize. Fitchburg must be a regular town!

Austin & Holt are giving the people of Franklin, Mass., mighty good shows of vaudeville and pictures, at the Morse Opera House. Business is reported very satisfactory.

Mr. Earle Ovington, the well-known aviator, has been giving very interesting and instructive lectures on the art of flying, at Tremont Temple, Boston.

Mr. V. Boehlein, who has held an important position with Poli's Theater, Hartford, Conn., for over 8 years, has left to connect himself with the Lyric Theater, Rome, N. Y.

Mr. John Silvia, manager of the Idle Hour Theater, New Bedford, Mass., has eliminated the vaudeville from his show. Independent pictures and illustrated songs form the bills. Mr. Silvia has other changes in mind for his house.

The Colonial Theater, Lawrence, Mass., is no longer running vaudeville and photoplays, and has installed a stock company. The Broadway theater is to play vaudeville and pictures next season.

Work has begun on the building of the new Scenic Temple, Willimantic, Conn. The house hopes to open by mid-summer.

Poli's Theater, Worcester, Mass., had an accident lately, when a boiler exploded near the theater, and water flowed into the house. There was much confusion and terror among the audience, but no serious trouble arose

The Poli theaters are at the tag end of their regular seasons, and the vaudeville and picture programs will not be resumed until late in August.

It is rumored that Mr. George E. Lothrop, owner of several Boston theaters, has an eye on a theater site in Providence, R. I. The proposed location is Westminster Street and a large theater, new from top to bottom, is promised, although no official confirmation is forthcoming as yet.

The employees of B. F. Keith's Theater, Boston, held their annual dancing party on Tuesday, April 23, and it was reported a great success. This is the third annual affair held.

The Empire Theater, Pittsfield, Mass., was closed for a week, but is open again, as usual.

The Majestic Theater of Pittsfield, Mass., has been converted into a moving picture house by Manager Sullivan. The theater is called the Photoplay, and is doing very nicely.

The writer understands that the exclusive Steinert Hall, Boston, has been secured for the exhibition of the Sarah Bernhardt and Madame Rejane pictures. Motion pictures have never been shown in Steinert Hall, which is used for exhibitions by world-famous musicians. Some trouble was found in procuring the license, the authorities claiming that the hall was below the level of the street, and therefore dangerous. License was granted, nevertheless. It is obvious that a strong bid is to be made for "blue-blood" patronage, and the Steinert Hall was chosen with this policy in view. The exact date of this engagement is not known as yet.

About a dozen operators of Waterbury, Conn., held a meeting at Garden Hall, in the rooms of the I. A. T. S. E., and decided to organize themselves into a branch of that union. The men elected the following officers: President, S. Whitkowsky; treasurer and financial secretary, Ralph Stanco; vice-president, Frank Healey; recording-secretary, H. Streeter. It is understood that nearly every house in Waterbury is using the union operators.

The pictures of the Odyssey are still at the Tremont Temple, Boston, and the audiences are both large and enthusiastic. Prices are from twenty-five to seventy-five cents, and the outlook is for an indefinite run for these reels.

HENRY.

OREGON.

SEASIDE, Oregon's greatest bathing resort, is to have a photoplay house this season. Two propositions were offered the People's Amusement Co., and one has been accepted. Work will commence immediately and chances are that it will be the finest theater in any Coast city resort.

The Odéon Theater, running an Independent service, has changed hands. Henry C. Wirpel, of Cleveland, Ohio, is the new lessee of the place.

I. Leeser Cohen, who has bought the state rights of Homer's "Odyssey" for Oregon, has sent out an agent to book every little town and hamlet in the state to show this great masterpiece.

The Arcade Theater at Portland is being remodeled at a cost of $30,000, and is being rushed to completion by working three shifts of men night and day. The contract calls to have the building ready within one month, and promises to be another high-class ten-cent house that will meet the demand of the public.

What promises to be the most unique lighting system ever carried out in an exclusive photoplay house will be installed in this theater. One side of the building will contain amber glass that will give a lighting effect similar to that of the setting of the sun. No wiring is to be done on the ceiling and all lights hidden from view will be radiated from the side walls.

Two box offices will be installed, as entrance will be had from two streets. A concrete flooring is being put in, thereby making the house fireproof throughout. Both of the lobbies will be built of mirrors cut in different designs that will designate new ideas in photoplays.

Patents have been granted to two Portland men on inventions for a moving picture machine that will operate the film without the aid of sprocket holes.

Miss Florence E. Turner, the "Vitagraph Girl," did not leave direct for the Vitagraph Studio, as first announced. Miss Turner left for Santa Monica, Cal., where she intends to stay for a few weeks longer. While in Portland, Miss Turner, in acknowledgement and as a means of showing her gratitude for the reception accorded her by the people of this city, suggested a method of raising funds for a deserving charity, had at her own expense two thousand photographs of herself made, each of which contained her autograph, and sold them amongst the audience, for the Prisoners' Aid Society. While here, Miss Turner visited the theaters at The Dalles and Astoria, Oregon, and was received with great ovation On her farewell appearance at the People's Theater, she was presented by the management of the People's Amusement Company with a handsome bracelet. Her farewell resulted in the greatest public ovation ever accorded an actress in this city.

The Arcade, Portland, opened recently. The great $10,000 organ was one of the features

The Passion Play was shown at the People's Theater during Easter week A lecturer defined the reel interpretation and a choir of twenty furnished the music for the occasion.

Big Suffragette Parade, Saturday, May 4th, in New York: General Grant's Funeral; The Titanic Disaster; The Allen Outlaws; Mississippi Floods; Genuine American Press Association Copyrights. Slides $10.00 per set. Cash with order, or C. O. D

LEVI COMPANY, Inc. - - - 1560 BROADWAY, NEW YORK CITY

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THE MOST SENSATIONAL REEL OF THE YEAR

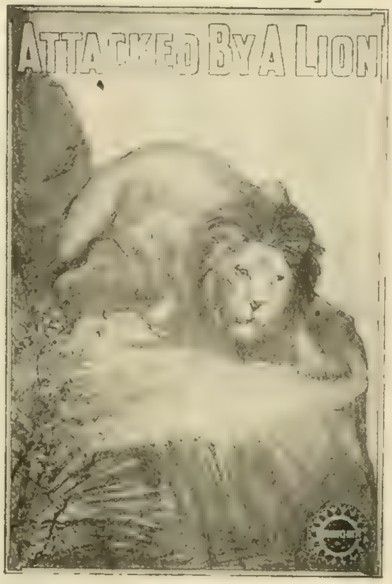
"ATTACKED BY A LION"

IN ONE REEL

One sheet and four sheet posters

Issued as an ordinary release on

Thursday, May the 16th



One of the most remarkable subjects ever issued by the Gaumont Co.

WIRE SALES CO.

Gaumont Co.

Congress Ave., Flushing, L. I.

THREE-SHEET POSTERS FOR LUBIN'S FILMS

We wish to announce that we now have ready for shipment some striking THREE-SHEET POSTERS for Lubin's

THE WOODEN BOWL, *Released May 13th, and*

HONOR AND THE SWORD, *Released May 18th*

Write for a list of our many One, Three and Six Sheets, for Vitagraph, Edison, Lubin, Kalem, Pathe and Biograph companies. Price of posters, 15c, 35c and 70c each, respectively.

A. B. C. COMPANY
CLEVELAND
OHIO

A sort of midnight matinee was tendered the Ad, Press and Rotary Clubs of Portland, at the Peoples Theater on March 23, at which a private exhibition of the "Oregon First" pictures was given through the courtesy of the People's Amusement Company's management. This picture was taken while the Oregon delegation was on its way to Frisco to select the site of the Oregon Building.

Ralph R. Earle, of the Pathe firm, one of the most prominent camera men of the world, for the next three months will make this city his headquarters for the Pacific Northwest. He will make headquarters with the People's Amusement Company's office, and will be busy securing material in Portland and the Pacific Northwest territory for the Pathe Weekly. Mr. Earle is the operator who took the now famous moving pictures of the Equitable fire in New York, the great Austin flood, and other important events that have happened in different parts of the United States during the past few months. Mr. Earle will leave Portland after the Elks' Convention, which is scheduled to take place in July. He has decided to take a number of pictures for the Weekly that will be reproduced in a very short time, entitled "The Making of a City." The coming of the Pathe service is due to the efforts of Mr Melvin G. Winstock, of the People's Amusement Company.

The New Grand of Portland is now running an Independent service.

Eugene Levy, of Seattle, Wash., who was called the Moving Picture King of the West, has had his license revoked and is now running an Independent service in his numerous houses.

The State of Oregon has installed a moving picture machine in each one of the State's insane and feeble-mind asylums. The penitentiary has also a machine which shows pictures for the convicts.

The New Star Theater at Medford, Ore., will be improved at a cost of $5,000.

Mr. Manning, of the Mirror Screen Company, of Shelbyville, Ind., was a visitor in Portland, and while here, booked an order from the People's Amusement Company, for a mirror screen of the latest type to be placed in one of their principal theaters.

Fred T. Langley, the famous Kalem Indian character man, is in Portland, and an effort is being made to get him to sign a contract to appear on the circuit of the People's Amusement Company.

Rumor has it in Portland that John Bunny, the "Funny Vitagraph" man, is to be here in Portland soon.

"The Convict's Parole," written by Melvin G. Winstock, general manager of the People's Amusement Company, is to appear at the People's Theater in the latter part of May.

Albert Krause, former head usher at the People's Theater, is now house manager of the Star. It is likely that a large sum will soon be expended to improve this theater to a greater extent.

The Pacific Coast Stereopticon Company, manufacturers of slides, have opened headquarters in the Rothchild Building, with Albert Krause as head of the firm.

Ralph R. Earle, the Pathe camera man, has taken pictures of the opening game of the Pacific Coast League at Portland with Governor West pitching the first ball, Mayor Rushlight catching, and Councilman Baker at first base. Mr Earle has also taken pictures of the Celilo Canal that is being built; the construction of the $2,000,000 Harriman Bridge, the clearing of the Portland Harbor and the activities on the large fruit ranches near Portland.

E. N. W.

Only One Producer in the World
Could Obtain It.

Only One Producer in the World
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"SHERLOCK HOLMES"

By Sir Arthur Conan Doyle

The Greatest Detective Tale in the World

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Magnificently Produced in Five Features

TWO REELS

Remember the Success of "Zigomar"! "Sherlock Holmes" is the Sensational Triumph of Eclair's Classic Productions.

Wire and Write at Once for Exclusive State Rights

Universal Features
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LOOK!

WATCH!

WAIT!

The Greatest Motor Event in the World. $50,000.00 in Prizes

The International Automobile Races

FILMED ON THE GIGANTIC MOTOR SPEEDWAY
TO BE HELD AT INDIANAPOLIS, IND., MAY 30th, 1912

Want to Hear from State Right Buyers, Theatres, Film Exchanges, Moving Picture Men, Vaudeville Agencies.

Write Me; I Answer All Correspondence. We Are Exclusive Owners and Makers.

Protected and Copyrighted. Wire, Write, Telephone What Territory You Want. Released Week of June 10th.

INDIANAPOLIS CALCIUM LIGHT AND FILM CO.
1328 BROADWAY, NEW YORK CITY. (Cable, BECLEMEN)
B. E. CLEMENTS, Suite 1160-62 Marbridge Building. Telephone, 2541 Greeley

TELEGRAPH TODAY!!

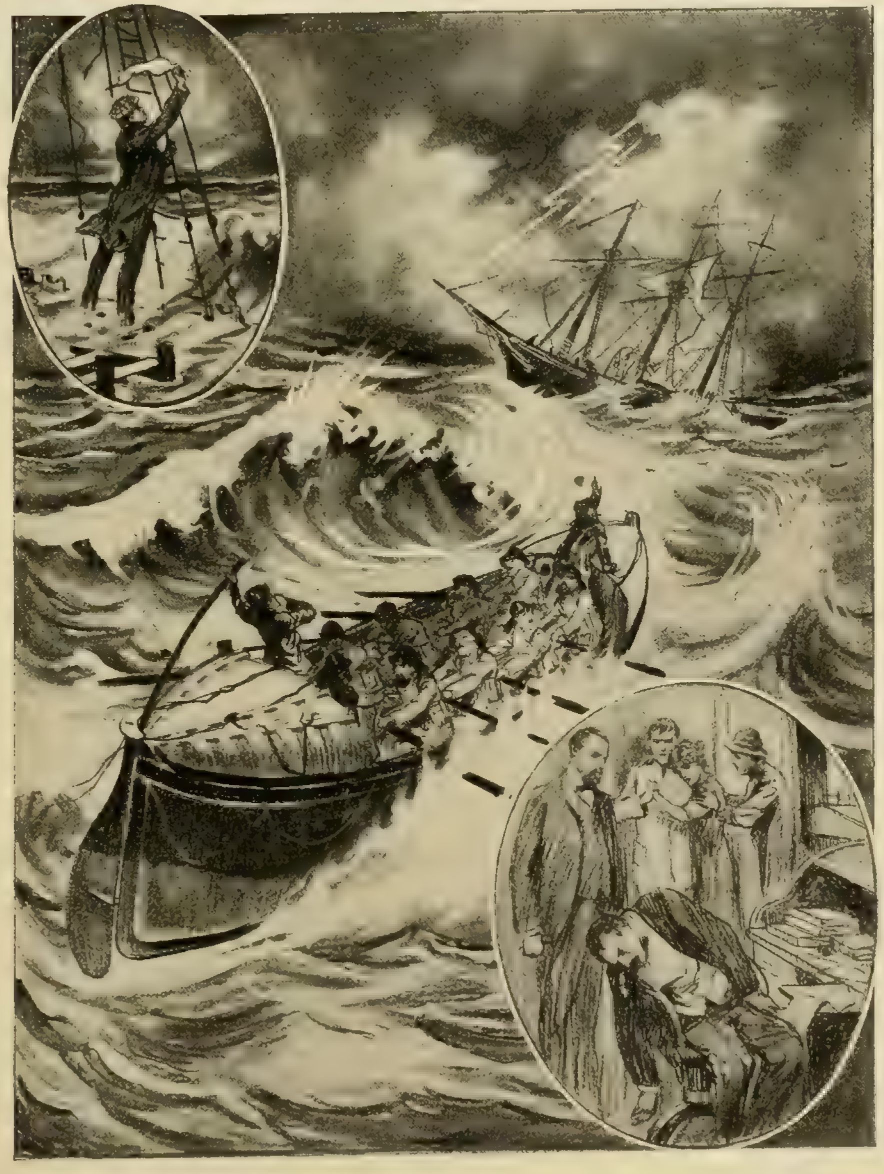
For our astounding offer of free state rights on the film that is startling the whole world!

"The Death Ship"

or

"The Wreck of the Aurora"

(Copyright 1912 World's Best Film Co.)



Here's your chance for a quick clean-up of big profits. Theatres everywhere are *Begging for Quick Bookings* on "The Death Ship." The production of this thrilling film just before the awful Titanic Disaster was a sensational coincidence. Theatres showing the posters of "The Death Ship" in their lobbies are packing their houses at every performance *at double the usual price of admittance!* It is a whole show in itself (2906 ft.) containing more exciting features than are generally found in half a dozen so-called feature films. Remember, we are giving

State Rights Free!
Film 15c. a Foot!

At this rate you can make a quick clean-up. There's no film on the market that can compare with it--and it's just the thing the people are clamoring for. *Wire this instant!*

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WORLD'S BEST
FILM CO.
"Feature Films & Nothing Else"

LICENSED Film Stories

ESSANAY.

THE EYE THAT NEVER SLEEPS (May 14).—At his wits' end to discover and track down a clever counterfeiting gang who are flooding the city with "phoney" money, Chief Burrows, of the Secret Service Bureau, calls in Howard Mayne, the greatest sleuth in his department, and who is enjoying a well-earned vacation. Burrows shows Mayne samples of the counterfeit money and begs him to take the case. Mayne finally consents and takes Mason, a clean-cut young assistant, to aid him. Returning to the National Club Mayne introduces Mason to a gentleman he has been playing billiards with, and all repair to the billiard room. Mayne and the stranger finish their game and Mayne wins. The stranger settles their wager and hands Mayne a five-dollar bill. Mayne is about to pocket the bill when he is amazed to discover it is a counterfeit. He and Mason now watch the stranger depart, and see a supposed peddler of pencils accost him and quietly give him a package of spurious money. Mason is now sent to trail the counterfeiter and watches him enter a rough shack on the river-front. Returning, he informs Mayne, who hits upon a scheme to get in with the gang. Disguising himself as a common thug, Mayne finds refuge in the gang's rendezvous by cleverly being pursued by a policeman. The counterfeiters take him in and make him one of their number. Mason now trails the chief distributor to the rendezvous, is set upon by a watcher and is made a prisoner. Feeling their rendezvous is unsafe after this, the gang prepare to move and the chief tells Mayne to keep watch over Mason. A moment later Mason is amazed to see the supposed thug hold a knife-blade conveniently for the cutting of his bonds, secures a brace of guns from his pocket and the startled gang are suddenly trapped nicely. Quickly Mayne handcuffs them, then astonishes the chief by pulling off his rough cap and revealing his identity as the greatest sleuth of two continents.

A SOUL RECLAIMED (May 16).—Mary Turner, a poor, drink-sodden woman of the tenements, but beautiful of face and form, meets Don Parker, a noted artist, who is walking the streets seeking an inspiration. Don instantly introduces himself and begs her to pose for him. At first Mary refuses, but he insists and she finally consents. In his luxurious studio, Don poses Mary in the robes of the Madonna, and is about to start on the canvas when a poor woman enters with a baby and asks for charity. A happy thought strikes Don, he places the babe in Mary's arms and starts to work out his masterpiece of the Madonna and child. Some months later the picture is finished and Mary leaves. A number of art critics are called in and pronounce Don's canvas a masterpiece. Mr. Knighton, a financier, is so impressed with the work that he purchases and presents it to the cathedral of Saint Hillaire. Many weeks later Don is walking to his studio when he again meets Mary on the street. She is ragged and tries to pass him unobserved, but he stops her and askes why she has sunk to such depths of misery. With tears in her eyes Mary tells him she fears she is lost, but Don points to the distant cathedral, tells her of the wondrous painting within its portals and leads her there. Kneeling before the painting of herself in the robes of the Madonna, Mary pours out the bitterness of her heart while the bishop and Don watch. But the light of salvation has come to the poor girl and, in the weeks that follow, she becomes a nun and prepares to devote her life to the glorious Kingdom that has led her to the light.

AFTER THE REWARD (May 17).—Walter Smithers and his wife prepared to visit her parents in the country. They write the old people a letter that they would like to see them, then start to pack. A girl friend of Mrs. Smithers drops in and agrees to feed the Smithers' dog while they are away. On the way to the train Smithers stops at the butcher shop and asks Schultz, the proprietor, to take a little meat up to the dog every day. The Smithers arrive at the country place and learn that the old folks have gone to the city to see them. They start back. Meanwhile, the girl friend comes to the Smithers' house to feed the dog, and Schultz, the butcher, does likewise. Owing to a newspaper notice of a strange couple breaking into houses to rob, each thinks the other a thief. The girl manages to chase out, hails a friend and sends her for a policeman. The cop arrives, arrests Schultz and hauls him off to the station. Another cop, seeing the girl trying to leave the back way, grabs her and takes her to the station. Meanwhile, the old folks are entering the Smithers' home when a policeman, mistaking them for the mysterious pair of thieves, hauls them to the station. Smithers and his wife, returning home, are amazed to see their dog in the company of a man and little girl on the street. Smithers has the man arrested for stealing the dog and all land at the station. Here a beautiful row ensues, all the prisoners clamoring for their release and trying to explain. Schultz recognizes Smithers, the girl friend sees Mrs. Smithers and the mystery of feeding the dog is explained. Then the old folks are brought in, recognized, and the desk sergeant scratches the blotter again. The man arrested for stealing the dog proves to be a friend of the sergeant and is liberated after telling his story. Consequently the $50 reward for the capture of the real thieves is still being offered.

THE SHERIFF AND HIS MAN (May 18).—The Arizona Kid, a notorious outlaw, makes his escape from jail by sawing the bars from the cell window. Next morning this is discovered and reward notices are scattered broadcast offering $1,000 reward for his apprehension and giving his picture for identification. Todd, sheriff of Coyote county, reads one of the notices and locates Arizona in the town saloon. He captures him, then notifies Matthews, sheriff of Gulch county, to come and get his man. Matthews rides across the desert, takes the outlaw, handcuffs him, puts him on a horse and starts back with him to jail. Out in the desert two villainous Mexicans see the sheriff and the prisoner and decide to secure the horses. Stopping Matthews they beg for a drink of water. Matthews hands over his canteen and is murderously struck down with a knife in the hand of one of the rascals. Arizona pleads with the men to leave him some water, but they mount their horses and leave him stranded and afot with the wounded sheriff on his hands. Securing the key from thh sheriff's pocket Arizona unlocks the handcuffs, gets Matthews on his back and staggers toward town. After a terrible day's travel he arrives at a prospector's shanty, leaves Matthews, takes his star, borrows a gun and sets out after the Mexicans. He runs them down, manacles them and rides back. A week has elapsed and Matthews is on the road to recovery from his wound when Arizona enters with his prisoners. He is about to surrender the star and submit to arrest, when Matthews tells him he is going to make him a deputy, wrings his hand, and hustles the Mexicans out, leaving Arizona to proudly polish the star.

MELIES.

ALL IS FAIR (May 23).—Dick Cartwright, a man of wealth, goes West after being rejected by his fiancée. Upon his arrival he is approached by a stranger, who begs him to go to her house, as a band of horse thieves have invaded her home. Dick being a man of nerve, jumps on a horse, rides to the scene and rescues the mother from the thieves. He falls in love at first sight, and learning that the stranger is the country school ma'am, seeks admission to the night school in order that he may win her affections. Dick pretends to be a stupid country boy; the teacher, being a woman of patience, tries hard to have him learn, but his object was love, not study. One day while riding, the teacher stopped at his residence for a rest, where, much to her surprise, she learns that he is a Harvard graduate, and a man of wealth. She askes for an explanation of his actions. Dick begs forgiveness, explaining that all is fair in love, and finally wins her hand.

LUBIN.

THE WOODEN BOWL (May 13).—Peter and Mary Dawson, together with their son, age six, and Peter's aged father, live on a few acres of poor land and are only able to keep the wolf from the door by hard work. Peter's father is a querulous old man, almost helpless and a great care to them. His infirmity causes him to break several china bowls in which his food is served. Mary and Peter are so provoked, that Peter fashioned a rough, homemade wooden bowl from which the old man is obliged to eat. The boy overhears their talk regarding the wooden bowl and a few days later he is missing. After searching the house, Mary and Peter find him in the attic. He has just finished making two rough wooden bowls. Upon being questioned he explains that they are to be used to hold Mary's and Peter's food when he (the boy) is a man and they have grown old. For the first time Mary and Peter realize the example they have set their son. They hasten to treat the old man with greater consideration, giving him a new china bowl and his almost childish delight is only equaled by the boy's happiness.

A MEXICAN ROMANCE (May 15).—Pepita and Don Jose are betrothed, and the engagement is sealed by the ring being placed upon her finger under the giant cactus in "The Grape Vine," a Spanish cantina, just as Delores, the dancer appears. Don Jose becomes infatuated with the dancer, and, calling her to him, gives her money. Dolores takes the money and departs. Pepita feigns illness and asks to be taken home. Half reluctantly the don accedes. Arriving at her home, Pepita's "illness" is found to be only a ruse on her part, for after bidding the don a hasty good-bye, she determines to follow and shadow him. Returning to "The Grape Vine," heavily veiled, she discovers Don Jose and Delores making love under the giant cactus. Suddenly crazed at the apparent perfidy of the man, she is about to stab him, but the timely arrival of Don Juan, to whom Delores is engage, prevents the act. Overhearing Delores consent to elope with Don Jose, Don Juan arranges for Pepita to disguise herself as the famous dancer. Don Juan escorts her to the home of Delores, where, after a duel of wits between the two women, Delores finally confesses and in conscientious endeavor towards making amends, agrees to help her win back the man she loves. This, however, was not altogether necessary, since we see Don Jose awakening to the fact that his infatuation for the dancer was only momentary, and that he in reality loves Pepita the best after all. Don Jose, in order to prevent his elopement with Delores, decides to disguise himself as an Indian and frighten her. Attired in an Indian costume, Don Jose creeps upon, not Delores, as he thinks, but Pepita, attired in Delores' dancing costume, who is waiting at the appointed spot. Seeing, as she thinks, the "Big Indian," Pepita becomes very much frightened and runs away, followed by the don. Fully determined to give Delores, as he thinks, a fright from which she will never forgive him, Don Jose chases her over hill and dale until they sudenly come upon a band of real Indians. Pepita and Don Jose are in turn chased by the real Indians back to Delores' home, where the don arrives in time to witness Don Juan and Delores, the latter in Pepita's dress, "spooning" near the door. Mistaking Delores for Pepita, Don Jose becomes enraged and snatches her from Don Juan's embrace, only to find out that he had not been chasing Dolores after all. Seeing Delores in Pepita's dress, the truth dawns quickly upon him, and just as he is about to conclude that possibly he had chased Pepita instead of Dolores, his convictions are affirmed by the appearance of Pepita in the costume of the dancer. Lengthy explanations are unnecessary, since Pepita has learned that he really cared for her.

ALL IN THE WASH (May 16).—Mr. Jones receives two tickets for the theater, much to the delight of his wife, and they start to dress for the occasion. Mrs. Jones leaves the house to go to the hair-dresser's, while Mr. Jones prepares to shave and dress. Looking for clean linen, he finds he has no clean shirts. He immediately telephones to the laundry to hurry up with his linen. While the messenger is leaving the laundry office with Jones' laundry he is also asked to deliver a package for an actress. The boy, in his hurry, delivers the actress' laundry to Mr. Jones. Mrs. Jones finds laundry in Mr. Jones' room that certainly does not belong to Jones or herself. She also finds the picture of the actress with "To my dear boy," written on the back. Mrs Jones grows furiously jealous. In the meantime the actress has received Jones' laundry, and finding a slip with Jones' address, she hurries to make an exchange. She meets Mr. Jones in front of his house and is explaining about the exchanging of the laundry when Mrs. Jones comes from the house and recognizes her husband talking with the girl whose picture she found in Jones' room. Mrs. Jones gets the actress' laundry, tears same in ribbons and the actress likewise tears up Jones' shirts. A policeman interferes and Mr. and Mrs. Jones decide they will not go to the theater that night.

JUST MARRIED (May 16).—Lord and Lady Algy have just been married and are spending their honeymoon by making a tour of the States. Their periods of happiness are interrupted by marked and frequent outbursts of temper on the part of Lady Algy, so much so that on the morning of their arrival at the "Imperial Hotel," she throws his clothes out of the window; he in retaliation throws hers out. Two actors who are out of engagements and funds, and passing under the window at that moment, were the recipients of the aforesaid clothes, and the lord's card case. Being versatile in their act, they decide to assume the characters of Lord and Lady Algy on their honeymoon. They were a great success in their roles until they meet the landlady to whom they owe a large board bill. They hand the landlady one of the lord's cards and make a hasty exit. The story takes up with the various adventures where they endeavor to escape in a cab with a not very fast horse, and are at last captured by the police, put on their trail by Lord and Lady Algy, who discover someone has been using their cards to their disadvantage.

HONOR AND THE SWORD (May 18).—Tom Sage, son of a millionaire, is honorably courting Judith Dexter, a clever actress. One day, waiting for her at the stage door after rehearsal, he hears a commotion inside and forcing his way in finds that Leon Martel, the fencing master, has insulted his sweetheart, upon which he promptly knocks the offender down and takes Judith away. He then proposes that they get married and that she shall quit the stage. The actress consents and they forthwith go to a minister. Randolph Sage, Tom's father being informed, is furious; he throws his son adrift and tells him to go out and make a living for his fortune hunting wife. Tom secures a position with a jewelry firm as bookkeeper at a moderate salary, and is well liked by his employers. Figuring up expenses they find that the salary is hardly sufficient, and after a while Judith induces her husband to permit her to open a school for fencing, an art at which she is an expert. Tom unwillingly consents. One day the firm has a call to send some valuable jewelry to a customer and Tom is intrusted with the errand. At the depot he meets a friend and introduces his wife. For a moment he forgets the bag which is on a seat. Martel is there and sees them. With the desire to get square for the blow struck, and seeing the bag, opens it, abstracts the diamonds and the letter of introduction. Tom reports the loss to the firm and they give him five hours to recover or be arrested. Martel visits the house and offers to give up the

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W. E. Greene, 228 Tremont St., Boston, Mass.	Maine New Hampshire Vermont Massachusetts Rhode Island
F. C. Taylor, 105 E. 14th St., New York City	Connecticut New York New Jersey
Scranton Song Slide Exchange, 304 Real Estate Bldg., Scranton, Pa.	Pennsylvania, east of, not including Harrisburg Maryland Delaware Virginia Washington, D. C.
Dixieland Film Exchange, Stonewall Hotel Bldg., Charlotte, N. C.	North Carolina South Carolina Florida
Abe Seligman, Lafayette Theatre, New Orleans, La.	Alabama Georgia Mississippi Louisiana
Photo-Play Advertising & Specialty Co., 123 Fourth Ave., Pittsburg, Pa.	Pennsylvania, west of, including Harrisburg West Virginia
Photo-Play Advertising & Specialty Co., Columbus, Ohio	Southern Ohio. Southern Indiana. Kentucky.
Photo-Play Advertising & Specialty Co., Cleveland, Ohio	Northern Ohio.
Photo-Play Advertising & Specialty Co., 70 Griswold St., Detroit, Mich.	Michigan Canada Northern Indiana
American Song Slide & Poster Co., 38 S. Dearborn St., Chicago, Ill.	Illinois Wisconsin Missouri Iowa Nebraska
American Associated Amusement Co., Oklahoma City, Okla.	Kansas Oklahoma Texas
A. H. Ahrendt, Dream Theatre, North Yakima, Wash.	Washington
Oregon Feature Film Co., 403 Marquam Bldg., Portland, Ore.	Oregon Northern California, north of Chico
Montana Amusement Co., Butte, Mont.	Montana Utah Wyoming Idaho
O. V. Traggardh, 212 Delta Bldg., Los Angeles, Cal.	Southern California, south of Chico Arizona New Mexico Nevada
Trimble Amusement Co., Nashville, Tenn.	Tennessee. Arkansas.
Geo. H. Webster Theatrical Exchange, Fargo, N. D.	North Dakota South Dakota Minnesota
Richard Thompson, Orpheum Theatre, Wailuku Maui, Hawaiian Islands	Hawaiian Islands
The Sturtevant Amusement Company, Grand Junction, Colo.	Colorado.

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jewels if Judith will go with him. The wife hands him a rapier and offers to fight him for her husband's honor and her own. Judith forces the fight, but for awhile Martel has the best of it, finally Judith disarms him. She seizes the diamonds and drives the fencing master from the house. Tom's father seeing the affair, and admiring his daughter-in-law, forgives all and they are reunited.

ECLIPSE.

UNDER THE SWAY (May 15).—Philip is in love with Maud, a charming girl, but she is under the hypnotic influence of Count Donati. One day, the latter, using his wonderful power, orders her to bring to him a valuable necklace belonging to her aunt.

While in the act of taking the jewels, Philip happens to come upon the pair, and, witnessing their evil purpose, seizes a revolver and wounds Donati as he makes his escape. The latter attempts to reach the sea, but his exertions prove too great, and he expires from his wound.

Just before his death, he confides the jewels to a fisherman, and instructs him to return them to the rightful owner.

In the meantime, Maud confesses the crime, and is only saved from the most dire consequences by the arrival of the faithful fisherman with the necklace, who clears up the mystery. Maud then resumes her former position of love and trust, and soon is engaged to marry Philip.

SCENES IN KENT, ENGLAND (May 15).—Kent contains many of the most picturesque spots in all England. In the film we see several beautiful scenes in and about the quaint towns of Canterbury, Maidstone and Yarling.

KALEM.

"FIGHTING DAN" McCOOL (May 13).—"Fighting Dan" McCool of the Confederate army, is detailed to visit Reidville as a private citizen and look out for spies who may be enlisting. There he meets Edith, a charming Southern girl, and he immediately becomes suspicious of Bert, who is paying ardent court to the young woman. There is a call for troops and men from every walk of life abandon their labors and take up the cause of the South. Bert swaggers about in his new uniform and for the first time it is noticed that Dan has not declared himself as a volunteer. He is branded as a coward and is shunned by Edith and her friends.

Within a few days Dan secures positive evidence of Bert's treachery, which is to give the Confederate battery to the Federals. A fierce engagement takes place in the village street and Bert displays his cowardice. Terror reigns and the Southerners flee before the fierce and unexpected assault of the enemy. Dan now sees that it is time for him to act. He picks up Bert's discarded sword, rallies the troops and leads them to victory. Once again he is "Fighting Dan" McCool and the day is saved. As the evening falls Dan again visits Edith's house, where news of his valor has preceded him. He is now seen in his true light and when Edith promises him her hand, the hero declares that the day has brought him a double victory.

RANCH GIRLS ON A RAMPAGE (May 15).—A party of girls from a southern California ranch arrive at Venice, the Coney Island of the West, for a day's sport. They overlook nothing and find a great deal of amusement on the merry-go-round. The Grand Canyon Roller Coaster next receives their attention and they dash around the curves at break-neck speed. The miniature railroad is held up and when they have eluded the officers, the girls visit the dancing pavilion. Finally the vigilant police overtake the party of merrymakers, who have a difficult time in making their getaway.

EGYPT, THE MYSTERIOUS (May 15).—As the tourists visit the native quarter of Cairo a page of the Arabian Nights is presented. They wind their way through the constant procession of merchants and camels and visit an Egyptian hardware store. They patronize an old lemonade vendor and stop at the shop of a wood-turner. A Mohammedan funeral passes and the paid mourners present an odd sight. Departing from this city the tourists come to the famous pyramid, Cheops, built 2,000 years before Christ's birth. From thence they proceed to the Sphinx in its silent grandeur. A magnificent view of this celebrated figure—66 feet high and 172 feet long—is presented.

THE PILGRIMAGE (May 17).—In a picturesque German village William meets Gretchen and when he returns home he tells his mother of the beautiful face which he has seen. As the days pass the acquaintanceship ripens into love and the sweethearts become downcast when it is found that William must leave for the city to enter his apprenticeship. The young couple visit the Shrine of the Virgin Mary, where they plight their troth and exchange many promises of constancy.

Two years elapse and William returns home. He greets his mother and hastens to Gretchen's house, only to find that the girl has been unable to withstand the sorrow of separation and has passed away.

William is almost distracted and his mother endeavors to console him. A party of pilgrims pass the house on their way to the shrine and the good mother suggests that they, too, visit the sacred spot. Through an old tradition the pilgrims prepare a wax symbol of their afflictions, which they present to the Mother of God with their prayers and William, therefore, molds a waxen heart which he places before the shrine, promising to honor the Holy Mother all the days of his life.

When William and his mother return home the young man falls asleep. A vision of the Virgin appears to him, touches his heart and tells him he is soon to be reunited with his loved one. The mother turns to her son and finding his life has departed, she realizes that Providence has offered this deliverance from his grief, and the good woman kneels to offer a prayer.

SELIG.

THE COMING OF COLUMBUS (May 6—First Reel).—Christopher Columbus and his young son leave the quaint old votive shrine in Portugal and after many hardships, they find their way into Spain. Here Columbus is successful in interesting Fra Antonio, the Queen's confessor, in his maps and theories. Other ecclesiastics refuse to believe in his ideas, but finally, through the good offices and trust of Antonio, the ambitious mariner is granted an interview with Queen Isabella. This takes place upon the battlefield of Granada. Columbus has been no more than presented to the Queen, when the news of the surrender of the Moorish Army, unfortunately interrupts the interview, and in the time given over to rejoicing, Columbus is forced to shoulder another disappointment. He is now tried for his sanity by the wise men of Salamanca. They only marvel at his wild theories. Antonio once more visits the Queen in the interests of Columbus and this time she is so impressed with his theories that she orders her jewels to be sold, that she alone may personally finance the great undertaking. She, however, is spared the sacrifice through the generosity of Fernandez, the Court Physician, and thus is calendared a great day in the world's history. Columbus is made an admiral, outfitted with three ships, and departs in quest of the new world, which he believes to exist.

Reel No. 2—The three ships of Palos, the Santa Maria, the Pinta, and the Nina, with Columbus in charge, set sail, as tradition tells us, to "God knew where." As day after day passed by, the boats ever headed westward, a feeling of unrest surges in the breasts of the crew who have sworn their allegiance to the flag of Castile, and they demand a return to the mother country. But Columbus proves his superiority by facing the mutiny and ordering the men back to their posts. The mighty influence of this great mariner sways the discontent of his followers and in the tiny cabins a prayer is offered, mass is read, and with bowed heads all renew their vows of allegiance to their superior. Columbus in addressing says, "Men! We have set sail for the Indies across the Western Seas, and with God's help and blessing, to the Indies we are going. Look you to it that we have no more of this, for, grumbling or no grumbling, we are going to find the land which we have come so far to seek." On the dawn of October 12th, 1492, Columbus assures his followers that he had seen lights to the westward, during the night. A few hours later a dove alights on the mast watch of the Santa Maria. This alone means to Columbus the realization of all his hopes and ambitions. Land is now sighted and the little fleet comes to anchor and Columbus plants the flag of Spain on the New World.

Reel No. 3—Columbus remains in the New World until the middle of November and, having persuaded several of the natives of both sexes to go with him, he sets sail for Spain. On a bright morning in April, Columbus enters Barcelona and is received by a great procession composed of priests, nobles and military men. He is then led to a vast hall, where seated on their thrones Ferdinand and Isabella wait to receive them.

Columbus enters, dressed as an admiral, the cynosure of all eyes; following him are the dusky natives. The latter carry birds of strange and brilliant plumage from the tropical lands. Fruits, living alligators, and many other strange objects from the far off New World. The sovereigns rise to receive him, and as a murmur of applause breaks from the lips of the haughty grandes, the King, moved by the simplicity of the man, knights him.

Columbus attends a feast given in his honor by the Grand Cardinal. A courier, moved by a narrow feeling of personal jealousy, asks the admiral whether or not in his opinion, any man given the same opportunities, could not have discovered the Indies, which he thought he had found.

In answer to this, Columbus took an egg that was before him and invited the courier to make it stand on one of its ends. He could not do it. Then several others tried to do the trick, but failed.

Then the admiral struck the egg upon the table with such force as to flatten the end by fracture, and left it standing.

"Any one can do that," exclaimed the courier. "After I have shown the way," replied Columbus. "After I have shown the way to the Indies it is easy to follow. The courier was answered. Columbus returns to the New World at the close of May, 1498. Here he finds everything in confusion. His enemies have determined to ruin him, and false charges are preferred against him at the Court of Spain. The great discoverer is taken back to Spain in irons and dies before he is released. Thus closes the story of "The Coming of Columbus."

BIOGRAPH.

WHEN THE FIRE-BELLS RANG (May 13).—They are brothers, one is a member of the village fire department, the other the property man at the "Opry House." A traveling dramatic company arrives, and, in putting on a Roman tragedy, needs twenty "supers" to play "Roman soldiers." "Props" engages the members of the fire company, who are rehearsed and dressed in Roman costumes. Everything goes fine until the fire-bells ring out an alarm, then—well—

THE FURS (May 13).—Her mother-in-law strenuously objects to her extravagance, and so wifey has to resort to subtle means to get a set of furs that strikes her fancy. She gets the furs all right, but in scheming to get them home, plays her game right into mamma-in-law's hand. To tell more of the story would spoil the surprises pulled off in the comedy.

HIS LESSON (May 16).—He had no thought, but to work and save money. His poor wife did nothing but drudge, with no return other than an existence. This cannot last; it poisons one's spirit in time. Day after day it was work, without an affectionate word or glance from her husband, who always met her plea for a new hat or dress with the expression. "We cannot afford it, we must save our money; besides, your hat and dress are good enough." One day, a young man stops at the farm-house to get a drink of water. He imagines from her sad face that all is not as it should be, and tells her that her eyes are too beautiful for tears and her hands too delicate to carry the burdens set for her. The husband sees and hears and is at last made to realize that her life, without the sunshine of love, is but a little better than death, and so he makes a change for the better.

CINES.

TWO WEARY WILLIES (May 14).—Jack and Jake, two hungry tramps, devise a plan to provide themselves with a free meal. Jack dresses himself in a policeman's uniform and remains outside, while Jake enters a fashionable restaurant and orders a sumptuous feast. Of course, he cannot settle the bill, and the irate proprietor rushes out to find a policeman. He returns with Jack, who appears to angrily arrest the offender.

When they get outside the jovial fellows exchange clothes, and attempt to play the game again. This time, however, the proprietor happens to find a real policeman, who carries poor Jack off to prison, thus proving that a scheme which will work once will not always bear repeating.

THE SUBSTITUTE (May 14).—Mr. Stout, a reporter, is ordered to attend an official dinner in honor of the State secretary, but, on account of severe illness, is forced to send a substitute.

The latter appears, but is not able to meet requirements as to etiquette and table manners, and after creating considerable disturbance is unceremoniously thrown out. Returing home he boasts of his journalistic ability, having managed to chronicle the fact of the State official's big appetite, but failed to secure a word of his speech.

FAMILY JARS (May 18).—William and Edith, newly married, are spending their honeymoon in a delightful country village, when, sudenly they receive a telegram from Edith's parents, quickly followed by one from William's parents stating that they would pay them a visit.

All four duly arive, and enjoy a happy reunion for a short while, but soon a warm political discussion develops, with the result that the two families part in anger, taking their respective children with them.

Both parties make their way to the station, where they find that the London train is two hours late. The old people philosophically settle down to wait in the rest room, and are soon fast asleep, while William and Edith patch up their differences and decide to go to Brighton to finish the honeymoon, leaving a note to that effect.

When the London train is due, the old people awaken, and, reading the note, realize the ridiculous aspect of the whole affair, and decide to let bygones be bygones.

VITAGRAPH.

LOVE IN THE GHETTO (May 13).—Everybody's ordered out on a strike when Benjamin Cohen, proprietor of a sweat-shop, reduces the employees' wages ten per cent. Rebecca Barish, a young Jewess, and her father, reluctantly go out with the rest. Unable to find other work, their circumstances become so reduced that Rebecca is obliged to go to the pawnshop with some of their belongings, and while there, Jacob Stattler, the pawnbroker, takes a fancy to her, and offers her father, through a schatchen, five hundred dollars to give her to him in mariage. Rebecca is almost heart-

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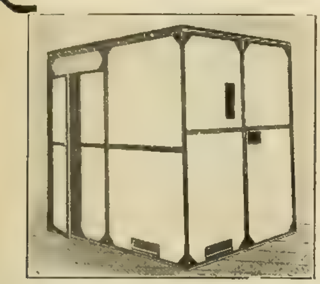

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broken when she hears the proposition and that her father has accepted it. Sammy Bertram, her sweetheart, calls to see her and when she imparts the news to him, he is almost beside himself.

Sammy lives with his uncle, an invalid of considerable means, who loves his nephew because of his kindness and the solicitude he has for him at all times. He tells his uncle of his trouble and he at once becomes interested and tells Sammy to wheel him in his invalid chair to Mr. Barish's house. They arrive there just as Stattler and Rebecca are about to be made man and wife. Sammy's uncle intercedes for his nephew and offers to give him sufficient dowry and to make him his heir at his death. Rebecca refuses to marry the older man, preferring to marry for love, and the gift of his uncle to Sammy makes them wealthy enough to gain the consent of her father.

THE SPIDER'S WEB (May 14).—Graham Lawlor, a banker and financier, is persuaded to invest in the Silver Shield Mines and become president of the company. Harris, Brennen & Lester, the promoters, are frauds. Lawlor sends word to his son, who is practicing law in a small town, and tells him to give up his practice and take the secretaryship of the company. Trevor, the son, comes to look things over. He is convinced there is something wrong, refuses the secretaryship and warns his father. His father and he quarrel. Trevor goes back to his practice.

Lester, the junior partner in the mine, makes love to his stenographer, Brenda Wray, and then casts her off. Ugly rumors get about regarding the stability of the Silver Shield Mine. The others try to throw all the blame for the failure on Lawlor. He declares, however, that he has papers in his possession which will exonerate him. They determine to get these incriminating papers. They brige Lawlor's servant to steal them. The plot is overheard by Brenda, who has visited Lester's rooms to demand justice. Trevor comes to town to defend his father. Brenda calls on him and tells him who the thief is. Thompson, the servant, is arrested and turns State's evidence. On his evidence Lawlor is exonerated, and Brennen, Harris and Lester are arrested.

LEAP YEAR PROPOSALS (May 15).—John Bunnybunch is desperately in love with Lilly Walkerin. He has proposed to her and while she hesitates, John feels that all hope is not lost. Miss Bulfinch, a susceptible old maid, has been casting longing glances at John and she is to him a perfect nightmare. While meditating, he falls asleep and dreams that he is pursued by the spinster, who takes every possible means of appearing before him and pressing her leap year proposals wherever he goes, bobbing out of a trunk, gaining access to his room, disguised as a man, hiding under the bed and pursuing him in most absurd and irrepressible fashion. Lastly, he dreams that he is just about to kiss Lilly, when his persistent pursuer butts her caricature of a face between theirs. At this point he wakes up. His joy is unconfined when he finds it is only a dream.

A PAGE IN CANADIAN HISTORY (May 15).—The Duke of Connaught, Governor-General of Canada, in motion pictures introduces us to a distinguished character. The Duchess of Connaught, as she exhibits her grace and beauty, gliding across the ice of the royal skating rink, gives us a convincing evidence of her democratic spirit, which has made her a popular favorite. We are accorded an intimate view of Princess Patricia, a most affable and charming personage of royalty. During our visit to Montreal we are taken into the Privy Council of the House of Parliament and are made acquainted with the dignitaries of the Canadian Government. In addition we are escorted through the National Library and get a sight of many of the historic antiquities, which had much to do with the establishment of British possession in America.

THE GREATER LOVE (May 17).—By some chance of fortune, or misfortune, Jack Manton, the young sheriff, finds upon the plains a young fellow suffering from a serious wound. He brings him into the home of Nell Bannister, Jack's sweetheart, and she cares for the stranger until he recovers. The sufferer is won by Nell's kindness and before he leaves her home, is unable to hide his love for her, which is unexpectedly displayed in Jack's presence. This arouses the sheriff's jealousy and he cannot resist snatching a flower from his supposed rival, given him by Nell in a moment of unrestrained kindness and a spirit of pleasantry. Determined to settle the question of Nell's choice, Jack bids her choose between him and the man whom he has befriended. Nell, while not inclined to encourage Jack's jealousy, does not hesitate to convince him of her love for him. The stranger goes into the parlor and writes a note, telling Jack that he is the "Kansas Kid," on whose head there is a reward, and twits him for losing a chance to capture his man. Then he rides away. When the note is found, Jack starts in pursuit. Before going, Nell gives him a photograph of herself, which he places in his pocket.

"The Kid" leads his man a lively chase and on his way posts a warning to the sheriff that it means sure death to follow him. This does not alarm Jack, but, nevertheless, he is reminded of the truth of it when he is shot by the desperado and unhorsed. "The Kid" searches Jack's clothes and takes the photograph of Nell. Before he has proceeded very far, he repents of his deed and returns to the sheriff. Placing him upon his horse, he takes Jack back to Nell's house, where he is surrounded by a posse of vigilants and captured. Before being taken to jail, he receives an acknowledgment from the sheriff for the mercy which he showed him when he had had him at a disadvantage.

THE MAN UNDER THE BED (May 18).—We all remember the boy who cried wolf so often that when the wolf really did come the people did not believe it. Little Billy had evidently forgotten, or never heard this. Martha and Jane, two little girls, are very fearful of burglars entering their room. Their brother Billy thinks he will play a joke on them, and stuffs a pair of trousers, to which he attaches a pair of boots, and places them under the bed, the feet protruding. When the girls enter their room they see what appears to be a man's foot sticking out from underneath the bed. The girls are almost frightened to death, very much to the amusement of Billy.

A few days later the children's parents are called away for the night and a real burglar enters the house. The girls have retired. Martha sees the man, hidden under the bed, and while very much frightened, she does not lose her presence of mind. She pretends she has a toothache and says she will have to get up and go into the front room to get some medicine to relieve it. She tells Billy of the presence of the burglar and he goes out to notify the neighbors, while the girl returns to the room. Jane reading and Martha listening and nursing her toothache. Some of the neighbors surround the house and others enter. The burglar, hearing their approach, climbs from the window and down the porch, where he is quickly captured by those waiting outside. Just as this happens, the children's parents return and are very much surprised to learn what has taken place. They don't forget to tell Billy that his joke on his sisters has come true and in the future not to joke about matters of so serious a nature, which might come true and prove disastrous.

EDISON.

THE BANK PRESIDENT'S SON (May 14).—Jack is paying teller in his father's bank, and becomes engaged to Edith. Ralph, the cashier of the bank, also in love with Edith, proposes to her and feels very bitter toward Jack when he finds that he is the prospective groom. Jack, brought up in luxury, spends money far beyond his allowance, and has a violent quarrel with his father over the accumulation of his debts and particularly when he learns that Jack has given Edith a trotting horse as an engagement present. Ralph overhears their quarrel and thinking to discredit Jack in Edith's eyes, takes money from Jack's cash box and fixes his accounts so that the cash will not be immediately missed.

The bank examiner, making his rounds, finds the shortage and questions Jack. Jack, of course, professes ignorance and the examiner takes the matter up to the president, Jack's father, who, still angry at Jack's disobedience, thinks Jack really has taken the money and refuses to protect him. The examiner insists upon Jack's arrest and in spite of his appeal to his father Jack is led to prison. He writes Edith of his predicament and Edith at once interviews his father, but the old man refuses to relent and insists that Jack take his medicine. Edith thereupon goes to engage a lawyer to undertake Jack's defense, but finds that his retaining fee is large. Not having enough money she hits upon the plan to enter the horse Jack has given her in the races to be held at the ice track on the river. She enters the race and, driving the horse herself, is a winner by several lengths. Amid the congratulations of her friends she is awarded the substantial purse, which she at once turns over to the lawyer, who accepts Jack's case.

Strolling about the track the lawyer sees Ralph throw away a racing ticket showing the loss of a bet of five hundred dollars on the last race. Knowing the cashier's salary does not warrant such frenzied finance, he becomes suspicious and confides his suspicions to Edith. Edith, knowing Ralph's hatred for Jack, brings the matter to the notice of Jack's father, who questions Ralph. Ralph at first denies his guilt, but when confronted with the tell-tale racing ticket finally confesses that he and not Jack, is the real thief. Edith leads the now conscience-stricken father to the court house where Jack is at once released on bail.

Through Edith's efforts, father and son make up their quarrel and they leave the court house a happy trio.

A PERSONAL AFFAIR (May 15).—Bob and two friends were ridiculing the personals in a daily paper one day when Bob conceives the idea of inserting a "personal" just for a lark, representing himself as a young girl, heiress to eighty thousand dollars, desiring the acquaintance of a sincere gentleman. The following day the ad is published and read by Ann, who, in the spirit of a joke, urged on by two girls, answers it, representing herself as a sincere, lonely gentleman. Several letters pass between Ann and Bob without either of them suspecting the other's true identity. Finally, a place of meeting face to face is agreed upon and the day and hour is set, the gentleman to wear a white carnation in his coat lapel as a mark of identification. Ann is the first to arrive at the appointed place. She stations a boy with a large box of white carnations not far away, instructing him to present each man who passes with a carnation, beginning promptly at four o'clock.

Bob, dressed in female attire, arrives a few minutes ahead of time and anxiously awaits the gentleman with the carnation, while his companions stand outside to see the fun. They don't have to wait long for Bob accosts several men wearing carnations who in turn are shocked, surprised, indignant, etc. One man of pugilistic tendencies is exceedingly angry, when he discovers after a short flirtation that Bob is not a girl but a man masquerading. A fight ensues which brings the police and a crowd to the spot. Ann and the girls, who have been watching the result of their joke from a distance, now come forward, whereupon Bob and Ann recognize each other as having met before and after explaining their practical joke to the policeman, who in turn pacifies the pugilistic gentleman. Bob and Ann renew their acquaintance, and thus a romance of love begins.

PATHE.

PATHE'S WEEKLY, No. 19, 1912 (May 6).—Haukow, China. The Chinese revolutionists, in their march toward the capital, reduce this city to ashes.

Birmingham, Ala. Ten and fifteen-mile auto races, both of which are won by C. O. Norman, and a great aviation meet, draw big crowds of sportsmen to this city.

Brooklyn, N. Y. The fireboats New Yorker, Zophar Mills, Seth Low and David A. Boody, respond to a four-alarm fire, which proves to be in a grain elevator.

Moscow, Russia. The American horse "General Eich," wins from the Russian favorite "Krepitch," the great trotting race for 25,000 roubles ($12.500).

Havana, Cuba. The Unied States Secretary of State, Philander Knox, visits the capitol of the Star of the Antilles.

Portland, Ore. The public school children welcome spring by repairing their individual (8 x 15) farms for planting.

Annapolis, Md. The statue erected to the memory of Admiral John Paul Jones, U. S. N., is unveiled in a driving rain by Admiral George Melville Dewey after an address by General Horace D. Porter.

New York, N. Y. The steamship "Carpathia," bearing the survivors of the lost "Titanic," enters the harbor at 7.30 P. M.

Special for the ladies. Paris, France. Plumes and feathers are used in profusion in the new millinery.

N. B.—This program subject to change without notice should any events of greater importance than the above occur after going to press.

Among the Exhibitors.

Eddyville, Ia.—H. L. Childs will open a motion picture theater here.

New Hampton, Ia.—C. W. Kramer bought a motion picture theater here.

Newton, Ia.—E. Jacobson bought the Star Theater here.

Marcus, Wash.—Thomas Buttler has bought Al Farquharson's interest in the moving picture theater here.

Grand Rapids, Wis.—A. M. Cooper will open here shortly a first-class moving picture theater. Mr. Cooper intends to give the patrons of his theater the very best pictures obtainable.

Burlington, Wis.—Fred Remer, of this city, who has been conducting the Crystal Theater at Antioch, Ill., for the past year, has sold the same to F. E. Chinn, of that place, and gave possession last week.

Reading, Pa.—Julius C. Hanson, a cigarmaker, is going to turn his factory at the southwest corner of 10th and Spring Streets, into a moving picture theater.

Abingdon, Ill.—Mr. and Mrs. Jack Johnson, of this place, will open up a moving picture show.

Hailey, Idaho.—L. B. Schaefer will open up a moving picture show in the Hailey Opera House.

Visalia, Cal.—A new theater will be erected here.

Kinsley, Kan.—W. M. Harwood will open a moving picture theater here.

Princeton, Ill.—The Family Theater, a new moving picture show, was opened here recently. William Ater is the proprietor. The building, which was formerly occupied by the Hub clothing store, has been completely remodeled and decorated and converted into a delightful little playhouse, seating about 250 persons. A stage with a fourteen-foot opening, has been erected at the west end of the theater and the floor has been inclined about three feet, placing the rear seats on a level with the stage. Comfortable opera chairs have been installed. The theater has passed inspection by the local and state fire inspectors and is considered absolutely safe.

Madison, Wis.—Charles Hyland has taken out a permit for a moving picture theater, to be built on Baldwin Street. It will be a one-story building and will cost $600.

Algona, Ia.—A new picture show will be established here.

Williamsport, Pa.—The Orpheum Theater will reopen.

Colorado City, Colo.—A new moving picture house will be erected here at a cost of $125,000.

Kansas City, Mo.—George Wirthman will erect a moving picture theater at 3440-42 Broadway, which will cost $9,000.

South End, Ind.—Fred Coppage will open up a new picture show here.

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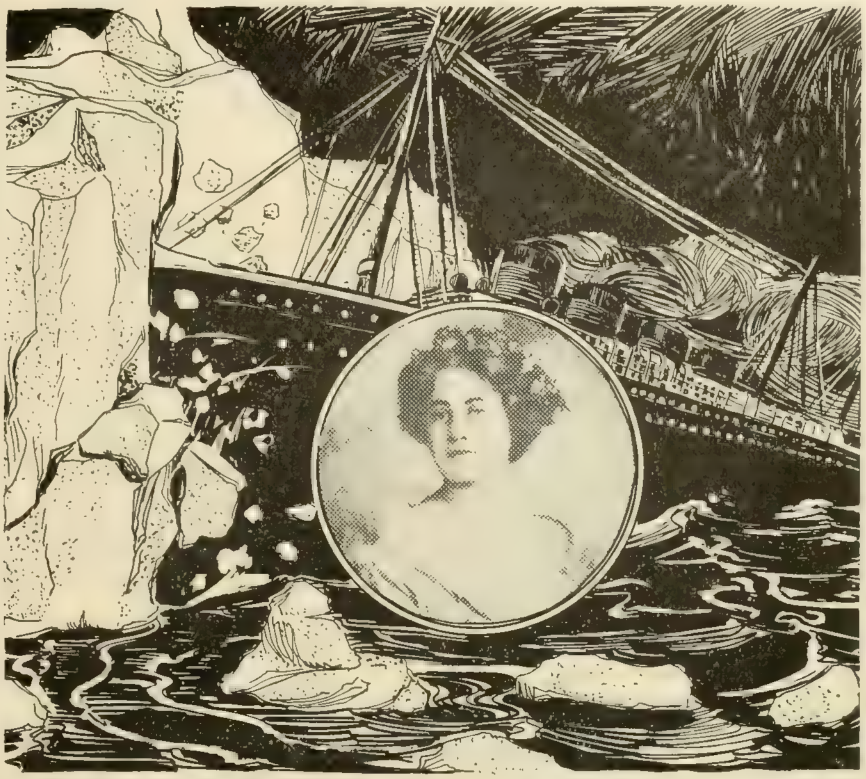

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IMP.

JIM'S ATONEMENT (May 13).—Jim and Frank were friends as well as brother surveyors. Jim was happily married to Mollie, who one day finding an old photograph of her hubby planned to have it enlarged as a pleasant surprise for him. Now Frank was an amateur photographer and Mollie consulted him on the subject. Unfortunately their consultations were rather frequent and apparently secretive, and Jim getting wise to this rushed to the false conclusion and allowed jealousy to get possession of his mind.

The two men met on a lonely path in the course of their surveying work, on top of a big rock. There was a quarrel. Frank accidentally falls off the cliff. The infuriated Jim went home to Mollie and demanded the photograph which he thought he saw his rival, Frank, give her, and which the girl now gives him, disclosing to her husband the fact that the photograph was that of himself. Of course the foolish fellow was instantly repentant. Hastening back to the cliff with help, he lowered himself by means of a rope and personally rescued Frank from his dangerous position. Explanations made the two men firmer friends than ever.

LADY AUDLEY'S SECRET (May 16).—Sir Robert Audley, while a good and honorable man, has no social ambitions, and after a time Lady Audley's life becomes monotonous, so she devises a scheme which she believes will be of advantage to her. While her husband is away from home on a long trip, she plans to become suddenly ill and die; this is successful, and enables her to appear under another name. She next ensnares a wealthy nobleman, Sir Michael, and at last sees her dream about to be realized. When Sir Robert returns he penetrates her disguise and threatens to expose the ruse. She, failing to persuade him to keep silent, determines to put him out of the way forever. For this purpose an old well in the Abbey Court grounds is used: there Sir Robert is supposed to have fallen to his death.

Her secret, however, is whispered about by a villager. Sir Michael's son denounces her, but his father is completely infatuated, and therefore gives no credence to the rumor and orders his son from his home. Through a chain of circumstances Lady Audley succeeds in getting her enemies under one roof—a quaint old English Inn. Here the desperate creature plans to destroy them all. The dread cry of fire rings out on the still village air—and heroic rescues alone save her victims from a horrible death. Confronted by them on the threshold of the castle, just as she fancied all evidence against her had been consigned to the flames, Lady Audley collapses and insanity mercifully closes the portals of her distorted mind.

HENPECKED IKE (May 18).—Ike Slocum was much given to loafing it is true, but his misfortune in this respect was due to a congenital laziness of disposition which kept him perennially averse to labor of any kind. He would not work at his job, which was that of nothing in particular out of doors, and he evinced a strong disinclination when indoors to do anything but hang around. Mrs. Slocum kept a boarding house and, growing tired of seeing her spouse playing the gentleman, took things into her own hands at last, and gave him the alternative of helping her in the house, or quitting. Ike chose the former course. He started in by waiting on the table, washing dishes, chopping wood, etc. It was a hard enough job, but the worst was yet to come. Mrs. Slocum set him to scrubbing the kitchen floor. This was too much for Ike, so he packed the "burro," Dolly, and left home with him in search of adventure. He met with so many adventures that he soon got tired of them. Dolly deserted him; he lost his way and became hungry and footsore. In desperation, he decided there was nothing for him to do but to make tracks for home.

Meanwhile, Mrs. Slocum mourned him as dead. Idle though he was, she loved him in her own way, being of the opinion that it was homely-like to see a man around the house. So when Ike returned plus Dolly, he received a warmer welcome than he anticipated. Matters between husband and wife were patched up and there was nothing further for Dolly to do but to put on a sympathetic demeanor at the reconciliation.

ENGLISH HUNTING SCENES (May 18).—One of the most admired phases of English life is hunting. It is not generally known that the government officially countenances stag hunting, a royal pack of dogs, royal huntsmen and a master of hounds being paid for out of the country's revenue. Hunting indeed enters into the life of the English people. Aristocrats and plebeians take part in the various kinds of sport on a common basis.

In this film there is shown a series of views of the hunting of the stag in rural England. All classes of society are represented; well mounted huntsmen and well trained dogs lead the field in pursuit of the stag. The quarry is ultimately run to earth in water, let it be said, and is secured for being hunted on another occasion. The film includes some characteristic views of English country landscape, and shows the gentle sport in a very engaging aspect. The humanitarians protest against hunting in England, but the love of sport is so deeply ingrained in English people that it will never be eradicated.

AMERICAN.

THE MYTH OF JAMASHA PASS (May 9).—Three miners, one an old veteran who had hunted the veins of a dozen bonanzas, and two younger men, camped one night in the Pass of Jamasha. When the supper had been cleared away, pipes were drawn and the old miner told the time-honored tale of the Mystical Maid of Jamasha. The young men laughed. The old miner rolled up his blanket, shaking his hoary head and refusing to spend the night in the haunted pass.

Dick Whiting was awakened by a falling stone. Gazing up the mountain side he beheld a beautiful girl, arrayed in tattered garments, waving her arms to him from a lofty rocky pinnacle. With eyes fastened on the phantom, he rose and followed her up the path, she preceding, mocking, beckoning. He met her at a tree, reached out his arms for her when suddenly to his terror, she vanished into the air.

Jim Billings was awakened by a soft pressure on his arm. Suddenly aroused, he stared with mingled awe and fear at the spectacle of a beautiful woman close beside him. She rose and he followed her rapidly up the mountain. Here they met Dick gazing blankly about him, but the phantom had disappeared. The men parted, saying to each other that they would no longer seek this elusive shadow. But hardly had they parted when both retraced their steps, hoping once more to see the vision. Dick found her, sat beside her on a great rock looking into her eyes. Jim saw him there and they grappled, Dick falling down the mountain side to destruction. Appalled, with a nameless fear in his heart, Jim looked about him. There she stood, beckoning, waving him to her. He followed, hurried after her over mountain and ravine until he had fallen, dying by a silver stream that trickled through the rock. Looking up he saw her, this elusive shadow, smiling at him, beckoning, nodding welcome, waving him to her, until his face fell forward on the rock.

THE OTHER WISE MAN (May 13).—Jim Bangs, slick of manner and dainty of dress,made a sensation in La Mesa when he arrived and placed a sign in front of his new offices advertising stock for sale in his fire insurance venture. But he was wiser than most promoters and took care to take into partnership an old wag about town noted for the money he had accumulated and the confidence of the town in his business ability.

Stock sold rapidly through the workings of this combination. Pretty Miss Blackwell, who kept the only boarding house in town, was interested and was frequently visited by Jim Bangs and his accomplice, old man Skathaway.

One day the local accommodation stopped at the little station and a handsome, debonair young man alighted. Grip in hand he strolled down the main street, finally arriving before the office of Jim Bangs. He read with a derisive smile, the placard which adorned the front door, when his face lighted with sudden inspiration. Why this was surely his old pal Jim Bangs of New York, with whom he had operated many a confidence game in the past before the reformation which made of him a traveling salesman.

Smiling reminiscently, he made his way to Miss Blackwell's boarding house, where he was electrified to see Jim Bangs and Miss Blackwell earnestly engaged in conversation over the proposed stock sale. The old pals exchanged a glance, but did not speak.

Two weeks later the traveling salesman found himself deeply in love with Miss Blackwell. He advised her against the stock deal and told her of his past. Jim Bangs was also busy. Finding his field invaded, he promptly notified old Skathaway, who stirred up the populace against him. Then the traveling man spoke. The crowd, led by him, raided the office of Jim Bangs and rode Jim and his accomplice out of town on a rail. The traveling man and Miss Blackwell watched the proceedings from the office porch. Then, taking up his suit-case, the ex-confidence man bade her a sorrowful farewell despite her entreaties and left town by the next train, confident that for once in his misspent life he had done the community a good turn.

RELIANCE.

THE RECOIL (May 8).—Giovanni is the leader of discontented laborers. Simpson, the young superintendent, is in love with Giovanni's daughter, but Giovanni doesn't know it because of the sure opposition he would create if it came to his knowledge. Simpson does evrything he can to prevent his employers from getting after Giovanni, but he fails and is instructed to have Giovanni sent up. He tells Giovanni's daughter about his predicament, but she tells him to do his duty, that she is not in favor of his anarchistic ideas. He is so impressed by the girl's courage that he asks her to marry him at once and she agrees. Giovanni is sent up for disorderly conduct, and he gets the limit. The newly married couple settle down and the only blight on their happiness is the girl's grief over her father. Simpson sympathizes with her and she realizes that it cannot be helped. Giovanni is released and his first thought is to make good his threat—to "get" Simpson when he got out.

Knowing it is the hour when Simpson will be practically alone at the works, he takes his time clock bomb and hides in one of the old shacks. Simpson comes in and is overcome and tied tightly in a chair. The bomb is placed in front of him. Giovanni leaves, locking the door after him. He goes to his old home and finds it deserted. Flashes go back all the time to Simpson and each time the clock facing him shows another minute gone. He meets a friend and is told that his daughter married Simpson. His anger well nigh becomes insanity and he vows to kill her too. He gets his stiletto and starts for the Simpson home. He finds the door open and enters. Upstairs his daughter is sewing on baby clothes. He steps into the room bent on murder, then sees her kiss the little clothes. His hand lowers and he slowly goes over to her. She rises and with a glad cry runs to him. He holds her from him and tries to hide his knife. He then gets the whole story and again his anger flares forth until she picks up the baby clothes and tells him of the future. Then the horrible thought bursts upon him that the father of his daughter's child will be murdered by him if he can't reach him in time. He tells her, begs forgiveness and rushes from the room as she drops to her knees. Over hill, down streets, over fences, exhausted and hardly able to stagger, he fights his way on, while all the time we see Simpson facing the clock with its hands steadily reaching the hour. On the minute before, he smashes through the door and grasping the bomb throws it beyond the shack, where it explodes. The girl, as the clock reaches the hour, faints. Untying Simpson the Italian breaks down and falls on his knees beside him sobbing. Simpson helps him to his feet and they leave. The father, daughter and husband are reconciled at the finish.

THE MISER'S DAUGHTER (May 11).—Gertrude, the pretty daughter of a miserly farmer, receives an invitation to attend a party at the parsonage. Her one frock is shabby and well worn, but her mother persuades her to go, despite this. At the parsonage she meets a city chap. A few weeks later Gertrude receives a note from the city folks, asking her to come to town and spend a few weeks with them. This letter makes her very happy, until she remembers her shabby clothes. She asks her mother to try and get some money out of her miserly father. The mother asks, but is refused. The next day, while the farmer is out of town, the mother finds an amount of money in his desk. Reasoning that half is her's, she divides the money and takes her share. With this she fits out Gertrude for her visit and the girl departs. Later the farmer returns and, missing his money, he accuses his wife. She admits her guilt. He bids her leave his home, and she goes to the parsonage, where they receive her kindly. A few days later the lonely man begins to want his wife. He realizes his fault and goes after her. She had been lonely too, and so is glad to return to her own home. The next day, Gertrude comes back to them still believing that it was her father who gave her the money. The city chap is with her, and she proudly displays a wedding ring.

THANHOUSER.

JILTED (May 14).—When the beautiful heroine and the gallant hero are wrecked, or drift to a desert island, or are marooned, or are left behind when the others sail away, they ALWAYS get married—in story books.

Of course, it is all right in make-believe-land, but in real life such a course would be inconvenient, and so a certain young woman found.

She was pretty enough to be a heroine and the man who saved her life was brave enough to be a hero, but she was very mournful when she reached her friends, and thought of the rules laid down by our most popular authors.

The young woman was a college graduate, wealthy in her own right, and a painter from choice. The hero was a common sailor, brave enough, yet not the kind of a man she would pick out for a life partner.

Then there was another reason. This "reason" was a wealthy, well bred young man, who adored her, and whom she deeply loved. They were engaged, both were perfectly happy, but the romantic young woman believed that it could never be. By all the laws of literature, her life belonged to the man who had saved it; so when they were rescued, she wrote two notes, one to the preserver of her life, informing him that she would marry him, and the other to her fiance, tearfully informing him that all was over between them.

Real life differs decidedly from fiction. Men do not always wed the women whose lives they save. If they did so, a hero would go on the retired list after one act of bravery and only be eligible again when he became a widower or was freed by the divorce courts. So, for reasons that satisfied at least four persons, this adventure did not end in the story book way, and everybody was happy.

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GREAT NORTHERN

Release for Saturday, May 4th

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UNCLE AND NEPHEW

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(NORDISK FILM CO. OF COPENHAGEN.)

NIAGARA THE BEAUTIFUL (May 14).—A beautiful motographic study of the Falls, full of effects that will startle and thrill.

THE LITTLE SHUT IN (May 17).—His home was a dreary room in a basement; he was hopelessly crippled; his widowed mother was just able to keep their home together by steady work as a washerwoman, and he had no toys or other boys to play with.

Despite his sickness and poverty the little shut in was a cheery chap, and invented games of his own. His favorite one was weaving romances about the persons who passed his window. The window was below the level of the sidewalk, and all he could see of them was their feet.

There were three pair of feet that stood out from the others. First, there were "the little feet." The boy liked to see them when they passed, for they were pretty and dainty, and he knew their owner must be a charming girl. Next appeared "the manly feet," which seemed to be irresistibly attracted to "the little feet." They soon were traveling side by side, day after day. It pleased the child, for he liked both of the friends he had never seen.

Of a different calibre were "the cruel feet," well cared for, prosperous and arrogant. From the first the child did not like them. Then when he saw them kick an inoffensive dog, he gave them the name that he never forgot.

One day, however, the child found that the romance of the "little feet" and the "manly feet" had been blighted. They went by the window as usual, but separately, and each seemed unhappy. The ordinary observer would hardly be able to learn how expressive feet are, but the child had nothing else to do, and he could tell.

It made him very, very unhappy, but he was helpless and could do nothing. Then a new sorrow came into his life, for "little feet" passed one day, and "cruel feet" was with her. The child decided that helpless or not he must interfere, and he planned a way himself.

"Little feet" passed the next morning, all alone. She found an obstruction in her way, and looked down. There she saw a crutch, with a note pinned on it. She read the note, addressed to "dear lady with the little feet," and learned that a "little shut in" wanted to see her. Peering in the window she perceived the boy, and good naturedly went into the house to talk to him.

She gave him a rose, and read to him, but didn't know of his plan to bring "manly feet" back. The child was too shrewd for that He waited with the rose in his hand, until "manly feet" came wearily by. Then he tossed the flower out into the street. Naturally it surprised "manly feet." He located the place from which it came, bent over, looked in, and saw the girl of his dreams. Also a crippled boy, a stranger who mysteriously beckoned him to enter.

When his two friends confronted each other, the boy told them all about it, and begged the girl to keep away from "cruel feet." The child's story touched her, and anyway the quarrel with "manly feet" was a silly affair. The result was that they made up, to the joy of the little cripple.

From his window now the child can often see "little feet" and "manly feet" as happy as he would wish them. There is one difference now. Formerly they would pass the house, now they enter it, for the child has a warm place in their hearts.

REX.

FATE'S WARNING (May 2).—The woman was a countess, and just because all the countesses you've known were "proud and haughty" you must not think she was that kind of a lady. On the contrary, in spite of all fate did to prevent it, she was a human being—a sweet, sympathetic, pulsating heart-woman. She loved the world and the things and the beings thereof; she was five feet five of humanity and humility.

So naturally she loved music. Often she went to a little gypsy music garden—this happened in Europe—to see and hear life as it pushed by with its songs and throngs, to drink wine and in the red forgetfulness still remember that she was lonesome, to listen to the haunting, seductive gypsy music that interprets life as a rushing, roaring sea, with the sweet low murmur of a lazy brook thrilling its way throughout. Those nights her soul was swept away with the exotic, ecstatic songs of the sentimental gypsy maids and the strong, bold gypsy men.

And there her soul began to hunger for the arms and lips of the gypsy. Often she met him, and in his kisses was the strife of senses, and in his arms her troubled heart found peace. Then he urged her to fly with him.

With a suggestion that could not be stifled, with a premonition of impending and imminent disaster, she went to a gypsy fortune teller to gaze into the vale of veiled years. And she looked into the crystal ball—and she saw.

She saw her womanhood dragged down to the level of the lost, saw herself wending the streets with her gypsy, singing his songs for a coin and a laugh. She saw his love change into the realization of possession, into despotic mastery, into brute tyranny. She saw tears and sneers, pain and stain, hunger and hate. That night when he came she told him that which avoided the future and averted its sorrows.

THE THORN IN VENGEANCE (May 5).—When he met the other woman, and the lies he told were on record in the heart of the first, he followed the law of least resistance, as most men do under similar circumstances, and retreated. He wrote the first woman a note, telling her he desired never to see her again, and became engaged to the innocent young thing whose charms had captivated him.

The first woman was not so very helpless. She had spoken to the world, and she had heard its answer. She may not even have loved him enough to excuse her act, but her piqued vanity, if you want to call it that, impelled her to go to him and conquer his impulse. If only to have the right to acknowledge to herself that she had vanquished his love for the other woman, if only for the sweet right to possess the victory, she would make him admit his love for her, for her only, and always.

She played with him. She made him hate and love, detest and respect her. But the love and respect were stronger and longer. So he wrote the second woman what before he had written the first.

The girl and the father called for an explanation. In the manner of men, the father denounced and renounced him; but the girl was only silent, yet her silence was a greater reproof than her father's boisterous reprimand. So they left. And the other woman heard the call of the sex, and fought the battle of her sister.

DRAWING THE LINE (May 9).—She had money, and the vain ambition that money inherits. Her one object in life, outside of just living, was to marry her son to an heiress and her daughter to an earl. In face, she had the heiress and earl selected, and all ready to be wrapped up and sent home. But the son had the rebellious notion that money deserved more respect than selling yourself for or with it.

Phil was the son and Cleo was the daughter. Phil went to the city on a business trip, and, on the train returning home, he was seated next a girl who was rather interesting. Somehow or other, they began to talk and—altogether the ride wasn't so tedious

They both got off at the same station, said good-bye, and the incident was quite forgotten. Phil went home, and the girl went—well, we don't know where she stayed. At any rate, at home, Phil met the earl. Now, in justice to all the poor earls in captivity, let it be said that all earls are not cads and scoundrels and fortune-hunters, but—this one was.

A day or so later Phil walked into the little theater in the town. "Romeo and Juliet" was being played, and Juliet was—the girl. See? Of course, he met her after the show. Met her again—and word reached his aristocratic mother. After the debate, Phil left the house.

Phil marries the actress, and they were mighty happy; let us tell you. Cleo married the earl—poor, little, pretty Cleo. The "nobleman" was a brutal, despicable drunkard, and he saw that she had a lot of time to herself to think bitter things and cry. At last her patience and health were exhausted, and, her heart bruised and broken, she returned home, as a silly, reckless young bird who would fly to dangerous heights, returns with a broken wing to the home-nest. In sorrow and repentance the mother saw the truth, and thought—just what you're thinking now.

THE ETERNAL CONFLICT (May 12).—The City Editor of the "Daily Leader" knew that the city's government was not ruled on a very straight line. He assigned a few reporters to get the evidence of corruption and conspiracy, but after supreme and persevering effort, their only success was failure. The city editor swore when the reporters admitted their defeat—proving thereby his right to be city editor—and assigned the girl reporter, Miss Leonard, to the task.

Ability was not the greatest newspaper asset Miss Leonard possessed, though that was more than considerable. It was her charm, the sweet, appealing charm of a "feminine" girl, that cannot be analyzed or denoted, but that just, merely, simply, creeps into you and influences you with a dominant impulse to confide in her. That was the reason Miss Leonard was being talked about in newspaper circles—that, and of course, her intrinsic, native ability.

Before very long she got a clue. The clue was a card inviting the politicians at City Hall to attend a meeting "At the Sign of the Thumb-print," with a thumb-print the only signature. The idea was to discover whose particular thumb-print it was. Small thing, when you have the detective genius every trained reporter possesses. She prepared several copies of a bogus bill, and paraded around the political circle asking each one of the poor suspects whether he knew anything about it. As each read it, he impressed his thumb-print. The thumb-print of the boss coincided with the card, and she had his number She also had his house number, and forthwith went there.

How she obtained access to the house, how she pretended to the butler that she was a book-agent, how she suddenly became faint and asked for a glass of water, and how she dashed into the clothes closet when the butler went to get it; how he returns dumb-founded at her absence, how she obtained the story of the illegal plot of the politicians, and attained her triumph, all succeed each other in rapid and thrilling sequence.

Then the blow! The editor-in-chief destroyed the story, for the reason that only editors-in-chief and corrupt politicians know, and a little of her faith in truth and right. The girl's heart broke a little, and ever after the word "man" lost a great deal of its importance.

LUX.

THE LASSIE FROM ABERDEEN (May 10).—The extremely amusing adventures of a Scotch servant girl who obtains a situation in Paris, and endeavors to teach her French master to dance the Highland fling.

BILL AND THE DETECTIVE (May 10).—Bill suffers from a guilty conscience, and imagines that he is being followed by a detective. His efforts to throw the sleuth off his track are highly amusing.

NESTOR.

THE TEN OF DIAMONDS (May 6).—Robert Millard, a young man, has a penchant for clubs and cards, which fact causes his adoring mother no end of anxiety. Willard, the father, is also apprehensive and keeps a close watch upon the boy.

One evening, Robert goes out after promising his parents that he would return by ten o'clock. He faithfully meant to keep his word, but at the club he plunges deeply into a game of cards and does not reach home until two A. M. His father, leisurely smoking a cigar, meets him. A card, the ten of diamonds, drops out of Robert's pocket, giving Willard the chance of reading a sermon to his offspring. He gently and graphically unfolds the story of his own life:

Twenty years before, the passion for cards had almost caused a tragedy in the then humble home of Willard Millard. He associated with never-do-wells and gamblers of the lowest type. He sank so low that his young wife had to work night and day to support herself and child and furnish him with money to gamble away. It was only when his brutality had come near killing the woman he had sworn to protect that Willard's manhood asserted itself and from that day he and cards became strangers. Gradually he worked his way into the world and finally acquired a place of standing in the community.

Willard's story makes a profound impression upon Robert, who tears up the pack of cards in his possession and tearfully swears to profit by the experience of his father. The promise is kept and three people are made happy.

THE THESPIAN BANDIT (May 8).—Three actors, Tom, Dick and Harry, have had a tough season, but the landlady needs the money just the same and comes to their door. Tom and Dick instantly hide, leaving Harry to pacify her as best he can. A little later, when they see the following headlines in a newspaper: "Good actors are in great demand in California for moving pictures. Fourteen companies operating in and about Los Angeles," Tom and Dick conceive the brilliant idea of going out West. Harry objects that they have no money for food on the way, let alone railroad fare, but Tom quietly helps himself to Harry's pin, watch and ring, which he pawns to get their food and declares they will ride in a box car.

That night, they put one over on the landlady by slipping out without paying and hurry to the train yards, where they conceal themselves in an empty car and are soon on their way West. Early the next morning, the brakeman appears and tells them unless they "come across" with a little coin, he will put them off. As usual, Harry is the Patsy, handing over all the money he has left.

They arrive in the glorious West and the Yardmaster gives them a true Western welcome by seeing how near he can shoot without hitting them. As they sit down beside the road to rest, they see a reward sign for the bandit "Black Bill" and, upon studying it more closely, Tom and Dick decide that with a beard they can make Harry a bandit and claim the reward, and this decision is further strengthened by getting a look at the real bandit as he rides past, cleverly eluding the sheriff and his posse. Harry strenuously objects but to no avail, and they instantly start to make him up for the bandit. As they are doing this, "Black Bill" returns unobserved by the boys and, thinking the resemblance good enough, decides to use the idea himself. He chases Tom and Dick away and then marches Harry to his shack, where he quickly shaves off his beard, takes the actor's clothes and hurries Harry to the sheriff's office. Here, Harry takes Bill unawares, snatches the sheriff's revolver, commands the bandit to hold up his hands, and then explains the situation to the sheriff. When the deputy enters, he recognizes Bill as the real bandit and Bill is quickly locked up. Harry receives not only his clothes, but the reward and hurries to the station, where he boards the train for the East. Just as it moves out, Tom and Dick, weary and foot-sore, arrive. They attempt to catch the train upon seeing Harry, but he waves them good-bye and the boys are forced to strike out for home by walking the railroad ties, having had quite enough of the West to last them for a while.

A GAME OF BLUFF (May 11).—Young Jack Russell goes to spend his two-weeks' vacation at the seashore, where he meets a pretty girl chaperoned by an elderly man. He falls desperately in love with the girl but, in picking up the old fellow's card, he realizes that the daughter of "Willis Smithson, retired capitalist," is too far above his station. Love, however, sharpens his

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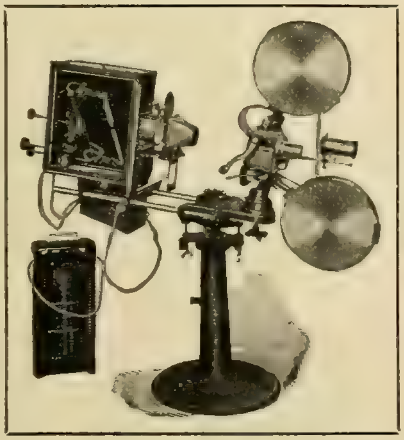

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wits and going to a printer, has some cards made reading: "Jack Russell, Capitalist." At the hotel, the two men exchange cards and Jack soon finds himself engaged to charming Grace Smithson.

Jack's little bluff grows, for circumstances call for more bluffing. Going to town, he rents a flat; puts furniture in it at one dollar down and one dollar a week; hires servants; and returns to the seashore. Father and daughter are leaving the next day and Jack, anxious to make a tenstrike, invites them to spend the night at his modest little apartment. So impressed is the old man with the beautiful home that he actually tells Jack to marry tonight, rather than wait six months, and before the young fellow knows what's doing, a minister has been called and the nuptial knot is tied.

When alone, Grace breaks down and tells hubby that father is but a poor bookkeeper in a furniture store. Jack laughingly replies that he, too, is far from being a capitalist.

The next day, while at work on the books in the furniture store, Smithson comes across the entry of his son-in-law for furniture taken on the installment plan and the sad blow almost overpowers him. He dashes out of the office and, arriving at the grand home, finds a "TO LET" sign with a note appended thereon, stating that Jack Russell had removed to the Cupid Apartments.

The newlyweds are in the midst of their first meal when papa puts in an appearance. Jack admits that he has indulged in a little game of bluff and that the old man was party to the game. When shown his own misleading card, Smithson relents and the "dear children" are blessed in true parental style.

CHAMPION.

WHAT MIGHT HAVE BEEN (May 13).—Miss Celia Rill, a woman of thirty-five, after having congratulated a young girl friend upon her approaching marriage, realizes for the first time that she is growing old. Seating herself by the fireplace, she brings out her treasure box, and taking out a bundle of old love letters from former admirers, all of whom she has jilted, she begins to read them over.

As she reads the one from Albert, who had been a rich young man, offering her his hand and fortune, we see Albert as he is to-day, with a large family and in poverty. Another written by Howard reads how he swears to be kind and true, only to see him in actuality as a tyrant. Opening one signed by Will, it tells of his love and what a kind husband he would make, but in a scene of the present, he is shown as a drunken brute.

Selecting still another love missive, Celia kisses it tenderly, and fondly holds it to her breast, as she thinks of the writer. It is from Jack, the one man she ever cared for, but with whom she played as with all the others, until a trick of fate parted them forever. As she recalls, and as the scenes show, she answered Jack's final demand with a hurried "Yes," and the maid had lost the letter. Jack, receiving no reply, leaves for the gold fields of Alaska.

Tears of sorrow swell from her eyes, and her proud spirit is broken because she realizes that she is growing old, unmated. As she weeps by the fireplace Jack, alive and well, unable to stay from the woman he loved, enters the room, tiptoes to her side and takes her into his arms. Looking up, Celia sees Jack, not in her dream, but the real lovable Jack in flesh and blood, holding her in his arms.

THE DUCK HUNT (May 15).—The duck hunting expedition on the marshes surrounding the Great Salt Lake of Utah, is one of the most remarkable picture presentations that may be well imagined. The picture is educational in the sense that it depicts in detail the methods employed in this sporting industry. We see the cutting and arranging of the material used in making the fluid. The making of the fluid is itself a most interesting proceeding, but to the sportsman there's a feature which this picture portrays that is peculiarly fascinating, and that is the remarkable bagging that comes to the party working in this expedition.

One of these gentlemen is Mr Vincent Davis, a world's expert, who holds the much envied record. A world beater of 142 birds for a half hour's shooting.

REPUBLIC.

PRESIDENT INCOG (May 14).—The Republican Club of Rocky Gulch, Colorado, read in a Denver newspaper that President Wm. H Taft is to make a trip from Washington to the Pacific Coast, and that he will travel incog. The Acorn Republican Club call a meeting and decide to wire President Taft at Washington, D. C., to ask him if he will do the club a big favor by stopping off at Rocky Gulch and delivering a short political speech. The President appreciates the honor, and in a wire to the club sends regrets that he is unable to comply with their request.

There is a remarkable likeness between President Taft and Jasper Jones, who has mining interests around Rocky Gulch, in fact, Jasper has often been taken for the President. While at the station, one of the members of the Acorn Republican Club sees Jasper and mistaking him for President Taft, passes the word about, and soon there is a crowd of natives fighting to shake hands with the supposed President. The train starts to go out, Jasper tries to make it, but the Republican Club is too strong for him and hang on to him while the train disappears in the distance. He is forced to go with them to a schoolhouse to deliver a speech. Seeing no way out of it, he determines to make a speech and it was one that they will long remember—a good solid democratic speech.

Of course there were many Democrats in the room. Can you picture the result? It is now the Democrats' turn to laud Jasper, which they do in real Western fashion: not only that, but they go as a body to Goldnob and clean out the claim jumpers, send for Jasper's wife, present them with the best house in town, nominate him for Congressman in the coming Fall election—the betting is now ten to seven that Jasper will be elected.

TRIFLE NOT WITH FIRE (May 18).—An Indian, while attending college, meets and falls in love with Ruth Howard. He proposes to her and Ruth, although she loves him, rejects him on account of his race. The Indian, realizing the pain that the loss of Ruth has caused him, goes away to forget her and, incidentally renounces civilization. Two years elapse and Ruth marries a wealthy man.

Ruth receives a letter from her chum to visit their ranch out West and accepts the invitation. Ruth away from the city becomes like a young colt, and goes roaming about the wild country. The Indian who has given up civilization on account of love for her, has become a nomad and has wandered around the country, seeking consolation in solitude. Ruth's face is always before him and in one of his moments of melancholy, he falls asleep and dreams of his love, and upon awakening, sees Ruth upon an unmanageable horse. He springs forward and is just in time to catch her in his arms. The love flame which has remained dormant the past years is awakened—Ruth forgets all else, except her love for the Indian.

She is brought to her right senses when she sees an old Indian and his squaw which causes her to realize what her future might be with the Indian. The Indian becomes ferocious at the thought of losing Ruth the second time. Ruth frightened, tries to force herself from his embrace and in the struggle, the bank upon which they are standing gives way, and both are hurled to the rocks at the bottom of the cliff united at last in death.

ECLAIR.

HER WEEK OF ANGUISH (May 9).—The housewife who becomes temporarily embarrassed in her domestic banking, gives a lot of entertainment by her subterfuges and efforts to escape from her troubles. How she finally does it and her bitter, yet comical adventures and predicaments, will make the exhibition theaters ring with laughter.

ARABIAN CUSTOMS (May 12).—Portraying the quaint and curious manners prevalent in the Old World even today. Dancers, fortune tellers, wedding parties, Moslem and Jewish funerals are a few of the picturesque features.

SAVED FROM THE TITANIC (May 14).—Miss Dorothy, who, on her return home, is to be betrothed to Ensign Jack, U. S. N., has written to her parents that she'll embark on the Titanic from Cherbourg. They and Dorothy's girl friends are impatiently awaiting her return. She had promised in the letter to send a wireless Sunday night, so that they could know the time of her arrival. Jack, naturally, is impatient to have news of his dear one His friend, Ensign Williams, who has a friend, Bill Jenkins, in charge of a wireless post, proposes to take him there, so that he can communicate with the ship direct or learn if any news comes from her. While they are telling Jenkins the object of their visit, he receives the C. Q. D. from the Titanic, telling of the disaster. No pen can depict the anguish of the young man and the scene the ensuing day when he calls upon Dorothy's father and mother. But the Americans on board the ill-fated ship did their duty—lived up to their "motto," always women and children saved first. No doubt they were put into the lifeboats. Some lives must have been saved, why not Dorothy? True, Dorothy was among the saved. Later on we find the oblivious sweethearts at table with Dorothy's mother and father. She is requested to tell the story of the shipwreck to Jack—she does so—so vividly that one can almost imagine that the catastrophe is being enacted there—more especially as a vivid vision of the fatal collision is portrayed by the camera. But the strain of recalling the distressful event is too much for Dorothy and she faints as she finishes the story. The next day, so impressed was her mother, at seeing this, she calls on Jack and explains that if he wishes to become her son-in-law, he must resign from the navy, as his calling on the sea is too full of perils and she fears that Dorothy, whose emotions have been stirred by her terrible experiences, could not stand the strain of her constant anxiety on his account. Jack hesitates—she gives him all night to think it over He tells his captain and friend of his dilemma, his conflict between love and duty. The bluff old commander argues in favor of the service, clinching the argument by telling him that the first consideration of a naval officer is due to his country's flag, at the same time pointing to "Old Glory" floating in the breeze. Jack understands, decides in favor of the service. When Dorothy's father calls for Jack's answer, he replies: "A sailor's first duty is to his flag and country." The father (impressed and happy to find such lofty and patriotic sentiments in the young man), declares that he could expect no other reply from an officer of the U. S N. The father shows his own true loyalty as a citizen and calls Dorothy in, saying: "My daughter, there's your husband." He gives her hand over to Jack, who is overcome with surprise.

GREAT NORTHERN.

UNCLE AND NEPHEW (May 11).—Professor Steinfeldt, a scientist, is engrossed in his work and spends the greater portion of his time in his laboratory conducting experiments He is well along in years and has a young and handsome wife, who resents his neglect. Carl, a nephew of the professor, returns from college to stay with his relative, and spends many hours in company with the wife.

Thrown together so constantly they learn to love one another and, while the professor is pouring over chemicals, they indulge in love making in the parlor. Steinfeldt returns to the room in time to see his wife in the arms of his nephew, and he is astonished and shocked. He withdraws quietly and returns to his workroom in despair. He is soon joined by Carl, and the elder man plans to cure his wife of her mad infatuation. He shows Carl a phial, which he tells him contains a deadly poison, and leaves a glass of water standing on a table from which he has drank Once alone Carl resolves to put the uncle out of his way and pours a quantity of the poison into the glass in desperation. He is soon joined by his uncle and the wife. The professor manages to pour out the poison and substitute pure water. He drinks of the contents and Carl is stricken with remorse He is about to confess when his uncle offers the glass to his wife. She is about to drink, when the thoroughly frightened young man strikes the glass to the floor and attracts the suspicions of the wife

The professor sternly bids Carl rid the house of his presence and the wife awakens to the nature of her perfidy and confesses her duplicity. The husband is a philosopher and of a forgiving nature. He knows from the graphic lesson that his wife is cured of all affection for the unprincipled nephew, and he takes her in his arms

SOLAX.

SOULS IN THE SHADOW (May 15).—Alice Penryhn, the younger of two orphaned sisters, is engaged to Harry Mayne, but in a moment of girlish folly, accompanies Will Mortimer, a member of the "fast set," to a somewhat rapid "Bohemian" restaurant, and promptly regrets it, being fearful that Mayne will discover her imprudence. Her elder sister, Christine, has discovered that Alice has an organic heart affection, and that she is in a dangerous condition. Christine is herself in love with Mayne, but conceals it for her sister's sake. Mortimer forces Alice to see him at midnight, and in a drunken humor, tries to embrace her. In her terror and frenzy she strikes him with a heavy ornament and kills him. Christine discovers the accident, and, taking the burden on herself, is arrested for the crime. She is placed on trial, and, just as the jury is bringing in a verdict of guilty,

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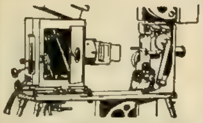

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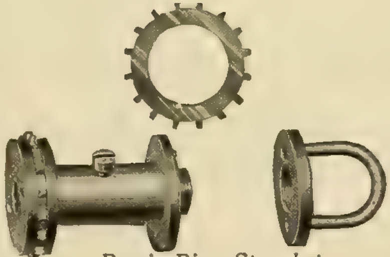

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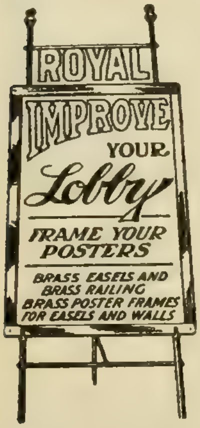
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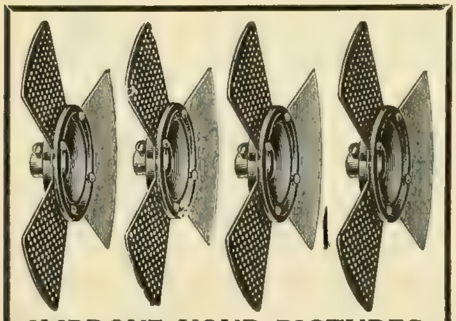

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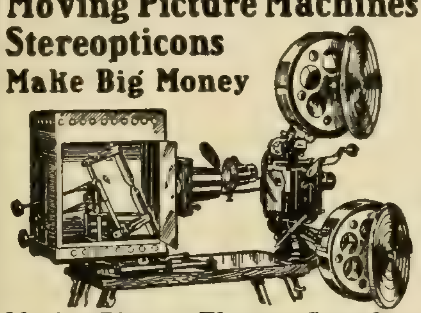

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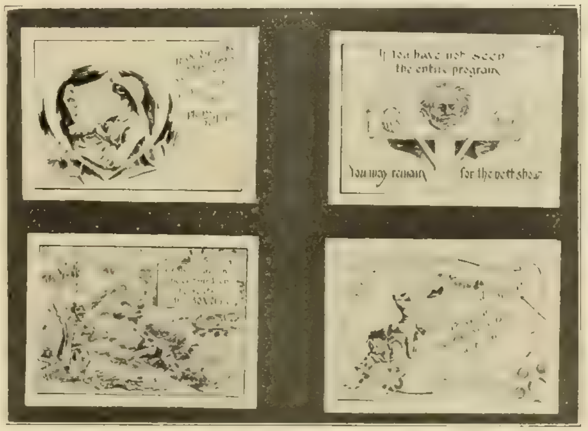
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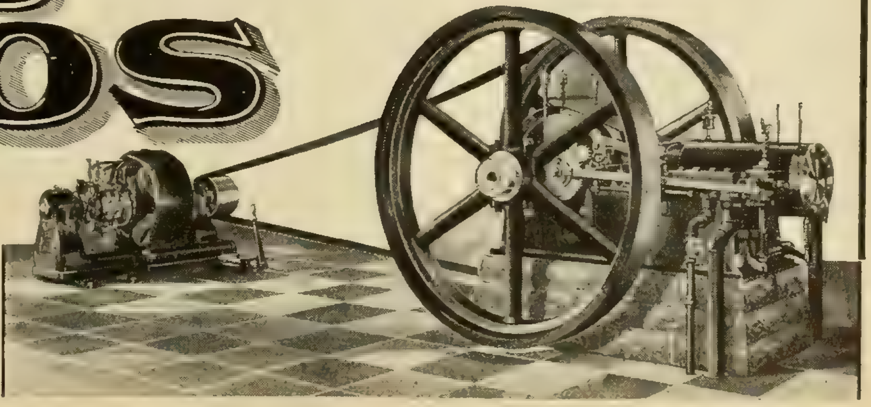

INDEPENDENT Release Dates

RELEASE DAYS.

Monday—American, Champion, Imp, Nestor.
Tuesday—Eclair, Powers, Republic, Thanhouser.
Wednesday—Ambrosio, Champion, Nestor, Reliance, Solax, Sales Co.
Thursday—American, Eclair, Imp, Gaumont, Rex.
Friday—Lux, Solax, Thanhouser.
Saturday—Great Northern, Imp, Nestor, Reliance, Republic.
Sunday—Eclair, Gaumont, Rex.

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April 18—The Range Detective (W. Dr.)......1000
April 22—Driftwood (W. Dr.) 1000
April 25—The Eastern Girl (W. Dr.)...........1000
April 29—The Pensioners (W. Dr.).............1000
May 2—The End of the Feud (Dr.)..........1000
May 6—The Wedding Dress (Dr.)............1000
May 9—The Myth of Jamasha Pass (Dr.).....1000
May 13—The Other Wise Man (Dr.)............1000
May 16—The Haters (Dr.).....................1000

AMBROSIO.

Mar. 13—Thomas Chatterton (Dr.).............
Mar. 20—Convict No. 75 (Dr.)................
Mar. 27—Photographs $5,000 Each (Com.)....
April 3—A Mother's Love (Dr.)..............
April 3—A Dancing Fit (Com.)...............
April 10—The Wedding Dress (Dr.)...........
April 17—The Tramp and the Barrel (Com.)..
April 17—A Day of Haste (Com.)............
April 24—Reaping the Harvest (Dr.)...........
May 1—(No release this date.)

BISON.

Mar. 15—The Deserter (Dr.).....................
Mar. 22—Blazing the Trail (Dr.)...............
Mar. 29—The Crisis (Dr.)......................
April 15—Blazing the Trail (Dr.).............
May 1—The Post Telegrapher (Dr.)...........

CHAMPION.

April 17—A Gay Deceiver (Com.).............
April 17—Bermuda (Sc.) ....
April 22—Winona (Dr.) 950
April 24—Brothers (Dr.) 950
April 29—The Horse Thieves of Bar X Ranch (Dr.) 950
May 1—An Italian Romance (Dr.)........... 950
May 6—Realization of a Child's Dream (Dr.). 950
May 8—Lucky Jim (Dr.)...................... 950
May 13—What Might Have Been (Dr.)....... 950
May 15—The Duck Hunt (Edu. & Sporting).. 950

COMET.

Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).......................
Jan. 19—Thirty Days (Com.)...................

ECLAIR.

April 18—Oh! You Ragtime (Com.)...........
April 21—A Generous Pardon (Dr.)...........
April 21—Portuguese Dancers (Dance)..........
April 23—Legend of Sleepy Hollow (Com. Dr.).
April 25—The Easter Bonnet (Com.)...........
April 28—Miette's Adventures (Dr.)...........
April 28—Fishes of the Tropics (Edu.).........
April 30—The Revenge of the Silk Masks (Com.)
May 2—Cousin Kate's Revolution (Com.)....
May 5—The Voice of the Past (Dr.).........
May 5—The Alhambra Granada (Edu.).......
May 7—The Raven, 2 reels (Dr.)............
May 9—Her Week of Anguish (Com.)........
May 12—A Useless Sacrifice (Dr.)...........
May 12—Arabian Customs (Edu.)..............
May 14—Saved from the Titanic (Dr.)........

GAUMONT.

April 14—The Prairie on Fire (Dr.)...........
April 18—A Bet and Its Results (Com.)......
April 21—The Mysterious Cigarette (Dr.).......
April 25—Jimmie Pulls the Trigger (Com.)...
April 28—Heliogabalus, Tyrant of Rome (Dr.)
April 28—Dinant of the Meuse (Scenic)........
May 2—The Shade of Autumn (Dr.).........
May 2—The Banks of the Danube (Scenic)..
May 5—Driven from the Ranch (Dr.)........
May 9—Jimmie, the Bold Buccaneer (Com.)....1000
May 12—The Lost Ring (Dr.)..................
May 12—Upper Bavaria (Scenic)...............

GREAT NORTHERN.

April 13—Joke on Henpeck (Com.).............
April 13—Glimpses of Southern France (Sc.)....
April 20—Those Eyes (Dr.)....................
April 20—Revenge Is Blind (Dr.).............
April 20—Clever Boys (Acrobatic) ....
April 27—The Dream of Death (Dr.)..........
May 4—The Musician's Love (Dr.)...........
May 4—Norwegian Mountain Clefts (Scenic)..
May 11—Uncle and Nephew (Dr.)............

IMP.

April 20—Lonesome Miss Wiggs (Com.)........ 600
April 20—Scenic Wonders of Yellowstone Park (Scenic) 400
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May 4—Breach of Promise (Com.)........... 400
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May 9—The Land of Promise (Dr.)............1000
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May 18—Henpecked Ike (Com.)............... 600

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April 5—An Enjoyable Ride (Com.).......... 426
April 12—The Miner's Claim (W. Dr.)........ 960
April 19—An Embarrassing Purchase (Com.).. 514
April 19—Ching-Chang in Paris (Com.)........ 429
April 26—The Crimson Heart (Dr.)........... 937
May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.)............. 557
May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com).......... 390
May 17—The Convict's Sister (Dr.)..........1000

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Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorate (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

NESTOR.

April 24—The Little Nugget (W. Dr.)........
April 27—Three of a Kind (Com.).............
April 27—American Lumber Mill—Albuquerque, New Mexico (Ind.) ....
April 29—The Impostor (Dr.)...................
May 1—The Everlasting Judy (Com.-Dr.)...
May 4—Her Corner on Hearts (Com.)........
May 4—Isleta, N. M., Indian City (Sc.)......
May 6—The Ten of Diamonds (Dr.).........
May 8—The Thespian Bandit (W. Com.).....
May 11—A Game of Bluff (Com.)..............
May 13—The Counting of Time (Dr.)..........
May 15—The Sheriff's Round-Up (W. Dr.)....
May 18—Cupid's Victory (Com.)............ ..

POWERS.

April 23—Bangs' Burglar Alarm (Com.).......
April 27—The Schemers (Dr.) ....
April 30—When the Lily Dies (Dr.)............
April 30—The Five Senses (Com.)..............
May 4—In Friendship's Name (Dr.)..........
May 7—A Bridegroom's Troubles (Com.)......
May 11—Retribution (Dr.).......................
May 14—Grandpa's Specs (Com.)..............
May 14—A Pair of Suicides (Com.)............
May 17—His Neighbor's Wife (Dr.)..........

RELIANCE.

April 6—Mother (Dr.) ....
April 10—When the Heart Calls (Dr.)..........
April 13—An Opportune Burglar (Com.).......
April 17—A Question of Evidence (Dr.)........
April 20—Love Is Blind (Dr.)...............
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedelia As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)...........
May 1—Return of John Gray (Dr.)...........
May 4—His Love of Children (Dr.)...........
May 8—The Recoil (Dr.) ....
May 11—The Miser's Daughter (Dr.)...........
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)...............
May 18—The Boa Constrictor (Edu.)...........
May 22 District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.)..............

REPUBLIC.

April 9—Cure for Stage Fever (Dr.)..........
April 13—A Tragic Moment (Dr.)............
April 16—Los Anarquistas (Dr.)...............
April 20—A Severe Lesson (Dr.)..............
April 23—The Averted Step (Dr.).............
April 27—The Claim Jumper (Dr.)............
April 30—The Tale of a Kite (Com.-Dr.)........
May 4—On the Tide (Dr.)....................
May 7—The Baby's Shoes (Dr.).............
May 11—From the Path Direct (Dr.)...........
May 14—President Incog (Com.)........ .....
May 18—Trifle Not With Fire (Dr.).... .

REX.

April 18—Beauty and the Beast (Dr.)..........
April 21—While Wedding Bells Ring Out (Dr.)
April 25—The Fashion Review (Topical)........
April 28—The Serpent's Eyes (Dr.)............
May 2—Sate's Warning (Dr.)................
May 5—A Thorn in Vengeance (Dr.)........
May 9—Drawing the Line (Dr.).............
May 2—Fate's Warning (Dr.)......... ...
May 5—The Thorn in Vengeance (Dr ..
May 9—Drawing the Line (Dr.)...... .
May 12—The Eternal Conflict (Dr.)...... .

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March 27—Animated Weekly No. 3 (Topical)..
April 3—Animated Weekly No. 4 (Topical)...
April 10—Animated Weekly No. 5 (Topical)...
April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...
May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..

SOLAX.

April 19—Billy the Detective (Com.)..........
April 24—The Sewer—2 reels (Dr.)............
April 26—Billy's Insomnia (Com.) ....
May 1—The Reformation of Mary (Dr.)......
May 3—A Question of Hair (Com.)...........
May 8—The Wooing of Alice (Dr.)...........
May 10—Auto Suggestion (Com.) ....
May 15—Souls in the Shadow (Dr.).. .. ...
May 17—In the Year 2000 (Com.)... .
May 22—The Glory of Light (Dr.).. . .
May 24—The Knight in Armor (Com.) ...

THANHOUSER.

Apr. 5—The Girl of the Grove (Dr.)..........
April 9—A Love of Long Ago (Dr.)..........
April 12—An Easy Mark (Dr.).................
April 16—The Baby Bride (Dr.)...............
April 19—Into the Desert (Dr.)................
April 23—Rejuvenation (Dr.) ....
April 26—When Mandy Came to Town (Dr.)...
April 30—The Cry of the Children, Parts I and II (Dr.) ....
May 3—Miss Arabella Snaith (Dr.)..........
May 7—The Saleslady (Dr.)..................
May 10—Love's Miracle (Dr.)................
May 14—Jilted (Dr.)................... . .
May 14—Niagara the Beautiful (Scenic)..
May 17—The Little Shut In (Dr.)........ .

MISCELLANEOUS.

MAJESTIC.

Mar. 31—The Lighted Candle (Dr.)............
Apr. 2—Keep Quiet (Com.)..................
April 7—A Dangerous Model (Dr.)............
April 9—A Warrior Bold (Com.)..............
April 14—The Return of Life (Dr.)............
April 16—Not on the Programme (Dr.)........
April 21—Down and Out (Com. Dr.)..........
April 23—The Installment Plan (Com.).......
April 28—Boys (Com.) ....
April 30—The Silent Call (Dr.)...............
May 5—His Wedding Day (Com.)...........
May 7—Redeemed (Dr.).....................

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Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.)........................
Dec. 18—The Love Chase (Com.)..............

SHAMROCK.

May 7—A Gypsy's Love (Dr.)...............
May 11—Algernon's Busy Day (Com.)........
May 14—On the Verge (Dr.)..................
May 18—Algernon's Busy Day (Com.).........

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Wisconsin to B. L. Hadfield, 221 Barney St., Waukesha, Wis.
Eastern Pennsylvania to A. H. Ryan. Maine, New Hampshire, Vermont and Texas to J. R. Gayle.

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LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 11—Help! Help! (Com.) ....
April 15—The Female of the Species (Dr.)....
April 18—Just Like a Woman (Dr.)............
April 22—The Brave Hunter (Com.)............
April 22—Won By a Fish (Com.)...............
April 25—One is Business; the Other Crime (Dr.) ....
April 29—The Lesser Evil (Dr.)..............
May 2—The Leading Man (Com.)..............
May 2—The Fickle Spaniard (Com.).........
May 6—The Old Actor (Dr.)................
May 9—A Lodging for the Night (Dr.)......
May 13—When The Fire-Bells Rang (Com.)...
May 13—The Furs (Com.) ....
May 16—His Lesson (Dr.) ....

CINES.

(G. Kleine.)

April 20—Queen Elizabeth's Ring (Dr.)........
April 23—The Treasure Cave (Dr.)............
April 27—Leah, the Suffragette (Com.)........
April 27—Confusion (Com.) ....
April 30—'Twixt Love and War (Dr.)..........
April 30—Genoa, Italy (Scenic)...............
May 4—The Love Germ (Com)..............
May 7—A Contest and No Prize (Com.).......
May 7—Fiume, Hungary (Scenic)............
May 11—Josephine (Dr.) ....
May 14—Two Weary Willies (Com.)...........
May 14—The Substitute (Com.)..............
May 18—Family Jars (Com.) ....

EDISON.

April 13—Winnie's Dance (Com.) 1000
April 16—The Insurgent Senator (Dr.).........1000
April 17—The Dumb Wooing (Com.)...........1000
April 19—The Boss of Lumber Camp No. 4 (Dr.) 985
April 20—Dream Dances (Dance) 400 ft........
April 20—How Patrick's Eyes Were Opened (Com.) 600
April 23—The Little Woolen Shoe (Dr.)...... 990
April 24—A Tenacious Solicitor (Com.)........1000
April 26—An Unusual Sacrifice (Dr.)..........1000
April 27—A Winter Visit to Central Park, New York City (Sc.)............... 640
April 27—The Butler and the Maid (Com.).... 360
April 30—Winter Logging in Maine (Ind.).....1000
May 1—Blinks and Jinks, Attorneys at Law (Com.) 1000
May 3—Out of the Deep (Dr.)...............1000
May 4—The Quilting Party (Dr.)............1000
May 7—Billie (Dr.) 1000
May 8—Aunt Miranda's Cat (Com.)..........1000
May 10—Treasure Island (Dr.)...............1000
May 11—Every Rose Has Its Stem (Com.-Dr.)..1000
May 14—The Bank President's Son (Dr.).....1000
May 15—A Personal Affair (Com.)...........1000
May 17—The Convict's Parole (Dr.)..........1000
May 18—A Romance of the Ice Fields (Dr.)... 635
May 18—Scenes in Delhi, India (Sc.)......... 365

ESSANAY.

Apr. 6—A Road Agent's Love (Dr.)..........1000
April 9—Broncho Billy and the Girl (Dr.)....1000
April 11—All in the Famly (Com. Dr.)........1000
April 12—Lonesome Robert (Dr.) 1000
April 13—Under Mexican Skies (Dr.)...........1000
April 16—The Clue (Dr.).......................1000
April 18—Sam Simpkins, Sleuth (Com.)........1000
April 19—The Rivals (Dr.).....................1000
April 20—The Cattle King's Daughter (Dr.)....1000
April 23—"Alkali" Ike's Boarding House (Com.) 1000
April 25—The Doctor (Com.) 1000
April 26—Our Neighbor's Wife (Com.)........1000
April 27—The Indian and the Child (Dr.)......1000
April 30—Napatia, the Greek Singer (Dr.)......1000
May 2—His Thrifty Wife (Com.).............1000
May 3—The Chauffeur, the Girl and the Cop (Com.) 1000
May 4—Broncho Billy and the Bandits (Dr.).1000
May 7—"Alkali" Ike's Bride (Com.).........1000
May 9—In Quarantine (Com.)................1000
May 10—Out of the Night (Dr.)..............1000
May 11—The Dead Man's Claim (W. Dr.)......1000
May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.).............1000
May 17—After the Reward (Com.)............1000
May 18—The Sheriff and His Man (Dr.)......1000

KALEM.

April 8—The Tide of Battle (Hist. Dr.)......1000
April 10—A Leap Year Elopement (Com.).....1000
April 12—The Secret of the Miser's Cave (Dr.).1000
April 15—War's Havoc (Dr.)..................1000
April 17—The Adventures of American Joe (Dr.)1000
April 19—The Trail of Gold (Dr.)..............1000
April 22—A Mardi Gras Mix-Up (Com.).......1000
April 24—The Mexican Revolutionist (Dr.)....1000
April 26—The Pasadena Peach (Com.)........1000
April 29—The Stolen Invention (Dr.)..........1000
May 1—A Fish Story (Com.).................
May 1—Along the Mediterranean (Scenic)....
May 3—Getting the Money (Com.)...........
May 3—The Potters of the Nile (Ind.).......
May 6—The Outlaw (Dr.)....................1000
May 8—Hypnotic Nell (Com.)................
May 8—American Tourists Abroad (Sc.).......
May 10—Suppressed Evidence (Dr.)...........1000
May 13—Fighting Dan McCool (Dr.)..........1000
May 15—Ranch Girls on a Rampage (Com.)...
May 15—Egypt, the Mysterious (Sc.).........
May 17—The Pilgrimage (Dr.) 1000

LUBIN.

April 13—The Alligator Farm (Ind.)..........
April 13—Becky Gets a Husband (Com.)......
April 15—In After Years (Dr.).................1000
April 17—The Lover's Signal (Com.)..........1000
April 18—A Gay Time in Jacksonville, Florida (Com.) 1000
April 20—Captain King's Rescue (Dr.)........1000
April 22—A New Beginning (Dr.).............1000
April 24—A Complicated Campaign (Com.)....1000
April 25—Paying the Price (Dr.)............ 1000
April 27—The Lost Dog (Com.)...............
April 27—The Forgotten Pocket-Book (Com.).
April 29—A Leap Year Lottery Prize (Com.)..1000
May 1—Won By Waiting (Dr.)...............1000
May 2—A Son's Devotion (Dr.)..............1000
May 4—The Tin Can Rattle (Com.).........
May 4—The Turtle Industry in Florida (Ind.)
May 6—Little Boy Blue (Com.-Dr.)..........1000
May 8—The Salted Mine (Dr.)...............1000
May 9—The Violin's Message (Dr.)..........1000
May 11—Brave, Braver and Bravest (Com.)....
May 11—Wanted, a Baby (Com.).............
May 13—The Wooden Bowl (Dr.).............1000
May 15—A Mexican Romance (Dr.)............1000
May 16—Just Married (Com.)................
May 16—All in the Wash (Com.).............
May 18—Honor and the Sword (Dr.)..........1000

MELIES.

Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)...........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)...............1000
May 2—Widowers Three (Com.)..............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.)..................1000
May 23—All Is Fair (Com.)..................

ECLIPSE.

(G. Kleine.)

Apr. 8—Transformation of Scrap Iron (Ind.).
April 10—The Signal That Failed (Dr.)........1000
April 17—The Unknown Traveler (Dr.).......1000
April 24—John Milton (Dr.) ....
April 24—Exhibition Drill of the H. M. S. "Excellent" (Naval) ....
May 1—Percy's Visit (Com.)................
May 1—Chums (Com.) ....
May 8—The Squire's Fate (Dr.).............
May 8—Tropical Creatures (Edu.)...........
May 15—Under the Sway (Dr.)...............
May 15—Scenes in Kent, England (Sc.).......

PATHE.

April 15—Pathe's Weekly No. 16, 1912 (Top.)
April. 17—Easy Marks (Com.)................
April 17—Training Fighting Cocks in Cuba (Sporting) ....
April 18—The Fishermaid's Love Story (Dr.)..
April 22—Pathe's Weekly No. 17—1912 (Top.)
April 24—That Houn' Dawg (Com.)...........
April 24—The Charcoal Industry in Cuba (Ind.)
April 25—For the Papoose (Dr.)..............
April 27—For His Mother's Sake (Dr.)........
April 29—Pathe's Weekly No. 18—1912 (Top.)
May 1—The Red Man's Honor (Dr.)..)..)..)
May 2—The Cowboy Girls (W. Com.)........
May 4—The Salvationist (Dr.)...............
May 6—Pathe's Weekly, No. 19, 1912 (Topical)
May 8—The Empty Grave (Dr.)..............
May 9—The Unexpected Reception (Com.)....
May 11—The Parachute Maker (Dr.)..........
May 13—Pathe's Weekly No. 20—1912 (Top.).
May 15—Orphans of the Plains (Dr.).........
May 16—The Justice of Manitou (Dr.).........
May 18—From the Lawyer's Window (Dr.).....

C. G. P. C.

April 16—The Anonymous Letter (Dr.).........
April 16—The Albertos (Acrobatic).............
April 19—A Hasty Honeymoon (Com.).........
April 19—An Excursion in New Zealand (Travel)
April 20—The Art of Printing (Ind.)..........
April 20—Bathing Cavalry Horses (Military)...
April 23—Jane Shore (Dr.) ....
April 26—The Queen's Messenger (Hist. Dr.).
April 30—A la Francaise (Com.)...............
April 30—Abaca, Its Culture and Use in the Philippines (Ind.) ....
April 30—Betty Is Worse Than Ever (Com.)....
May 3—A Sister's Devotion (Dr.)............
May 7—Automatic Moving Company (Com.)...
May 7—Palace and Fountains of Versailles (Sc.)
May 10—Henry IV and the Woodchopper (Dr.)
May 10—Cod Fishing Off Iceland (Ind.)........
May 14—Max Is Convalescent (Com.).........
May 14—The Harvest in Sicily (Agriculture)..
May 17—A Royal Whim (Com.)...............

SELIG.

April 19—Bessie's Dream (Com.)............... 650
April 19—A Trip to Tahiti in the South Pacific (Edu.) 340
April 22—The Hand of Fate (Dr.)............1000
April 23—The Law of the North (Dr.).........1000
April 25—The New Woman and the Lion (Com.)1000
April 26—The Los Angeles Fire Department (Edu.) 750
April 26—Scenes in Korea (Sc.).............. 250
April 29—Exposed by the Dictograph (Dr.)....1000
April 30—The Price He Paid (W. Dr.)........1000
May 2—Jack and Jingle (Dr.)...............1000
May 3—The Katzenjammer Kids (Com.)...... 500
May 3—Uncle Sam's Tribute to the Heroes of the Maine (Topical) 500
May 6—The Coming of Columbus (3 reels) (Historical) Special Release....3000
May 6—According to Law (Com.-Dr.).......1000
May 7—A Humble Hero (Dr.)...............1000
May 9—The Stronger Mind (Dr.)............1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)........... 500
May 10—Seeing New Orleans (Sc.)............ 500
May 13—The Love of an Island Maid (Dr.)...1000
May 14—The Turning Point (Com.-Dr.)........ 700
May 14—Scenes in Cuba (Sc.)................. 300
May 16—The Vagabonds (Dr.) 1000
May 17—Brains and Brawn (Com.)........... 500
May 17—The Katzenjammer Kids (Com.)...... 500

VITAGRAPH.

April 15—The Pipe (Com.).......................1000
April 16—The Cave Man (Dr.)..................1000
April 17—Working For Hubby (Com.)..........1000
April 19—The Craven (Dr.).....................1000
April 20—Way of a Man With a Maid (Dr.)....1000
April 22—How He Papered the Room (Com.).. 500
April 22—Marshall P. Wilder (Com.).......... 500
April 23—Counsel for the Defense (Dr.)......1000
April 24—The Woman Haters (Dr.).............1000
April 26—The Pink Pajama Girl (Com.)......1000
April 27—The Victoria Cross (Hist. Dr.)......1000
April 29—Frank Coffyn's Hydro-aeroplane Flights (Topical) 1000
April 30—The Old Kent Road (Dr.)............1000
May 1—Sheriff Jim's Last Shot (Dr.).......1000
May 3—Red Ink Tragedy (Com.)............ 500
May 3—Old Love Letters (Dr.). 500
May 4—The Hieroglyphic (Dr.) 1000
May 6—Dr. La Fluer's Theory (Dr.).........1000
May 7—Thou Shalt Not Covet (Dr.)...........1000
May 8—The Serpents (Dr.)....................1000
May 10—When Daddy Was Wise (Com.).......1000
May 11—The Greatest Thing in the World (Dr.).1000
May 13—Love in the Ghetto (Dr.)............1000
May 14—The Spider's Web (Dr.)..............1000
May 15—Leap Year Proposals (Com.)......... 500
May 15—A Page in Canadian History (Top.).. 500
May 17—The Greater Love (Dr.)..............1000
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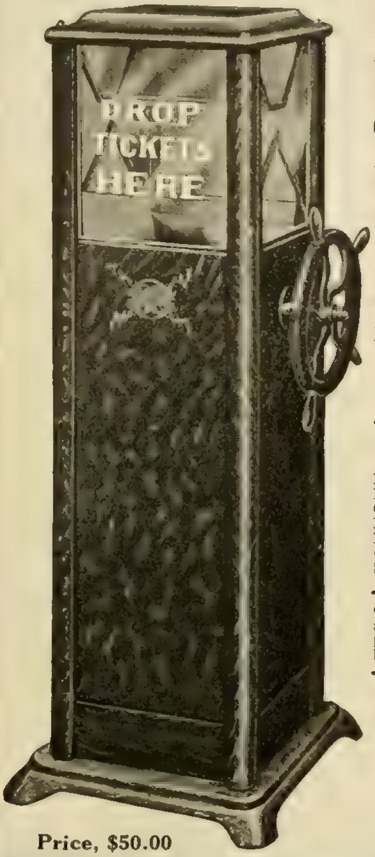

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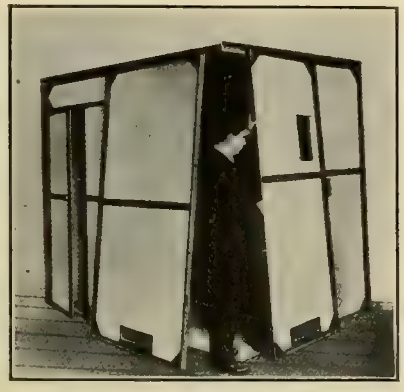

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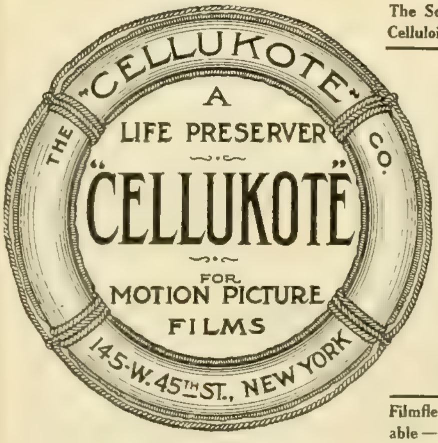

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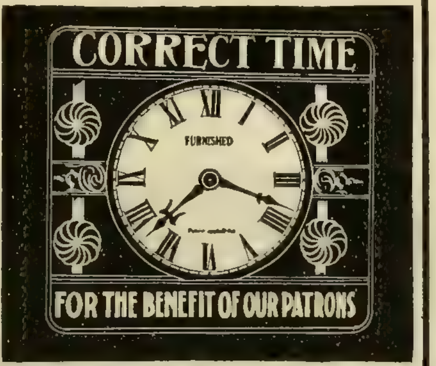
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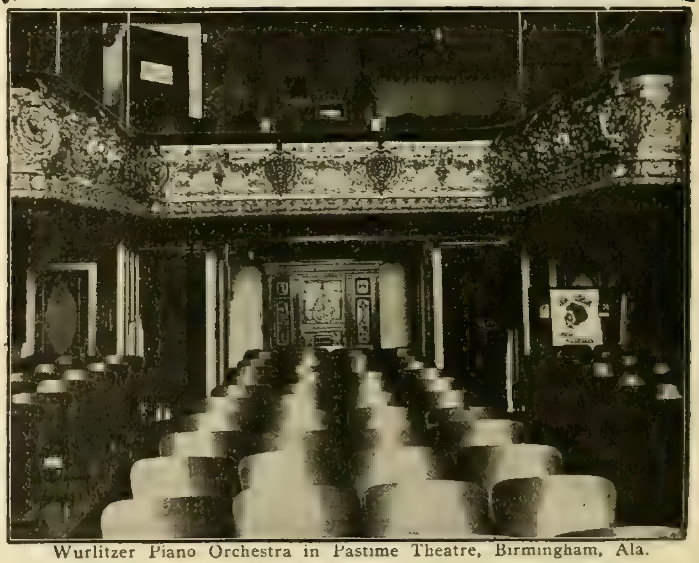

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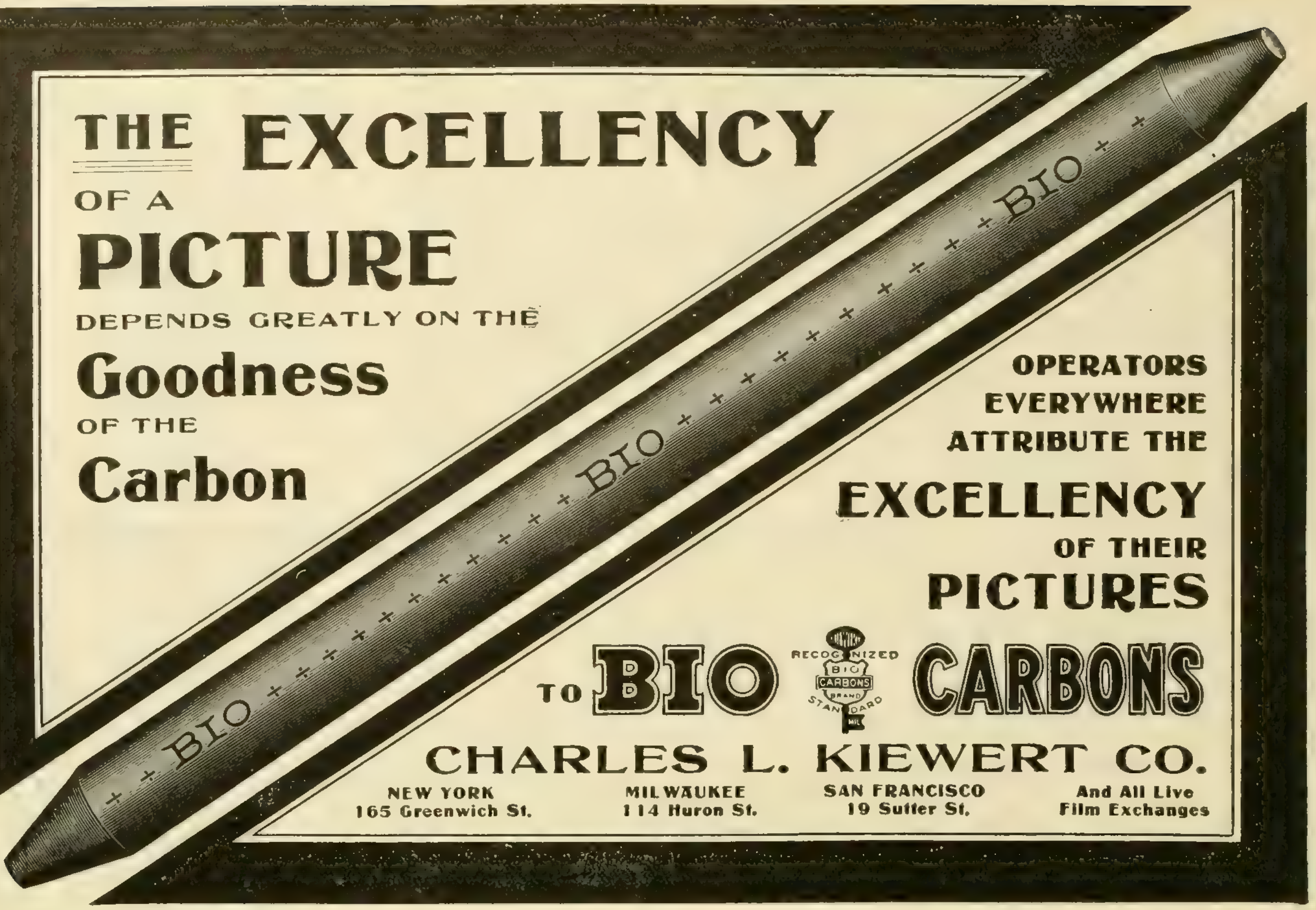

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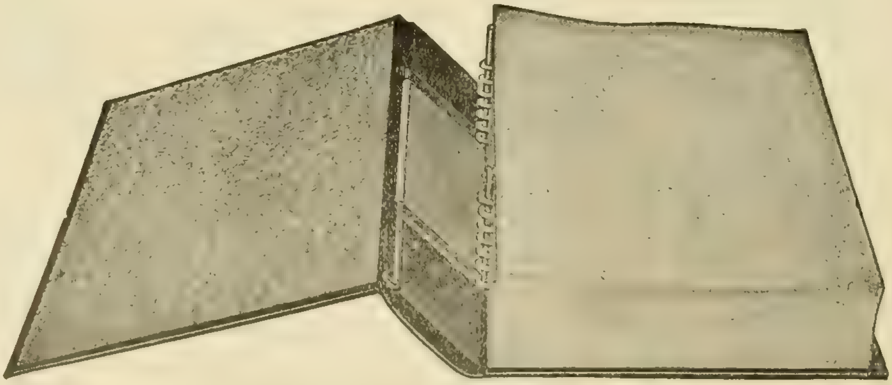

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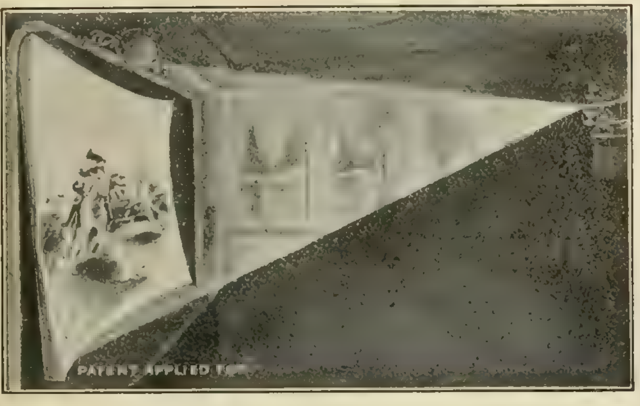

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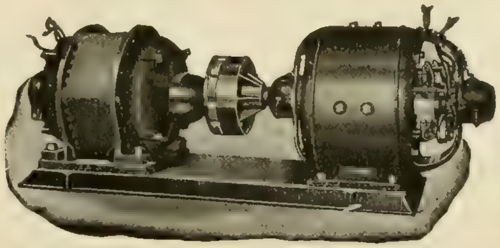

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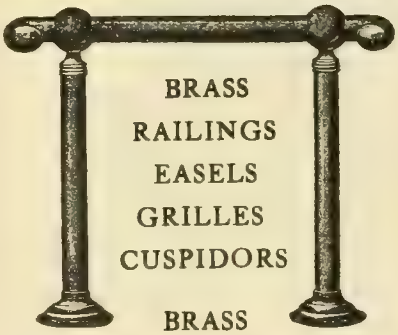

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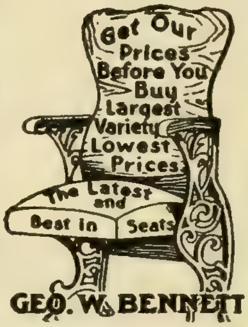

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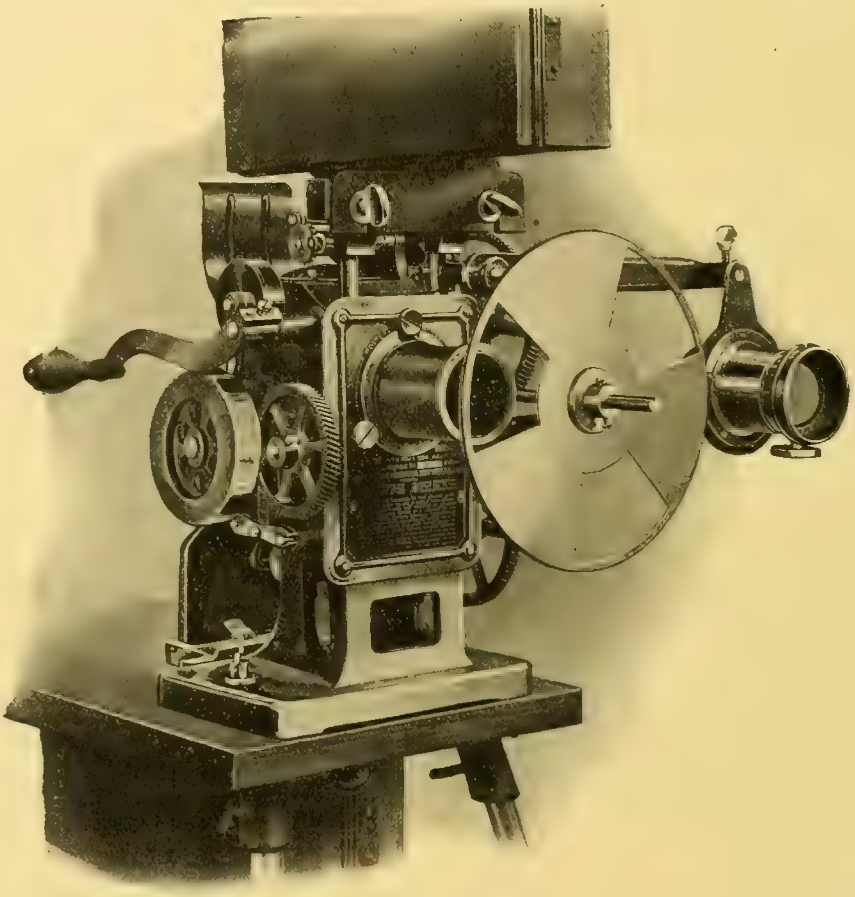

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Tues., May 28 "JESS," By RIDER HAGGARD
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Reel One, "A Sister's Sacrifice"

TUESDAY, MAY 28
Reel Two, "Through the Boer Lines"---Reel Three, "Jess, the Avenger"

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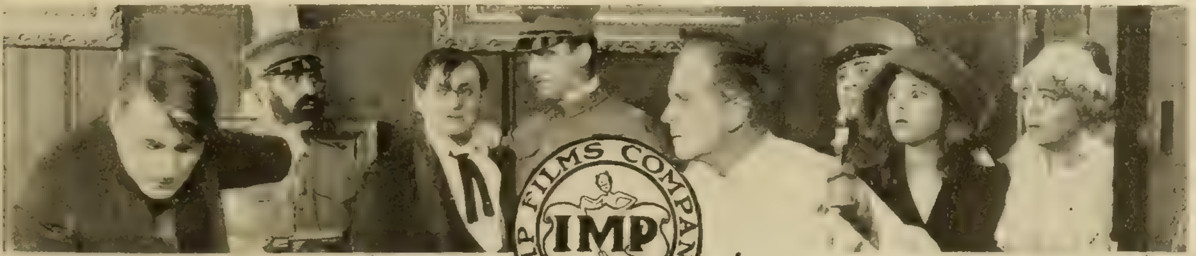

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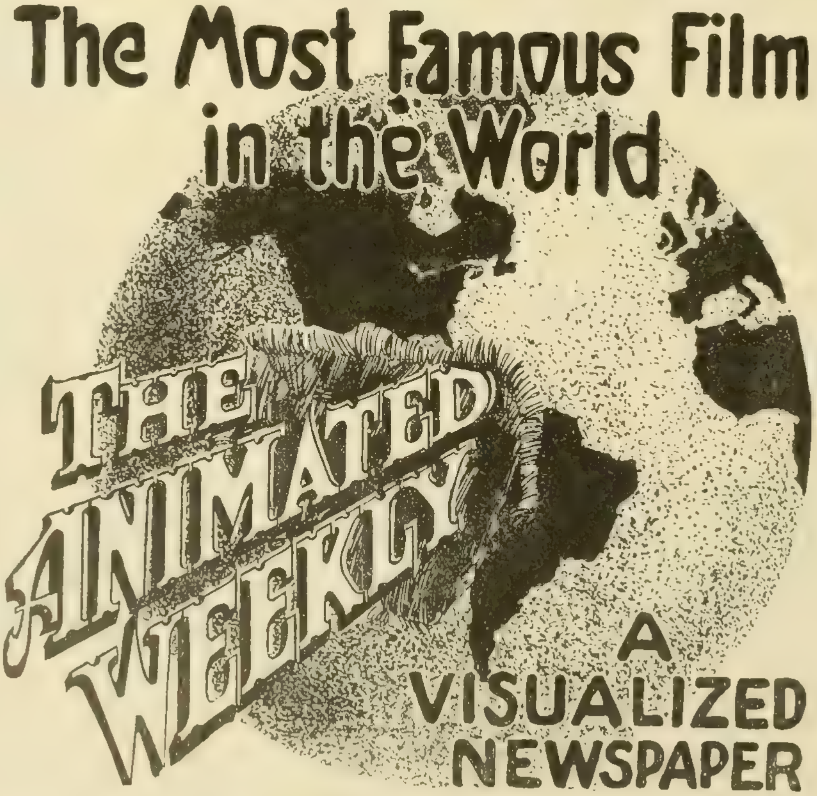

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For This Programme

MONDAY—AMERICAN, CHAMPION, IMP, NESTOR.

TUESDAY—ECLAIR, POWERS, REPUBLIC, THANHOUSER.

WEDNESDAY—AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX, ANIMATED WEEKLY.

THURSDAY—AMERICAN, ECLAIR, IMP, REX, GAUMONT.

FRIDAY—LUX, SOLAX, THANHOUSER.

SATURDAY—GT. NORTHERN, IMP, NESTOR, POWERS, RELIANCE, REPUBLIC.

SUNDAY—REX, ECLAIR, GAUMONT.

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A Beautiful and Thrilling Military Drama Teeming with the Spirit of Memorial Day. One of the most interesting War Stories ever filmed.

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Read the editorial opinions of this drama in the trade papers and act on the judgment of picture experts.

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His sweetheart is willing, but her father gives him the boot, because the "old man" has other plans for his heiress. The bold suitor is persistent, and so with the aid of a suit of armor upsets a peaceful household. The severe old man's sense of humor is touched when he finds his would-be son-in-law inside of the recalcitrant armor, masquerading as an animated knight.

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Friday, May 31st.........JUST A BOY—Showing the psychology of a kid who answers the call of the wild.

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"FOR THE GOOD OF ALL"

Release for Saturday, May 25th

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Release for Saturday, May 11th

UNCLE AND NEPHEW

A strong dramatic story, excellently enacted by star performers.

Release for Saturday, May 18th

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An excellent subject with an unusually thrilling climax.

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Get 2 Westerns Weekly

Monday, May 13th, 1912

THE COUNTING OF TIME

An "As Ye Sow" Sermon, Powerful and Impressive.
A Huge Dramatic Feature in 995 Feet. GET IT!

Wednesday, May 15th, 1912

THE SHERIFF'S ROUND-UP

996 Feet of Stirring, Beautiful and Convincing Film.
A Rare Round-up of Western Thrills. GET IT!

Saturday, May 18th, 1912

CUPID'S VICTORY

A Dashing Foto-Comedy in 697 Feet.

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An Exquisite Scenic in 303 Feet, Showing the Marriage Place, Adobe and Garden of "Ramona."
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May 20th—The Power of Melody (Drama)
May 22nd—How the Ranger was Cured (Western Comedy)
May 25th—The Sheriff Outwitted (W. Drama)

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"LOST YEARS"

Released Thursday, May 16th

"A Slave in Ermine"

A drama timely at all times.

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Released Sunday, May 19th.

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The story of a diadem of thorns.
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An electrical engineer, whose love affair does not prosper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is flustered by the appearance of his mother. His heart is softened, and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.

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A beautiful story of a woman's love for her unappreciated husband.

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May 19

The Fate of Mothers

May 23

Tommy Becomes Toreador

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HE GOT THE JOB and THE VIRTUOUS HORSE

A prodigiously funny comedy.

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Be Sure and Book these three splendid reels to be released next week!

They will add quality and variety to your program.

Cin-es, Tuesday, May 21, 1912

FATIMA

(On the same reel)

Scenes in Padua, Italy

The romance of a beautiful Arab girl; also a fine travel subject.

Eclipse, Wednesday, May 22, 1912

Her Better Nature

(On the same reel)

The Jumping Champion, Mac Moreland

A split reel containing a strong drama and an interesting athletic subject.

Cin-es, Saturday, May 25, 1912

A Mysterious Telephone Call

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LUBIN FILMS

Released Wednesday, May 15th, 1912

Length 1035 feet

"A Mexican Romance"

Pepita the beautiful and Don Jose are betrothed, but Jose becomes temporarily infatuated with Delores, a dancer. A flirtation eventuates, but Delores is really in love with Don Juan. An elopement is projected, but the two women get together, and exchange dresses, to the confusion of the lovers. The ruse being explained, the two pairs of lovers are reconciled and made happy.

Released Thursday, May 16th, 1912

Length 668 feet

"Just Married"

Lord and Lady Algy, just married, are spending their honeymoon by making a tour of the States. Happiness is often interrupted by frequent outbursts of temper on the part of Lady Algy. One morning at the Imperial Hotel they each throw each other's clothes out of the window. Two actors passing secure the clothes and the Lord's card case and promptly assume the roles of the Lord and Lady. The police are put upon the trail and the poor players are confounded.

Length 397 feet

"All In the Wash"

Just preparing to take his wife to the theater, Jones discovers that he has no clean shirt. He phones to the laundry, the delivery boy gets packages mixed and leaves a bundle belonging to Fay Levy, an actress. He also leaves Jones' linen at the lady's house. Miss Levy goes to Jones' house to make the exchange and in doing so is attacked by Mrs. Jones. Each tear up the other's linen and they do not go to the theater.

Released Saturday, May 18th, 1912

Length 1058 feet

"Honor and the Sword"

Tom Sage, son of a millionaire, marries against his father's will, Judith Dexter, an actress. He is turned adrift and gets employment at a jewelry store. One day he is intrusted with a valuable package of diamonds to take to a customer. On the road at the depot, Leon Martel, an old enemy, surreptitiously obtains the jewels, then goes to Judith and offers to give them up if she will go with him. Incensed, she challenges Martel to fight with rapiers, wins out, gets possession of the jewels and reconciles her husband and his father.

Released Monday, May 20th, 1912

Length 1010 feet

"A Railroad Engineer"

Tom Benson, engineer of the Nightingale, discovers that one of his passengers, a drummer, is trying to win catcher and saves the child.
his sweetheart who is the train dispatcher's daughter. One day, the drummer induces May to sit under the trestle for flirtation. He throws a cigarette behind him and it sets fire to the viaduct. May begs him to walk the trestle and flag the train, but he refuses. She then starts herself, but falls. Being hurt, she sends her little sister across, but the child gets panic-stricken as the train approaches. Tom climbs to the cowcatcher and saves the child.

Extremely beautiful 1 and 3 sheet posters of the above films can be obtained from the A. B. C. Co.

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"LOVE IN THE GHETTO"

Monday, May 13th

Love is no respector of localities. It is just as sacred in the ghetto as it is in the more aristocratic circles of society. The environments, as depicted in this Vitagraph Life Portrayal of a very pretty romance and the manners and customs of a peculiar people are very new and interesting to most people.

"THE SPIDER'S WEB"

Tuesday, May 14th

Wild-cat brokers and sharpers are the spiders in the business world who are spreading their webs in their greed to catch the unsuspecting and eager investor. This sort of picture "catches" the crowd; it is so true to life.

"LEAP YEAR PROPOSALS"
"A PAGE FROM CANADIAN HISTORY"

Split Reel

Wednesday, May 15th

The first is a big chunk of comedy, alive with laughs. An old maid tries to get a man. She takes a chance, knowing she will not have another in four years. The second picture on this reel is a view of the Canadian seat of Government, Montreal. The Duke of Connaught and the Duchess almost shake hands with us and we get very close to the old landmarks and official leaders.

"THE GREATER LOVE"

Friday, May 17th

Love is aroused in return for kindness extended by a young Western girl to a wounded desperado. He keeps his identity unknown. The young sheriff who is engaged to the girl goes in pursuit of the outlaw, who saves the sheriff's life and sacrifices his own.

"THE MAN UNDER THE BED"

Saturday, May 18th

Many a jest is played in truth. A little boy fools and frightens his sisters by putting a dummy of a man under their bed. Later a real man gets under the bed and it comes near being a serious matter. It's a good lesson to practical jokers.

NEXT WEEK NEXT WEEK

"PROFESSOR OPTIMO"—Sunshiny. MONDAY, MAY 20th
"FORTUNES OF A COMPOSER"—Better late than never. TUESDAY, MAY 21st
"THEIR GOLDEN ANNIVERSARY"—Once in a life time. WEDNESDAY, MAY 22nd
"DIAMOND CUT DIAMOND"—Keen and Brilliant. FRIDAY, MAY 24th
"THE REDEMPTION OF BEN FARLAND"—Complete. SATURDAY, MAY 25th

Use the beautifully colored Vitagraph Posters. Made Especially for Each Subject.

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An Unsurpassed Moving Picture Machine from every point of view. "Once used, always used."

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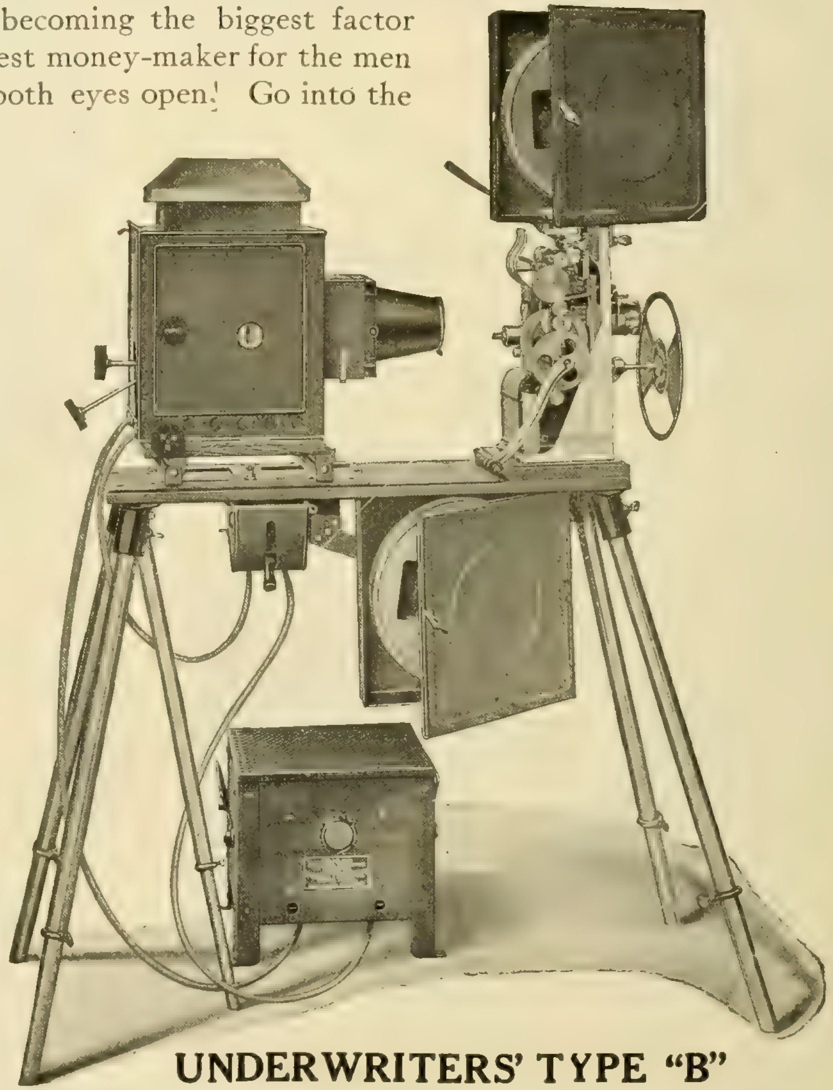

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Tell your exchange you want them.

May 17—7038. The Convict's Parole, by Melvin G. Winstock. 1,000 feet. Dramatic.
May 18—* A Romance of the Ice Fields. 635 feet. Dramatic. Scenes in Delhi, India. 365 feet. Descriptive.
May 21—* Their Hero, from "Good Old Siwash," by George Fitch. 1,000 feet. Comedy.
May 22—* The Artist and the Brain Specialist, by Harry Furniss. 1,000 feet. Comedy-drama.
May 24—* The Sunset Gun, by Bannister Merwin. 1,000 feet. Dramatic.
May 25—* A Western Prince Charming, from "A Chaparral Prince," by O. Henry. 1,000 feet. Dramatic.
May 28—* Jim's Wife. 1,000 feet. Dramatic.
May 29—* The Passion Flower. 1,000 feet. Comedy.
May 31—* Views in Calcutta, India. 1,000 feet. Descriptive.
June 1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City. 500 feet. Descriptive. * Eddie's Exploit. 500 feet. Comedy.
June 4—* The High Cost of Living, from "Bacon Dull: Love Active and Strong," by Hugh S. Fullerton. 1,000 feet. Comedy.
June 5—* Very Much Engaged. 1,000 feet. Comedy.
June 7—* The Man Who Made Good, by Arthur Stringer. 1,000 feet. Dramatic.
June 8—* The Shadow on the Blind, by Harry Furniss. 1,000 feet. Comedy.
June 11—* Ten Days with a Fleet of U. S. Battleships. 990 feet. Descriptive.
June 12—* The Angel and the Stranded Troupe, by Bannister Merwin. 1,000 feet. Comedy.
June 14—* The Prisoner of War (Napoleon on the Island of St. Helena). 1,000 feet. Dramatic.
June 15—How Father Accomplished His Work. 570 feet. Comedy. * Kitty's Hold-Up. 430 feet. Comedy.

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About 1000 Feet

May 21st

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An exceptionally thrilling story of two fisher boys and a girl of the mountains and beach. Pictured on beautiful Santa Catalina Island.

About 1000 Feet

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Grand Selig Triumph

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IN THREE REELS

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It is the Unanimous Verdict of all who have seen it,
that this Selig Masterpiece is the World's
Greatest Motion Picture.

Book it at once

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SELIG

May 23d

The Girl with the Lantern

A romance of railroading in which a girl's quick wit and pluck prevent a head-on collision. About 1000 ft.

May 24th

The Lost Hat

A ludicrous country hotel comedy in which occurs a mixup of headgear resulting in a general confusion of identities. About 500 ft.

On the same reel with

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No. 4

They entertain company. One of the best of the laugh provoking Katzie comedies. About 500 ft.

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Fighting Dervishes of the Desert

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Special piano score 25 cents, postage prepaid. Order this music either from your exchange or Kalem Co. direct and give the picture an added attraction.

The Gent from Honduras

AN EXTRA GOOD COMEDY

On the Same Reel

Luxor, Egypt

Built on the ruins of the ancient Bible town, Thebes

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INTO THE JUNGLE

A powerful dramatic story well portrayed by capable artists amidst scenic backgrounds that absolutely fit the subject.

: : RELEASED FRIDAY, MAY 31st : :

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Facts and Comments

AN exhibitor in Kingsville, Tex., writes to complain of a certain picture, which he says "made women turn their heads from the screen." The kind of pictures which make patrons turn their heads away are the worst possible, because people come to the show to look at the screen and to turn their thoughts away from daily cares and worries. That kind of picture is very bad too for the exhibitor, who has his money invested in his theater and must live on the returns of his investment. He has a right, a moral and we believe a legal right too, to expect that no such pictures will be given him in return for his money. It is giving him a stone when he is paying for bread, a serpent instead of a fish. Our correspondent uses some very strong language. He calls the picture "diabolical, downright disgusting and horrifying" and says the "manufacturer who would make such a picture ought to have his plant burned up." Our sympathy is entirely with the exhibitor. The company which turned out this highly objectionable reel has on the whole done good work and has especially of late evinced a desire to give the best. This, of course, is no justification for the bad pictures, but it is a mitigating circumstance and would seem to entitle the company to a little forbearance. We have sent the letter of our angry correspondent to the offending company, hoping in this way to warn them and have them exercise all the greater care in the future.

*

Angry letters of this sort are by no means uncommon and in almost all cases there is at least some ground for complaint. It shows how necessary is the function of criticism in the world of moving pictures. It is a thankless and dangerous task at best, but the interests of the readers demand it absolutely. The reviews of The Moving Picture World are fair, accurate and comprehensive. In ninety-nine cases out of a hundred they furnish a good guide for the exhibitor who takes pains with his program and who is anxious to avoid anything that is in the least offensive. The intelligent and progressive manufacturer does not fear criticism, but welcomes it. It is the vain and incompetent man, whom criticism of any kind offends. Good honest criticism offered in a helpful spirit is the best kind of co-operation. No man, not even a manufacturer of moving pictures, can sit in judgment on his own work. Whatever is offered to the public for approval and payment is eminently subject to criticism. The right to hiss is just as old as the right to applaud. We intend to continue calling attention to films of objectionable nature.

* * *

THE MOVING PICTURE WORLD in its last issue published in full the tribute Mayor Gaynor has again publicly paid to the motion picture. We would like to see exhibitors put some of his sentences on their slides and display them in their lobbies. The Mayor has summed up the situation in that plain but masterly fashion which made him such a favorite with juries when he was still on the bench of Kings County. It is well to add that the Mayor voices the public sentiment, not merely his own views. He is one of the keenest judges of public feeling.

IT is a common complaint that children attending school are getting more nervous every year. No one who has watched the boys and girls in the early grammar grades can have failed to notice this. The fault lies in our educational system, which "rushes" the pupils in the elementary departments. Before their reflective faculties are half developed they are called upon to study history, literature, civics, etc. The result is a severe mental strain, which leads to nervousness and has often led to total breakdowns and even suicide. The motion picture will revolutionize elementary education; when the pupils come into the higher grades, their minds are fresh, receptive, and reflection will be no strain on them, because all their previous education has been acquired through the senses in an easy and pleasing way. The mind will then be not only ready but even eager for the play of the reflective faculties.

* * *

NOT the least gratifying indication of the educational progress of the motion picture is the growing demand for competent lecturers. Five or six years ago "lecturing pictures," as the phrase went, was entirely in the hands of "barkers" and their kind. To-day in almost every large city there is at least one house, often the best house in the place, which has its lecturer. In nine cases out of ten he is a man of some education and some gift of speaking and thoroughly alive to the obligations and the possibilities of his task. The half dozen big feature shows now playing in big theatres in different parts of the country owe not a little of their success to competent lecturers. The public as well as the exhibitors are quite aware of this fact, and the compensation now offered to competent lecturers is large enough to attract a very good class of men. A lecture on a subject illustrated by motion pictures is far more interesting and far more difficult than the talks on still slides, which are going out of fashion as an independent form of amusement. Strange to relate there is among educated speakers a suspicion abroad that a loss of "class" may attend their work in connection with the motion picture. Nothing could be further from the fact. There is waiting for them both the honor and the emolument, which has always been the just reward of the pioneer.

* * *

FROM a valued correspondent we have received a complaint, which has been echoed by more than one exhibitor and which deserves to be aired here at some length. Our correspondent writes: "Why is it, that many good, excellent industrials or travelogues are tacked on to such nonsensical, untrue and useless attempts at comedy?" He then goes on to mention several particularly bad instances of this evil and foolish practice and says that "we now cut off the comedy in many cases using but 500 feet of the 1,000. That seems hardly fair." We thoroughly agree with our correspondent. The manufacturers often have to meet situations where they are sorely tempted to do just the thing of which our correspondent complains. It is not always feasible to have a whole reel devoted to the same subject, but it seems to us an effort ought to be made to put scenic or industrial pictures on one reel and not make them travel in the company of cheap comedies. When an exhibitor is compelled to pay for five hundred feet of film, which he cannot use without shocking or offending his patrons, he has a just grievance. The manufacturers ought to be willing to go to some little trouble to stop this practice hereafter. It makes the educational picture, which is becoming more popular and valuable all the time, appear needlessly ridiculous.

* * *

EVERY exhibitor is a patron and, to a greater or lesser extent, a victim of the express companies. Every exhibitor therefore will be interested in the fate of the Parcels Post Bill, which promises relief from the extortions and tyranny of these arrogant corporations. Congress, we are sorry to say, has emasculated the Parcels Post Bill and has so pared and trimmed it, that it is of practically no value to the exhibitor. It will be some time before the express monopolies are reduced to governmental subjection and regulation, but a beginning has now been made. The Parcels Post Bill will be an issue in the presidential campaign and exhibitors everywhere ought to give it their support.

*

The rates for expressage in this country are exorbitant as compared with the charges in Europe. In almost every country on the European continent an equivalent of ten cents will carry a can of films from the great distributing centers to the smaller cities. An equivalent of fifty cents will pay for a consignment of three reels of film from Sweden into Spain or Italy. The parcel post abroad is a governmental institution, thoroughly efficient, highly organized and based on an equitable system of charges. In this respect they again differ from our express companies. There is not an exhibitor but knows by bitter experience that the least rush of business cripples delivery. Around Christmas time, for instance, the whole express system becomes a farce. How utterly inefficient and absurdly expensive our system here is may be gathered from the fact, that in many parts of the country exhibitors dispense with the service of express companies entirely and find it more satisfactory and profitable to employ their own private messengers to carry films. As the two express companies have no competition to fear, they do not care the least about the protests of the public. It is a disgraceful state of affairs, from which exhibitors of motion pictures have been suffering for years and years.

Lights and Shadows.

By Wray Bartlett Physioc.

ALTHOUGH persons ignorant of artistic effect may find fault with the most effectively disposed lights and shadows, it is necessary for the producer of good films to give his productions the highest possible artistic value. This he should do not alone for his own reputation, but for the honor of his art and its professors.

If insensible to these motives, he may well doubt his possession of the qualities indispensable to his profession. At all events a skilful, delicate use of lights and shadows is essential to the production of those films truthfully lighted up, which can win for their producer the proud title of an artist.

Architects while arranging the structure of their buildings study how the shadows fall, for effect.

This seems necessary that even in the structure of wood or stone care should be used that the shadows should be cast so as to secure an aspect of appropriateness and beauty; and without such care all labors else are comparatively futile.

There are many noble specimens of architecture, effectively photographed in the motion pictures that we frequently see, effectively taken by experienced and genuine artists.

If, then, light and shadow be essential to the artistic excellence of a building, how much more so to the motion photography?

Wherever there is bright light, shadows are of extraordinary prominence and importance—and this alike to the perfect image of the human face and figure. Commonly, indeed, shadows are more conspicuous than the objects that produce them. For, while equally large with these objects, they are darker than their darkest parts, since the aspect of the objects is modified both by direct and reflected lights. Their broad, equable spaces, therefore, strongly impress the eye; especially as their outlines are defined by lines sharper than nature ever uses in defining objects themselves.

Hold some small object above a piece of white paper in bright sunshine, and you may note two things—first, that the object shows a soft outline, while the shadow exhibits a sharp, decisive edge—and second, that the shadow is of a very much darker hue than the object. An eminent art-critic affirms that such a shadow will be threefold darker than a piece of black cloth laid in the light.

In the photographing of any scene, then, the shadows are actually the most conspicuous things next to the strongest lights. In fact, it is chiefly by them that what forms, and especially the peculiarities of form, are, is perceived. For instance, the roughness of the bark of a tree can be seen neither in light nor in shade, but is defined by the shadows of its ridges. To represent vivid light, therefore, we must first get sharp, visible shadows.

In nature, the intense lights and darkest shadows are always sparingly employed; and this invariably in points, and never in masses. If the light be in a large mass, it is subdued; and the shadow, if broad, is feeble. The interval between such contrasted light and shadow is occupied by middle tints and pale grays. Into this scene nature introduces here and there a spot of high light, and here and there one of intense gloom; the effect of which is to vivify the whole. Her invariable rule, then, would seem to furnish the same amount of deepest shadow as of intensest light, and neither more nor less—points of each answering to those of the other, and both showing vividly out from the rest of the picture. Such is nature's method of managing light and shadow; and herein the moving picture cameraman has a model which he should strive, to the extent of his ability, to copy. Masses of diffused, soft light, balanced by masses of expanded, mild shadow; the space betwixt the two filled by carefully graduated middle tints; while here and there, a keen, bright spot of light is set off by equivalent spots of deep shadows—here is the program which the wielders of the brush and the camera should alike endeavor to conform to; and the nigher they approach it, the more do they exhibit the genius and executive skill of the artist.

It is impossible, here, to explain to the camera-man how he can make his little crank execute a work so complex and delicate. But if he have the eye of genius, there need but industry and perseverance in observing to discover the modus operandi—besides that, he may be essentially aided by an accomplished director who has artistic ideas together with his dramatic knowledge.

What we call "relief" is the apparent standing out of the object from its ground. This is effected by the contrasting of light and shadow. So, would you produce breadth and splendor of effect, join together masses of light objects and corresponding masses of dark objects. Again to get harmony and softness, sink some objects wholly and partially in shadow, and let their outlines be insensibly lost in the ground. Finally, to create vivacity and spirit, make in some parts of the picture abrupt breaks and sharp transitions.

EXHIBITORS TO BE ENTERTAINED.

Kalem Company Will Give Private Exhibition of Its Spectacular Egyptian Features.

The Kalem Company has issued invitations to all exhibitors of Greater New York and nearby towns to be present at a private exhibition of "The Fighting Dervishes of the Desert" and "Missionaries in Darkest Africa" (the first Kalem dramatic productions made in Egypt), to be given at the Auditorium Theater, 23rd Street near Seventh Avenue, on Thursday morning, May 16th, at 11 o'clock.

Special piano music for "The Fighting Dervishes of the Desert" will be played by the composer, Walter C. Simon, and, in addition, William Wright, of the Kalem Company, will suggest a few ideas for the advertising of these feature films.

This exhibition is out of the ordinary and every exhibitor should take advantage of the invitation sent and be present. The films to be shown are decided novelties and the up-to-date exhibitor will readily recognize the opportunity to advertise these productions extensively and attract to his theater the class of people who have not been numbered among his patrons.

Camille.

FAMOUS PLAY PRODUCED IN TWO REELS BY THE CHAMPION FILM COMPANY—A NOTABLE MOTION PICTURE, EXCELLENTLY STAGED AND PHOTOGRAPHED.

Reviewed by Louis Reeves Harrison.

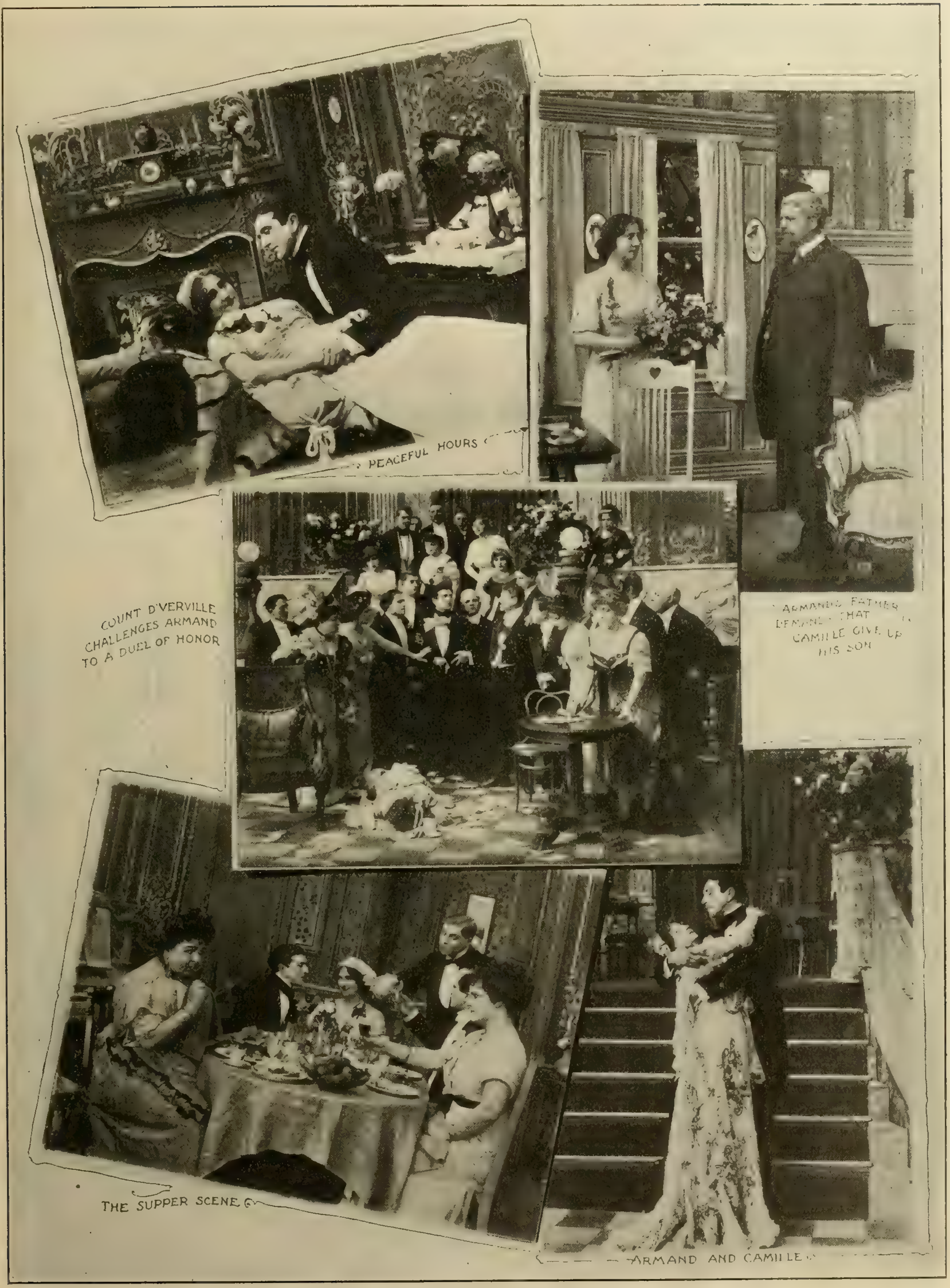
THIS play, adapted from *Dame aux Camelias* by Alexandre Dumas fils, has been the subject of an enormous amount of criticism in the stage version, but, for all that, I have yet to see a discussion of its merits that was fair or even keenly discriminating. The English version sub-titles it "The Fate of a Coquette." This absurd name was given it in the interest of hypocritical morality. In London all performances of the original play were forbidden on the ground that the central figure was nothing more nor less than a high-class courtesan, though Traviata by Verdi, whose book was simply an Italian version of Camille, was performed in London by special permission of the Lord-Chamberlain.

One would think that such a play by the son of Alexandre Dumas would find an immediate market in Paris, but the young author saw it rejected for a period of more than three years before any manager would undertake to produce it. After it had been kicked out of nearly every stage door in Paris it was finally taken up by the Vaudeville, only to be turned down by the censors. Once suppressed by government edict it came near being a stillborn child, but finally came to life, and was an instantaneous success. It has succeeded at a hundred revivals. Why? A courtesan's love *may* be poetic, but it is a degrading subject if treated realistically. In spite of this, people like the play, and its constant revival makes it rank with great masterpieces in popularity. Why?

A peculiar quality of the ordinary, non-critical, good-natured audience is ordinary, plain common sense. We do not attach any moral character to actions performed under dominating influences, though we may recognize and uphold the value of morality in the abstract and insist upon social observances in the interest of social advancement. That the woman who traffics herself in marriage is actuated by the same motives as the one who omits the ceremony is too self-evident for discussion among common people—the people who patronize the theaters and make great playwrights possible. There might have been nothing objectionable in the action if it had been given in historical guise, but young Dumas scorned subterfuge—he was absolutely sincere—and those who went to see the play by thousands and tens of thousands liked him the better for it.

After attending a performance of the drama in Paris I read a few shallow comments on it, and, since then, I have come across more carefully worded criticisms published in books, only to recognize that the audience looks deeper than the censorious critic. The author had no intention of setting up Camille and Armand as standards of right conduct—the very tragedy of the story reveals

Comedy Scene from "Camille," Champion Film Company.


PEACEFUL HOURS
ARMAND'S FATHER DEMANDS THAT CAMILLE GIVE UP HIS SON
COUNT D'VERVILLE CHALLENGES ARMAND TO A DUEL OF HONOR
THE SUPPER SCENE
ARMAND AND CAMILLE

Scenes from the Champion Company's Production "Camille."

this—but he had a *good* object even if it was too profound for the mental grasp of any but those who have struggled hard and suffered deeply. His object shows him to have been a man of comprehensive view and broad sympathies.

Rebel forces struggle in the souls of every one of us, the extent of the battle ground depending largely upon the breadth of our experience. We fail and falter in misfortune, we yield to impulses with regretful consequences, after moments of anger we cherish useless enmities, we, in fact, do the very things we preach against and advise others not to do. Most of us are human. Secretly recognizing our many weaknesses, we are of the opinion that we might have done better under circumstances other than those which led us into error, and *we know that there is good in every woman born, no matter how badly the world has treated her.*

This idea of the author is exquisitely set forth in the photodrama "Camille" as produced by the Champion Film Company with all the force that a talented director and an accomplished actress could give it. The character of Camille is really powerful in contrasts it presents, which people, just ordinary people, ever fail to recognize. It is that of a woman who has yielded to the vanities of life and is engaged in the heartless game of making fools of those who are trying to make a fool of her, who is surrounded completely by an environment of flattering attentions, who sees how ridiculously false are the protestations of men who imagine that love is purchaseable. She laughs at them. They amuse her. She may be as mercenary as Becky Sharp, but she is not as cold-blooded as Thackeray's heroine. She is simply unaware that there is any such thing in the world as true love.

As portrayed by Miss Gertrude Shipman this character is elegant, joyous and charming during the early scenes. No intimation is given that Camille is capable of any depth of sentiment, though she is kind-hearted and generous to all members of her little coterie. The portrayal is that of a refined woman in matters of taste—the gowns she wears are "creations"—and her conduct is little removed from that of butterflies in the best of society. There is nothing of the show-girl in movements, nothing that could offend the most exacting of those who think that the stage should preach its sermons as unentertainingly as the pulpit.

There is a curious inconsistency in man's view of woman which becomes amusing when closely scrutinized. We are always asserting that we *possess* superior self-control, yet we exact that she shall *demonstrate* to our entire satisfaction her own superiority in that respect; while proclaiming that she is weaker than man, we expect her to be stronger. The Keen-Kutter truth is that we do the perverting and blame her for it. Whenever I hear a man claim that he was ruined by a designing woman, I know that he is only half-baked.

Many women are childish. They are made that way so that they may have quick sympathies for the little creatures they bring into the world. From the mother-heart flows an unfailing stream of the purest love known in human experience, and it is up to us to guard that source. Most women love beauty and long to express it in themselves, but they lack the means to gratify this very natural desire and so they "ruin" us, though the

Scene from "Camille"—Quarrel Between Armand and the Count de Varville.

principal object men have in making money is to be ruined in that way. When we haven't got it we eloquently promise it. That woman's love is a priceless possession is proven beyond the shadow of a doubt by the tremendous struggle a man will make to obtain it, and there is no age limit to his effort either.

Men sought Camille's love in vain. She had good reason to place small faith in their protestations. We see her assailed on every side, but her heart was really virgin when Armand came to whisper the words that should make every nerve in her body thrill with impassioned response. Fate had sent her among those she would not have chosen, but she was waiting at a crossing in her career and gave Armand her full faith with the simplicity of an unsullied girl. She did not have to be told that he was the predestined one; he was the beginning and end of all things for her, and her devotion became as true as his own from that moment. This was all made plain by the accomplished actress who assumed the title role of the Champion photodrama, though her sentiments were manifested by tiny gestures, smiles or tears.

The audience watches the awakening of love almost as keenly as a mother does the unfolding of character in her children, and the audience watches this story sympathetically because of the tragic element. Ordinarily we like to see that they marry and live (presumably) happy ever afterwards, but it was the tragedy in the forbidden passion of Romeo and Juliet that made their story immortal. We realize from the outset that trouble is coming—it is against the rules for Camilles to have happy endings—but the assured disaster only serves to stimulate interest and is made pitiful by the sincerity and intensity of the social outcast's passion.

Can such women truly love? We are not so sharply divided into classes as theorists and moralists seem to think. Those in prison and those out seem to afford the only guide we have, and even that is unstable. Any deep student of our kind knows that the differences in human nature are not half so remarkable as the resemblances. Much as we fondle the egotistical idea of individuality, we are dreadfully alike after all. Any of us can love if we are healthy and the right one comes along, and we are apt to do so regardless of social regulations. People go to see Camille because of its boundless charity for all humanity.

The drama as produced by the Champion Film Company is very humanizing, especially in the second part. It is when Camille's better nature is awakened by Armand's love that we realize how near she is to the common pattern, and Miss Shipman proves strongest in this sudden revelation of life as it should be, with a pitiful submission to the inevitable. The finer powers of her soul have scarcely been set free before they are suppressed by harsh necessity. She is asked by Armand's father to renounce him in the interest of his young sister's marriage.

It has been no trial for Camille to love; it was in her to do so, and all the radiance of her spirit that was repressed by her unfavorable environment bursts forth at Nature's call. She idolizes the man of her natural choice and gives him the perfect companionship for which he has longed. They are as mutually absorbed as Romeo and Juliet, drawn together by the secret and mysterious laws of sympathy, happy as two children of hearts unspoiled, their chains forged and tempered for life, when the blow falls that is to send each into the barren desert of eternal solitude. Why should she sacrifice all that she holds dear for the happiness of another? Because of the nobility that is within her that has been stirred to its profoundest depths. She knows that her love is not without fault, that it even fails to meet her own ideals.

"There is love that stirs the heart, and love that gives
it rest,
But the love that leads upward is the noblest and the
best."

Armand, being a man and unaccustomed to self-denial, can not be depended upon to break off the relation, so the creature who has been enslaved by circumstances and has risen above them for one fond glimpse of liberty, consents to present the appearance of sinking back again into servitude rather than destroy the happiness of a pure young girl who is Armand's sister. She consents to meet a former admirer, De Varville, a man detested by Armand, but we miss a great deal in her last words to her lover.

Scene from "Camille" (Champion).

"Since the day I first met you," she tells Armand, "I welcomed your love in my heart of hearts, believing it a sign from heaven that the past had been forgiven. If I have ever caused your heart a pang, you will forgive me—will you not? And when, one day, you recall the little proofs of love I have given you, you will not despise me or curse my memory?"

She makes an effort to be worldly, tries to smile through her tears, she who would give a whole eternity of happiness just to be allowed to love him, but consequences are unpitying and she seems to feel intuitively that she is entering the death of her new life before it has fully expanded. With only a taste of the unfledged freedom of girls carefully guarded from such servitude or born beyond its reach, she prepares to return to the weary world of purgatorial discipline, a sacrificial victim upon the altar of human betterment.

Her infidelity is only a pretense. The crown that had glorified one brief moment of her life was that of her uplifting and she cannot return to her shame. She makes the separation a sure one—she has so promised to Armand's father, this woman of more passion and heart than head—but her love will only die with her and she loses all hope in the sad cadence of her misery. She sinks rapidly under the pressure of her silent grief, becoming a beneficient angel to others in her last moments and is finally visited by Armand in full possession of the truth regarding her strange conduct. With a touch of unselfish joy in the happiness she has at last been able to confer upon others, she dies, and Dumas could not let her story be written on the sands of oblivion.

In presenting this great story of erring human nature, Lawrence McGill was fortunate in bringing Miss Gertrude Shipman into moving pictures. Only an accomplished actress could make the dual nature of Camille so *visible* as to reach the emotions. This pivotal character, around which others group themselves, is one which requires great delicacy in handling, not only because it is that of a woman who has fallen from grace, but because interest depends largely on the ability of the actress to enforce contrasts of two natures in one being. Vivacity of movement during the earlier scenes is intensified by the comedy relief offered by minor parts, and the support of Irving Cummings, in the rôle of Armand, is without flaw. He looks as well as acts the part, making it that of a manly, if infatuated, young man, leading up to the center rather than trying to make it revolve around him. Even his grief partakes of the delicacy which pervades the entire production.

I believe in all plays that the people like so well that they want to see them over and over again, long after the press agent has done his damndest. The play is written for the audience and those who go to the theater are the best judges of quality in existence. I have tried to give a reason for the popularity of this great drama, but, if I have not succeeded in disentangling the real point at issue, it is because I am not applying the right principles of criticism, and I expect those who see the version offered by the Champion Film Company to *feel* its purpose more powerfully than I can describe it. Perhaps a poetess has best expressed it:

> "'Tis not because of any lack in thee,
> Beloved, that I weep, nor any pain
> The wisest lovers ever could explain
> In terms of human sorrow. But I see
> In Love's immortal garden a dark tree
> Whose name I know not, and the winds complain
> Forever through its leaves in long refrain;
> But I believe if I should ever dare
> To lie beneath that tree a whole night long
> That in the morning I should know the song
> God sang when Eve was tempted, and the prayer
> That made the Galilean pity-strong."

The Moving Picture World desires to add to Mr. Harrison's encomiums something regarding the quality of the photography of this picture. Champion has long been known for its good work in its laboratories and the Camille picture has been given excellent treatment in this respect. It is as about as near perfection in point of photography as anything that has appeared on the screen in some time. Our readers will also be interested in the cast of characters, which is given here in full:

Armand	Irving Cummings
Count de Verville	Arthur Evers
M. Du Val	Lawrence McGill
Madame Prudence	Susanne Willis
Nichette	Evelyn Frances
Gustave	John Genung
Duke de Muriac	Charles Haskins
Mlle. du Val	Rose Firestone
Marquis de Lisle	Cleveland Yoppi
Gaston	Eugene West
Olympe	Mary Hall
CAMILLE	MISS GERTRUDE SHIPMAN

"The Permanent Feature"

By Prof. Preston.

MR. EXHIBITOR, what is your "feature"? Every exhibitor has his feature now and then. He must have it; it is his one bone of contention, trying to find features. Mr. and Mrs. Public stop in front of your lobby and before purchasing tickets say: What is your feature to-day?

Now if a feature is what you are looking for, and you surely are, why don't you have a permanent one, one that Mr. and Mrs. Audience will talk about, favorably, of course.

When Aunt and Uncle Suburb call on Mr. and Mrs. Audience in town, Mrs. A— will say: "Oh! Aunty, I have a treat for you this afternoon, we will go to Mr. Exhibitor's Theater, he has beautiful pictures and you will surely enjoy them."

Mrs. Suburb will say: "Oh, we have pictures in our town, that is no treat." "Oh, but Aunty, there is a lecturer here that explains everything to you; he tells you the story as you watch the silent actors perform." Aunty becomes interested, no matter what her opinion may be; she accompanies Mrs. Audience to Mr. Exhibitor's Theater to see his "Permanent Feature" and you may be sure is greatly pleased.

It does not stop here, however. Mr. and Mrs. Suburb return home and tell Mr. and Mrs. Residents of their town, and they at once become anxious to see that which Mr. and Mrs. S— saw.

There has been so much said in favor of the lecturer as a Permanent Feature, that it is surprising how many exhibitors condemn, and how few are in favor of him.

In the city of Boston proper, there are over twenty picture theaters, not saying how many there are in the suburbs. Only one of these houses feature a lecturer among its regular attractions.

Some of the other houses have used a lecturer for special releases.

If one wishes to hear a lecture they must pay twenty-five cents to two dollars per seat. In the house I refer to, wherein a lecturer is featured regularly, the price of admission does not, as you might suppose, bring a following of rough element, but strange as it may seem, the larger percentage of its patrons are of the nicer class of people, those of the rough element who come in, have proved to be very attentive listeners, and very appreciative of the endeavors of the lecturer.

There is a prominent jeweler living in the city of Lynn, who makes it a practice to come to Boston twice or three times every week to hear this lecturer. Well pleased himself, he has advertised the lecturer among his friends to such an extent that no less than half a hundred new patrons are coming from his neighborhood regularly.

You may argue, "That anything used permanently ceases after a time to be a feature and only does exist as an item of expense." But wait! Do you remember what Mr. Legitimate said, when Mr. Exhibitor opened the doors of his "Little Tiny Show Shop" and showed as his "Feature" moving pictures?

"They won't last, the public will tire." And do you remember what you said in return? Well, then, I but quote your own remarks, in answer to your thoughts, "We've Come to Stay." You also know how little was felt your competition then, and how great that same competition is felt to-day. Then perhaps you will take heed, and be the Mr. Exhibitor to show "The Permanent Feature" before Mr. Competitor does so, and you become a fellow sufferer of Mr. Legitimate.

You may say, "It is impossible to find films serviceable as subjects for a lecture, or enough of them to engage a lecturer permanently, but it is surprising to see the very 'tame' stories that can be used with good effect by a competent man, and made very interesting to your audience.

In the last six months I have used over two hundred films as lecture subjects, and can honestly say ninety per cent. of them were good as lectures.

It is true just at present the supply of lecturers is limited, but it is a new field, although lecturing is as old as the theatrical business. Lecturing on moving pictures is only in its infancy. You will find this one form of amusement highly endorsed by the clergy, and any board of censorship, in fact, by any learned man or body of men. You will find in time to come that the lecturer will be as essential to your business as the films are now. It has been proven beyond a doubt that a lecture adds to a picture a certain amount of interest that could not be had otherwise. It has also been proven that the moving picture adds to the lecturer a certain something he never had heretofore. Then why not take these two that belong together, and keep them so. The best place to do this on your bill as "your permanent feature."

CHICAGO LETTER.

By Jas. S. McQuade.

FOR some time past, committees appointed by the Chicago Exhibitors' League have been at work outlining preparations for the National Convention, to be held here in August next. The National Convention committee is composed of William J. Sweeney, chairman; Robert R. Levy, Julius Alcock, Chas A. Anderson, A. J. Hill, L. Schindler, S. J. Levine, M. Hyman, John Miller, Chas. Abrams, Fred W. Schaefer, A. Balabin, Crawford L. Hull, C. C. Whalen, L. H. Frank and I. Natkin. From this committee of the whole the following members have been chosen to serve on the committee on finance: Robert R. Levy, chairman; Crawford L. Hull, L. Schindler, I. Natkin, S. J. Levine and John Miller. The following were also selected to act on the committee of publicity and program: L. H. Frank, chairman; Julius Alcock, A. J. Hill, M. Hyman and Fred W. Schaefer.

Through the courtesy of the owners of the Orpheum Theater, on State Street, these committees will hold their regular and special meetings on the third floor of the Orpheum building, 110 S. State Street, without cost to the local league. Henceforth the latter will hold its regular meetings on the first and third Mondays of every month, in Schiller Hall, on the twelfth floor of the Schiller building.

It has already been arranged that the National Convention will be held in the Banquet Hall and Rose Room of the La Salle Hotel. These magnificent rooms occupy the entire space of the nineteenth floor of this high-class hostelry, which is centrally located in the loop district. There will be ample seating facilities for 1,700 people, and a suite of rooms on the same floor, for the national president and secretary.

The entire eighteenth floor of the La Salle will be devoted to exhibition purposes, for the use of the representatives of manufacturing and supply firms, etc. Very reasonable rentals will be charged for the various rooms, and reservations will be made on written application to the chairman of the National Convention Committee, at 110 S. State Street. All communications will be turned over by him to the committee in charge of this work.

The Chicago Association of Commerce will co-operate with the members of the National Convention Committee in promoting the comfort and pleasure of visitors. The Association, it is said, will assist in securing some large, downtown theater for the exhibition of films, probably the Auditorium or Orchestra Hall.

It is too early to dwell on the efforts that will be put forth by the film manufacturers of Chicago to entertain visitors; but it is known that the Selig, Essanay and American plants will be down on the program for entertaining numbers that alone will be well worth crossing the continent to see.

The National Convention in Chicago will be managed and controlled by the Chicago local organization. It will be typically Chicagoan. It will be conducted on a scale worthy of Chicago enterprise, and in a manner that will reflect the Chicago spirit and thoroughness of doing things. The members of the various committees are already working zealously and with an enthusiasm that means great success. New stationery has been already printed and letters were sent out on May 9th and 10th to manufacturing firms and supply houses in the trade. A follow-up system of correspondence has been adopted to keep members of the various local and state organizations throughout the country in close touch, from the present time until the Convention is held. Work on the souvenir program of the Convention has begun, and it is the purpose to have it prepared and printed without delay, and copies mailed broadcast to exhibitors in the United States and Canada.

The Chicago local is to be congratulated on the selection of Wm. J. Sweeney for chairman of the National Convention Committee. Mr. Sweeney is conservative, thorough and able. Allied with sound business ability, he has a personality that inspires confidence and that wins a following. With the able lieutenants at his command, there will be no fear that the approaching convention in Chicago will be a credit to Chicago exhibitors and an uplift to the business generally.

Coming Essanay Special Features.

George K. Spoor, president of the Essanay Company, was visited one day last week at the plant, on Argyle Street, and revealed some of his plans for the near future that will be read with interest.

Beginning with July, the Essanay Company will release a big feature, three-reel, special drama every month, in addition to the regular releases. For nearly a year preparations have been under way for the production of "The Conquest of Mexico," which will be released some time in July. This great dramatic spectacle is in the hands of three producers, the scenario having been written by Thomas Stevens and Kenneth Sawyer Goodwin. Concerted production will begin the first week in June, and it is said that over 500 people—actors and supernumeraries—will be used.

"The Marriage Mill," a two-reel subject, arraigning the lax marriage laws of the United States, will probably be the special feature following "The Conquest of Mexico." Both the scenario and production are by Archer McMackin. Among the special feature, three-reel subjects scheduled to follow are: "The Masked Wrestler," "The Ring of Romanis" (a psychological romance), "The Vampires of Civilization," "The Links of Destiny," "The White Indian Princess," and "The Palace of Chance."

A July release promised by Mr. Spoor is "A Journey to the Castle of Fame." This is a one-reel subject, on the order of the old morality play, and nothing like it has ever been filmed before.

Eastern and Western comedies and dramas will be continued as usual for the regular releases.

Special printing and a comprehensive list of advertising aids will be gotten out for all the three-reel features.

It will be seen from the foregoing that Essanay has carefully laid plans for an ambitious and unprecedented campaign in the production of high class, special feature films.

Indecent Vaudeville Acts in St. Louis Picture Theaters.

The St. Louis Star has begun an active campaign against suggestive and indecent vaudeville acts, at present used in that city, in certain moving picture theaters. The following editor's note appears at the head of one of the articles at hand:

"The Star is not opposed to the cheap shows. On the contrary, it approves of popular-priced forms of amusement, recognizing the great potentiality of the picture theaters as educational centers.

"The editor of The Star has been reliably informed that while most of the pictures are unobjectionable, certain vaudeville performers are permitted to inject into their lines and situations suggestive, vulgar and often indecent features."

The editor requests readers of the Star to furnish him with a list of any objectionable things seen or heard at any of the picture theaters, giving the names of the houses and the performers, the dates and a brief statement of what happened, promising not to disclose the names of his informants. Here is an excerpt from the article:

"Although the moving pictures shown are generally of a high class, it has been complained that many of the actors, who appear, have vitiated their acts by adding indecent quips and puns that shock rather than amuse.

"The Star in undertaking a moral house-cleaning of the vaudeville acts does not appear as opposed to the moving picture theaters. These places of amusement, it is generally conceded, will do more good in an educational and moral way for the people of St. Louis than any other form of amusement, if properly conducted.

"While managers have made efforts to purify the entertainment features, the vaudeville actors themselves have sacrificed the moral tone of the theaters in order to get applause.

"Many of them, failing to win applause by time-honored jokes, have descended to a suggestive and indecent display of alleged humor in order to satisfy the theater manager that their act is a 'scream.' The fact that children are the more numerous patrons of the popular-priced theaters and are, therefore, more or less subject to the influences of the actors, as well as the pictures shown, has necessitated a campaign to clear the shows of objectionable influences."

Examples are then given where vaudeville performers have offended refined taste and morality.

There is nothing new in all this. It is as old as the hills. The performer, barren of real humor, has always resorted to vulgarity for a laugh. He did it without restraint in the old variety houses, in "box-rustling" days. He is a thing of the past; and motion pictures, with their clean and enlightened patrons, have long since ousted him from most of our picture theaters. The root of the evil lies in the non-intelligent manager.

Rothapfel Resigns Management of Lyric.

S. L. Rothapfel, the talented presentor of moving pictures, has severed his connection with the Lyric Theater, Minneapolis. His resignation, as manager, took effect Monday, April 29.

Regret over Manager Rothapfel's departure from the scene of his brilliant success in Minneapolis found expression in all the local papers, and in numerous letters from men's and ladies' clubs, the members of which were devoted patrons of the Lyric. This theater was patronized by the most intelligent and influential residents of Minneapolis, who found in Mr. Rothapfel's programs refined and delightful entertainment. The musical scores, arranged by him personally for the moving pictures on the screen, were much appreciated by cultured people, who recognized in them the theme and burden of the pictures themselves.

Mr. Rothapfel has a big future before him in the exhibiting field, and it is hoped that he will soon be able to announce that arrangements have been completed for his permanent location in a metropolitan city, where moving pictures will be presented by him to thousands where there were only hundreds before. Moving pictures have in Mr. Rothapfel an artistic admirer and an unequalled exponent of their merits.

The following letter, dated May 2, was received by Mr. Rothapfel from prominent ladies of Minneapolis, on hearing of his resignation from the Lyric: "A party of about one hundred women, representing several of the women's clubs of the city, attended the matinee at the Lyric Theater this afternoon, as a mark of appreciation of Mr. Rothapfel's efforts to give to the public a good clean show, presenting pictures both entertaining and instructive.

"The music has been furnished by some of the most talented musicians of Minneapolis. Credit is due Mr. Rothapfel for the work he has done in giving to the city a show of this kind, at so moderate a price as to be within the reach of all.

"The clubs represented were the Thursday Study Club, the Authors' Study Club, the Pathfinders, the Prospect Park Study Club, the Utopian Club, and the Shakespeare Club." Signed by Mrs. L. J. Haas, Mrs. V. C. Sherman, Mrs. J. F. Wilson, Mrs. John T. Kean and Mrs. J. L. Erdall.

A banquet was given by the employes of the Lyric, in honor of Mr. Rothapfel, Monday evening, May 6.

Chicago Film Brevities.

Richard Brady, of the Cine Film Department of the Eastman Kodak Company, was in Chicago Saturday, May 4. Mr. Brady made the trip to meet his wife, on her return from Portland, Oregon, where she has been spending the winter. They returned to New York Saturday evening.

* * *

The first runs of "The Coming of Columbus" have been shown to tremendous business in Chicago. Crowded houses were the rule everywhere and ten cent prices prevailed. Louis H. Frank, of the Halsted Theater, 6202 S. Halsted street, booked the films for Monday, Tuesday and Wednesday, May 6, 7, 8, and reports excellent results.

* * *

The Illinois State rights for the Bernhardt and Rejane feature films are owned personally by C. R. Plough, of the Anti-Trust Film Co. The La Salle Theater on Madison street, a legitimate house, was secured for the presentation of "Camille" and the first exhibitions were given Sunday, May 5, at prices ranging from ten to fifty cents. The opening day was most successful. Manager D. J. Chatkins states that he never saw as many people willing to pay fifty cents to see moving pictures. The high-priced seats, as a rule, were always in greatest demand. William Mock, who was with Lyman B. Howe for four years in the operating department, is in the operator's room at the La Salle. When I visited the house, the light was not as good as it might have been and in consequence the picture was indistinct, at times.

* * *

The Kedzie Annex, a new theater seating 900 people, adjoining the popular Kedzie vaudeville house on Kedzie avenue in this city, will be opened in the near future with an exclusive picture program. Mr. Malcolm, one of the owners, accompanied by his operator, Mr. Blakely, paid a visit to the Lyric, Minneapolis, last week, in order to familiarize himself with the methods of Manager Rothapfel in presenting pictures. Mr. Malcolm is enthused over the exhibitions at the Lyric, and states that he had no idea, until seeing the Lyric shows, of the possibilities of moving pictures.

The American Song Slide and Poster Company announces that the demand for extra large size lithographs for "The Coming of Columbus" has exceeded all expectations. Mr. Van Ronkel, the manager of the firm, states that his customers are using billboards and following all the methods employed by legitimate theater managers in announcing star attractions.

* * *

J. V. Weaver, of Cedar Rapids, has purchased the State rights for Iowa of the Johnson-Flynn bout. Tom Quill is handling the business.

* * *

The Western Song Slide Service Company has moved from the offices in the Chicago Opera House, to more commodious quarters in the Oxford Building, 118 N. La Salle street. The new offices and stock room, which occupy suites 805-6-7, are handsomely furnished. A department for furnishing vocal talent has been added.

* * *

The Amusement Supply Company has enlarged its offices, which now occupy the entire front of the fourth floor, at 17 N. Dearborn street. Manager Traub states that business is excellent.

* * *

The Northern Feature Film Company has moved from the Grand Opera House building to suite 405 in the Schiller building. It has consolidated with the Pearl Feature Film Company, whose offices were formerly at 219 S. Dearborn street. The company now handles two and three reel features exclusively. "Absalom" and "The Courier of Lyons" are among the prominent subjects soon to be released.

THE KLEINE PROGRAM FOR WEEK OF MAY 18.

The Cines for Tuesday, the 14th, is a split reel about 1,000 feet, containing two of the funniest farces ever put out by this company. The Eclipse for Wednesday, the 15th, is a full reel with a very powerful dramatic story dealing with hypnotic suggestion, completed with a splendid scenic. The Saturday's Cines is a full reel of clean-cut, exceedingly mirthful domestic comedy.

The split reel farces are "Two Weary Willies" and "The Substitute." The first named deals with the adventures of two hungry tramps who fondly imagine they have solved the problem of living for nothing, but to their ultimate sorrow discover that their little game may be played once too often. The incidents relating how they impose upon several cafes and succeed in securing free meals; how they take turns masquerading as policemen and arrest each other to avoid paying their bills; and how they finally are brought to book by a genuine policeman are excruciatingly funny and should afford unbounded amusement to both children and grown-ups. "The Substitute" concludes the reel and in itself is fun enough to stand alone. The ludicrous adventures which befall an amateur reporter who has been requested by his friend, the real reporter who has been taken suddenly ill, to officiate for his paper at an important State dinner where a distinguished politician is expected to make a momentous speech; and the capers he cuts in his zealous endeavors to chronicle the event before he is finally thrown out are little short of side-splitting. The fun is fast and furious.

The Wednesday release, an Eclipse, relates a powerful and thrilling story of the evil sway a wicked count has over a beautiful girl, which gives it the appropriate title of "Under the Sway." It depicts in vivid style the possibilities of hypnotism and the dangerous uses it may be put to where the possessor of the power is an evil person. The parts are excellently played by actors well known in the theatrical world and the setting and handling of the piece is all that could be desired. The story is well carried out by a finished scenario in a very convincing manner. To complete this reel a very beautiful scenic subject has been added, showing many of the most picturesque spots in England. The scenes in Kent include views in and about the quaint towns of Canterbury, Maidstone and Yarling.

The Cines Saturday release, "Family Jars," a very capital comedy of errors, should furnish a multitude of wholesome laughs for the audiences. It deals with the trials and tribulations of a newly-wed couple on their honeymoon, when the parents of both the young people interrupt their celestial heaven by a most inopportune visit. The difficulties of the much-annoyed young couple in endeavoring to escape the inevitable eruptions and quarreling which result from the differences of opinion held by the old people supply considerable comedy.

Lady Audley's Secret.

Imp Company Scores Its Best in Adapting a Well-Known English Novel.

TWO-REEL subjects have become more frequent at the Imp studios. It was not more than six months ago that the Imp Company produced its first two-reel subject. Since that time it has a number to its credit. But chief among them all is its latest effort, "Lady Audley's Secret," a photoplay based upon the well-known English novel of the same name by Miss Mary Ellen Braddon. The book has been popular for a number of years as it contains some extremely accurate delineations of English life. As a photoplay it is a pleasure to note that none of the interest of Miss Braddon's novel has been lost. It is a period story dating back to, about, the early forties, when the wearing apparel of men and women was undergoing the transition from the old to the modern. In the picture, the atmosphere of the story is accurately preserved, and it is well to take the opportunity at this point to congratulate the Imp Company on having produced a period play that is practically perfect in the matter of detail.

"Lady Audley's Secret" is the best photoplay that the Imp Company has ever turned out. That can be said without reserve or qualification. It may have turned out tenser thrillers at one time or another, or it may have turned out sweeter stories, but taking it by and large, in regard to acting, costuming, photography, scenery and general all round consistency, it is the best picture that the Imp Company has ever made. The part of Lady Audley is played by Miss Jane Fernleigh, formerly of the Reliance Company. We have noted Miss Fernleigh's work for quite a few months, but never have we seen her play anything that can equal her work in this production. Perhaps it was that her other parts may not have carried with them the opportunities that Lady Audley affords, but, at any rate, in this instance she has risen to the occasion splendidly and earned for herself recognition that cannot be denied. King Baggot, of course, is always to be relied upon. His work is that of a finished artist, which seems to be improving with time. However, in "Lady Audley's Secret," there is one actor who does not appear, and who is deserving of the lion's share of the credit. He is Mr. Otis Turner, the producer. Mr. Turner is entitled to all praise, and to the satisfaction of having turned out one of the most artistic and consistent photoplays in a month of Sundays.

The part of Lady Audley is a difficult one. It calls for the portrayal of a creature who though fair of face is fickle at heart, and at times treacherous and murderous. It calls for the outward semblance of an angel with the heart of a devil, and is a part that requires the highest ability. The story runs somewhat as follows: George Talboys, a young Englishman, had a wife who was insane on the subject of wealth and power. He could not begin to satisfy her longings in that direction and the result was separation. Talboys went to a foreign land in search of gold, while his wife, Helen, remained in England and shaped her course as she saw fit. She caused to be published a death notice proclaiming her own demise. A copy of the death notice was forwarded to George Talboys. He received the notice and believed his wife had died. Meantime, Helen had left her humble abode and gone to London, where she became, to pervert the Bible, "a fisher of men."

Before long she had old Lord Audley kneeling at her feet. Old, though he was, he was very rich and could give her the things her heart and soul craved for, so she married him. She thereby became a bigamist, and that was her secret. A few years after this event, Talboys returned to England, and one night at a social gathering, he was introduced to his own wife as Lady Audley. She begged him to keep her secret, which he agreed to do, but only on condition that she meet him later and give an explanation. They met by an old well where she proceeded to explain until, by a ruse,

Scene from "Lady Audley's Secret" (Imp).

she managed to push Talboys into the well and speedily disappear from the scene. This action, however, was observed by the keeper of a disreputable inn, who happened to pass near by while hunting. Thereafter the innkeeper levied blackmail upon Lady Audley. This innkeeper had rescued Talboys from the well and had kept him at the inn for a time. Lady Audley, learning of this, saw an opportunity to rid herself of two enemies at one stroke. Accordingly she set fire to the inn, but both her intended victims were rescued from the flames. When confronted later by the husband whom she had so bitterly wronged, her mind gave way and she became hopelessly insane.

The picture is strong with interest throughout. The Moving Picture World can faithfully recommend it as a feature for any house that is desirous of presenting thrilling dramatic subjects. H. F. H.

Striking Kalem Subject.

"Missionaries in Darkest Africa" Replete with Interesting Scenes in Egypt.

A strenuous phase of mission life in foreign lands is shown in the Kalem subject soon to be released entitled, "Missionaries in Darkest Africa." There are many interesting features connected with this picture. It was taken amid some of the wildest of African scenes and, with the exception of three persons, all the people in the picture are natives in primitive costume.

The scenario was written by Miss Gauntier, who received valuable assistance from the missionary in charge of one of the missionary stations near Luxor, Egypt. The incidents of the story are wholly within the experience of foreign missionary workers and illustrate an unpleasant phase of missionary life. A brief epitome of the story runs as follows:

The Rev. Elbert Lawrence, feeling his duty lies farther south among the savage tribes of Africa, departs with his daughter from the settlement near Luxor, Egypt, to a new field of labor. Several weeks later the missionaries arrive at their new field. At the first religious service, the natives show considerable interest and the chief orders all his tribesmen to attend. The chief wins Faith's confidence and begs for private instruction. While Faith is doing her best to teach the dusky African, he, on his part, is falling desperately in love with the white girl and determines that she shall be his wife.

The chief brings presents and gifts and asks the Rev. Lawrence for the hand of his daughter. Upon his gifts being refused and his suit declined, he orders his tribesmen to fall upon the missionary, and they take the girl captive. They arrive at the village of the tribe on the desert and Faith, recognizing her danger, decides to take her own life, thus surrendering her soul to the keeping of her Maker.

The characters are depicted as follows: Rev. Elbert Lawrence, Robert Vignola; his daughter, Faith, Miss Gauntier; the savage chieftain, Jack J. Clark. Excellent photography and realistic scenes combine to make this a most interesting subject, and one worthy of a prominent place on any picture program. Special, one, three and six-sheet lithograph posters have been made for this subject.

MISPLACED CREDIT.

In last week's issue of the Moving Picture World it was recorded that Mr. E. C. Hall was the author of the Kalem pictures, "A Spartan Mother," "War's Havoc" and "Fighting Dan McCool." While Mr. Hall has written many scenarios along similar lines, it happened that he did not write either story mentioned and consequently would not care to take the credit belonging to others. The World hastens to make the correction: Kenean Buel wrote the first two and W. B. Loughead, of Minneapolis, Minn., the latter.

Scene from "Missionaries in Darkest Africa" (Kalem).

Detective Dorothy.

An Interesting Detective Story Produced by the Eastern Essanay Players.

Reviewed by Jas. S. McQuade.

A GOOD average film will be released by the Essanay Company, under the title of "Detective Dorothy," on May 24. This is a well constructed, well acted photoplay, with stirring action and a very pleasing climax at the close. It is away out of the customary atmosphere of detective stories, and shows how a tiny little tot of four years innocently assists in the arrest of a criminal. The story, too, has a pathetic side that cannot fail to work good in the hearts of those who are blessed with a competence, when they contrast their lots with that of the poor woman who is forced to give her only child into the care of another, because she cannot provide food and clothing.

The film has been produced by one of the Eastern companies, Bryant Washburn taking the role of the criminal, and little Sadie Francis Osman the title role.

The opening scene shows us the interior of Dorothy's home. Her mother and the lady who has arranged to adopt Dorothy are present. The poor mother's heart is torn by love and duty. We see her snatch Dorothy from the arms of the good woman, who is about to take her away, and caress her with hysterical vehemence. Then, listening to the counsel of her visitor, she again surrenders the child, only to seize her once more and press her to her heart in frenzy. When the parting finally takes place, the now childless widow can no longer bear the loneliness and she goes into the streets. As she passes along she stops to read a notice, posted on a tree, offering $5,000 for the capture of James Bradley, a murderer, who is believed to be in the vicinity.

The scene changes and we catch sight of Bradley lurking in the shadows of an alley. The police are close on his trail, only a block away. He takes to the roofs, as the officers press him hard. They have not caught sight of him, but follow the marks made by him in his desperate flight. Bradley is almost at his wit's end to escape them, and climbs down a fire escape that leads past the room of Dorothy's mother. The window is open, just as left by the widow, when she took her last look at her child. He enters hastily and pulls down the sash. Then he rushes to a closet and disguises himself by dressing in the widow's clothes. The officers have lost the scent, and are standing in front of the doorway leading to the widow's apartments when a woman comes out. It is Bradley. The officers have no suspicions, and the murderer passes on.

The scene now changes to Dorothy in her new home. It is luxurious, and she is being petted and loaded with toys; but we can see that she pines for her mother. A nurse accompanies Dorothy on a walk and chances to meet a girl friend. While they are absorbed in conversation, Dorothy runs away. On coming to a street crossing, she spies a woman wearing a dress that she recognizes as her mother's. Believing it to be her mother, she runs after her, calling as she runs.

A police officer, who is on Bradley's trail, watches the incident, and, in a moment, Bradley is pounced on by the officer. The bonnet is snatched off, and the face and head of Bradley are clearly revealed. Other officers arrive and the murderer is secured and led off to headquarters. Dorothy is forgotten for the time and stands weeping and bewildered. A big officer is seen returning to the child, and carries her away to the superintendent's office. Dorothy is made the hero of the hour by the big-hearted bluecoats, from the superintendent down to patrolman. She had accomplished what they had failed to do she had led to the arrest of Bradley and was the rightful claimant of the reward of $5,000. The superintendent takes Dorothy in his arms and, accompanied by several of his men, conveys her to her mother. That poor woman is overcome by happiness, as she thanks the officers, and takes her child once more to her heart.

Scene from "Detective Dorothy," an Essanay Dramatic Subject.

Nat Goodwin in Moving Pictures.

The Well-Known Thespian of the Legitimate Stage Makes His Bow to the Photo Theater-Goers.

RUMOR has connected Nat Goodwin with moving pictures for almost a year past, but we were never able to get the goods on him until the present week. On May 4th Mr. Goodwin terminated a highly successful engagement at the Empire Theater, New York, that began nine weeks before at the New Amsterdam Theater. He was appearing as Fagin in an elaborate revival of "Oliver Twist" supported by a cast of players well reputed as interpreters of Dickens' characters.

Mr. Goodwin set the town agog with his masterful rendition of Fagin. His success was complete, artistically and financially. But when the season ended Mr. Goodwin did not stop playing "Oliver Twist." An enterprising young man by the name of H. A. Spanuth had been dickering for some days with Goodwin, pointing out the manifold advantages of an actor of Mr. Goodwin's calibre appearing in pictures. The day before the closing date Mr. Goodwin began to listen to reason. The show closed Saturday night and on the following Monday morning, May 6th, the principals of the "Oliver Twist" Company appeared at the Crystal Studios, New York City, ready to record the popular Dickens play in which they were all well versed.

To the Crystal Studio in the Bronx the writer journeyed, dodging raindrops that were falling fast. As soon as the studio door was opened there came forth sounds of tragedy. Something terrible was going on. Somebody was in trouble. It sounded like a child being punished by a cruel man. And so it was. A few steps revealed Fagin's den, and there was Goodwin as Fagin terrifying the hapless Oliver. Having seen the play on Broadway but a week before, it was interesting to note whether the play was being changed to suit the pictures. There was not much of a change. It was found that those who are responsible for the production of this picture intend to leave out nothing that has any bearing on the play. To their great credit they have decided to photograph the play in its entirety and later trim out any parts that seem to drag.

As Mr. Spanuth expressed it, "We are not going to try to cram "Oliver Twist" into two reels or three reels. If it takes four reels to do it right then the production will be four reels long. If it requires five reels, five reels it shall be. Or six. Or seven, for that matter. We do not intend to allow this picture to look as though it had come out of a sausage machine as some recent Dickens productions have given one the idea. It has been the fad lately to film the works of Dickens as special releases and jam them into two thousand feet by hydraulic pressure. The results have not been satisfactory. They have not been such as would enhance any great regard for Dickens in people who have never known him, much less with those who do know him. A short production of any of Dickens' plays enables the producer to touch only the high spots. Most of the charm of Dickens is thereby lost and sadly missed by the beholder if he happens to be a lover of Dickens. In producing this drama we not only have a standard work of fiction but we have an artist of great renown in the leading role, surrounded by a well-trained set of principals who have just made it a Broadway success. How stupid, therefore, it would be of us to ruin it by cramping it into the confines of an arbitrary number of feet."

We got in a few words of conversation with Nat at odd moments during the afternoon. "How do you like the moving picture game?" we asked him.

Quick as a flash he answered, "I don't know much about it, but I like it as far as I have gone."

"Had you thought of taking it up as a permanent business?"

"That will depend very much upon how these pictures turn out. If we are successful in this, artistically and financially, there is a chance that we will do a number of the plays in which I have successfully appeared, and perhaps others in which I have not appeared."

"Do you believe that the moving picture drama has come to take its place as the new form of legitimate dramatic art?"

"My dear boy, if I did not believe it, I would not be here."

That's the answer. H. F. H.

Scene from "Oliver Twist"—Nat Goodwin as Fagin, the Jew.

Florence Lawrence Joins Independents.

Popular Photoplay Actress Home From Abroad After a Three-Months' Trip Through Foreign Lands.

ON a rainy day in a Broadway photograph gallery Miss Lawrence was found by the party who is writing at you. By appointment. By royal appointment. She's a queen, you know. She was being photoed within an inch of her life for her coming fall campaign against the masculine heart. Not to say the feminine. We got first run on one of the photos. Which is exhibited herewith. After the photographic agony, which is not at all her kind of photography, yours truly piloted her, like a piece of fragile and costly Dresden china, through the rushing Broadway crowd to a seat at the democratic "Kaiserhoff," where people eat.

Miss Lawrence had returned only a few days before from an extensive tour of Europe and other places. Naturally she was full of utterance and we dallied long over the finger bowls as her tale spun merrily on. She left the Lubin Company early in February and sailed away for a long rest. She didn't get the rest Why? Because Europe is a bad place to rest in. That is, if you're an American. She didn't get much bodily rest, but she got mental rest. Which was what she wanted more than the other kind. She went from England to Egypt and back again with side excursions into Palestine, Turkey, Italy, Greece, Germany and La Belle France, not to mention Sweden and Denmark, and not forgetting the Emerald Isle of which country she is not a native.

Miss Florence Lawrence.

Miss Lawrence in her travels dismissed moving pictures from her mind quite completely, that being one of the principal objects of her trip. As a consequence she was not prepared to make any broad sweeping statements as to the past, present or future of moving pictures in the Old World. She did meet the Kalem Company on a steamer coming up the Nile and had a pleasant reminiss with them. She went to some picture shows in Italy where they were showing pictures that would never pass the board of Censorship here in America. In fact, they were of such a kind that she retreated from the places very red with blushes. Contrary to the reports of others visiting Europe, Miss Lawrence says that American pictures are not very much in evidence; but her opinion she insists is no criterion as she was trying to forget that moving pictures ever existed.

The real piece of news concerning the return of Miss Lawrence is that she will become an Independent photoplayer. There had been much speculation during her absence as to her future movements, and there was spirited bidding for her services upon her arrival in America. The successful bidder was Mr. P. A. Powers, who will feature Miss Lawrence as the head of a new stock company that will be formed especially for her particular line of work. Just what the salary offered Miss Lawrence amounts to is not definitely known, but it is conceded to be well up around four figures. To insure the best results from Miss Lawrence's work, Mr. Powers has also secured the services of Mr. Harry Salter, the well-known director, formerly of the Lubin Company, Philadelphia. As Miss Lawrence has formerly worked under Mr. Salter's direction, at the Biograph, Lubin and Imp studios, their joint product will be far from experimental, and with Mr. Salter given carte blanche, the Florence Lawrence pictures will be, no doubt, better than ever.

H. F. H.

Anna Shaw and Jane Addams in Pictures

Leading Suffragettes of the United States Assemble at the Reliance Studio to Appear Before Camera.

PICTURES of wild animals in Africa and polar bears in Alaska may be popular, but soon they will have to share the limelight with the female of the species humana. The World representative answered a hurry call this week from the Reliance studios where they had just closed the doors on the largest gathering of prominent suffragettes that ever was assembled in a moving picture studio. Bear in mind, they were not the common or garden variety of suffragette, but the national and state leaders. Women whose names are familiar wherever the advancement of women's rights is heard of. They were there to pose especially for a picture which will be entitled "Votes for Women."

The Reliance people had set before the chief offers of the suffrage movement the benefits to be derived for thir cause through the use of moving pictures. An idea which at first seemed utopian to their dignity and ideals, upon close scrutiny was found to be the most powerful agency obtainable for the furtherance of their cause. The suggestion was made and allowed to stand until it could be thoroughly considered. The longer it stood the stronger it was in effect, until at last the ladies were all of one mind and were eager to begin the picture. A story was written that was satisfactory. Arrangements were made for Dr. Anna Howard Shaw, national president, and Miss Jane Addams, national vice-president, to come on from Chicago. They arrived according to schedule and went through their parts under the direction of Mr. Hal Reid, who, it may be said in passing, made an awful hit with the ladies as master of ceremonies.

Besides the national president and vice-president, some of the prominent ladies who took part were: Mrs. Harriet May Mills, president New York State League; Mrs. Mary Ware Dennett, secretary New York State League; Mrs. Jas. Lees Laidlaw, Mrs. A. C. Hughston, Mrs. Chas. Beard, Miss Eleanor Brynes, Mrs. Raymond Brown, Mrs. Marcia Townsend, Mrs. Frances Maule Bjorkman, Mrs. F. Maule Cooley, Miss Inez Milholland, Miss Anna Maxwell Jones, Miss Ann Forsythe, Miss Mary Keegan, Mrs. L. H. Ozedam.

The picture will be put out as a regular Reliance release in two reels. Besides being shown in the regular picture houses, the various state leagues will use it vigorously in their campaign work, in which no doubt it will be of great service. One of the significant facts in connection with this picture is that some of the ladies who appear in it, at one time were to be classed as antagonistic to the moving picture.

H. F. H.

HARRY FURNISS SAILS.

Mr. Harry Furniss, the famous English cartoonist and entertainer, who came to America some six weeks ago to produce a number of photoplays in connection with the Edison Company, sailed on the Lusitania Wednesday morning, May 8th, for London. Mr. Furniss was accompanied by Mr. and Mrs. F. L. Dyer, of the Edison Company. While engaged at the Edison studios, Mr. Furniss became a great favorite with the picture players there employed. His delightful manner endeared him to all with whom he came in contact. Mr. Furniss expressed himself greatly pleased with his first experience as a picture actor, and said that he hoped to appear again in Edison pictures. He was not greatly impressed with the facilities for exhibiting pictures in New York City.

NEW YORK M. P. THEATER ORDINANCE REPORTED.

The Committee on Laws and Resolutions, which has been holding up the new Folk M. P. theater ordinance, has finally reported the same to the Board of Aldermen for action.

Motion Picture Exhibitors' League
OF AMERICA

WEST VIRGINIA CONVENTION.

THE Motion Picture Exhibitors' League of West Virginia, met in Huntington, West Virginia, at the Carnegie Library Hall, at 2 o'clock, May 1, 1912, where they held a convention and transacted a large amount of business.

The meeting was called to order by the State President, M. M. Weir, of the Colonial Hotel, Charleston, W. Va., who introduced the National President, M. A. Neff, who addressed the Convention. Mr. Neff advised the elimination of immoral or suggestive pictures and explained the necessity of more educational pictures and more clean comedy, he dwelt upon the importance of an organization and the co-operation of all Motion Picture Exhibitors. His address was enthusiastically applauded.

In the evening, feature pictures and high-class vaudeville were given to entertain the visiting delegates. On May 2nd, the delegates again met at the Carnegie Library Hall, at eleven o'clock, where they transacted much important business, members were present from all over the State and a large number of new members were taken into the organization. When the Convention met at Huntington, there was only one exhibitor, Mr. E. W. Waugh, who belonged to the League. Now every exhibitor in Huntington is a member of the Motion Picture Exhibitors' League of America. They quickly fell in line after meeting the large number of exhibitors present and having the aims and objects of the organization explained to them.

The organization in West Virginia is growing very rapidly. On the evening of May 2nd, the Reliance representative, Mr. Cobb; the Gaumont Company's representative, Mr. Kenny, and Mr. Griffin, who exhibited the Standard machine were present and exhibited a large number of pictures that have not been released as yet.

A large number of letters had been sent out to all the preachers of Huntington, and the teachers, giving them a special invitation to attend the evening entertainment at the Carnegie Hall; the invitation was accepted by many. Mr. Neff addressed the meeting on the future and educational features of Cinematography. It was a splendid entertainment and will have good effect, as many of those who attended the lecture and saw the pictures had never been in a picture show, but became enthusiastic and are now friendly, whereas heretofore they had been doubtful.

Following the entertainment the members of the League and the members of their families met at the Fifth Avenue Hotel, where a sumptuous banquet was given. Speeches were made by M. A. Neff, M. M. Weir, L. R. Thomas, E. W. Waugh, A. L. Cottrill, C. A. Johnson, D. B. Hagen, Mr. McCray, and others.

Mr. G. M. Westley was secured to organize the State and he immediately started out, going to Charleston, where he and Mr. Weir secured all the exhibitors in Charleston on Friday.

LEAGUE NOTES.

The State of Ohio is daily taking in new members and in the near future every eligible Motion Picture Exhibitor in the State of Ohio will be in the Motion Picture Exhibitors' League. The next Convention, to be held in Ohio, will be held at Toledo, on the 16th and 17th of July.

A new Local Exhibitors' League was organized at Huntington, W. Va., Monday, May 6th, and the following officers were elected: Messrs. R. H. Karnes, of the Lyric Theater, President; J. A. Burns, Grand Theater, First Vice-President; Mr. Ball, Second Vice-President; C. A. Johnson, "It" Theater, Secretary, and Haskel Atkins, Royal Theater, Treasurer. Mr. A. J. Wellman, of Catlettsburg, Ky., was made an honorary member of the Local. The Local starts out with bright prospects with every exhibitor in Huntington as a member.

The Cincinnati theaters all seem to be doing a good business. M. A. Neff, Chairman of the Committee, elected to write a new code governing picture shows for the City of Cincinnati, reports that the committee will be ready to submit the new code next week.

Orene Parker, of Covington, Ky., will call a meeting of the local exhibitors of Covington and Newport together for the purpose of organizing a local in those two towns.

The report comes from Toledo Local No. 3, that big preparations are being made to entertain the Motion Picture Exhibitors of Ohio, on the 16th and 17th of July, 1912, at their State Convention.

The National Convention, to be held at Chicago, beginning the 13th of next August, will eclipse all previous efforts and it is expected that not less than four or five thousand exhibitors will attend the Convention and preparations are being made accordingly.

Headquarters for the Pennsylvania State Convention, which will be held in Pittsburgh, Pa., on the 24th and 25th of June, have been established at the Monongahela House. Mr. T. J. Barbin, Secretary, Millvale, Pa., states that the business men of Pittsburgh are joining in with the Motion Picture Exhibitors to make the Pennsylvania convention a grand success ,and it is claimed that if the Chicago Convention surpasses Pittsburgh in attendance and entertainments, it will have to go some.

WARNING TO THEATER MANAGERS.

Mr. W. J. Gane, manager of Gane's Manhattan Theater, Broadway and Thirty-fifth Street, New York City, wishes to warn all theater managers to look out for a man by the name of Gus Krieger. According to Mr. Gane, he was employed as assistant stage manager and was given a large sum of money on May 1st to deposit in the bank. He left the theater on this errand about 11 o'clock in the morning and has not been seen since. It is believed that he has gone West from New York and may turn up looking for a position. Information regarding him will be appreciated. Mr. Krieger has been in the moving picture business for some time, first with the Cambridge Theater, of Cambridge, Mass., and later as stage manager of the Circle Theater, New York City.

DEFECTIVE CONDENSER ON MARKET.

I am informed that an eastern firm has purchased a large number of condensing lenses from an Ohio manufacturing firm. These lenses—it is stated on good authority—were purchased for the sum of ten cents each and are to be sold for one dollar each. Every exhibitor is notified that these lenses are defective, too much soda having been used in their manufacture. It is claimed that after they have been used a short time, the heat turns them gray, and it is impossible to get a good picture as the light will not go through.

I advise all Motion Picture Exhibitors when buying a lens to secure a guarantee that they will hold their color. This is only one of the many things the exhibitors outside of our organization should know.

should know. **M. A. NEFF, Pres.**

CINCINNATI DROPS OBNOXIOUS ORDINANCE.

M. A. Neff, President of the Exhibitors' League, writes that through the efforts of the League the law makers of Cincinnati, Ohio, have been induced to drop the proposals of Building Commissioner Rapp to enforce a number of onerous rules upon picture theater managers. One of these required the use of a patented film magazine on all machines. It was demonstrated to the satisfaction of the Common Council that the magazine was not necessary for the safety of patrons of picture theaters and that body decided to drop the entire matter until a proper ordinance could be framed.

FEATURING MISS RUSSELL'S "GLAD RAGS."

Miss Martha Russell, who is once more appearing in Essanay films, is given great opportunity for splendid acting in a new subject just completed entitled "Her Hour of Triumph." The first two films Miss Russell will appear in are booked for early June release and are titled "The Return of William Marr" and "Signal Lights," the latter a thrilling railroad drama. Miss Russell's beautiful and costly wardrobe, one of the finest in the profession, will be greatly in evidence in these productions, and in a number of forthcoming features.

"The Desert Sweetheart," Essanay's splendid Western subject released May 25th, presents G. M. Anderson and Miss Vedah Bertram in the leading roles. The production marks the return of Miss Bertram to pictures after recovering from a serious injury sustained while riding a broncho, and which necessitated several weeks in the hospital.

The Lottery of Love

An Excellent Cin-es Comedy, to be Released May 28, 1912, by George Kleine.

ALL the world loves a lover, but also likes nothing better than to laugh at the misfortunes which befall a bold youth when he attempts to trifle with the usual methods of Dan Cupid.

The story deals with the experiences of Charlie, a supercilious youth, one of those conceited fellows who believes himself to be irresistible among the ladies, and that he has but to express a wish and the fair sex will eagerly obey. Charlie wooes two sisters, Bertha and Florence, but cannot make up his mind which he would prefer to marry. Wishing to gratify his vanity and at the same time break the monotony of life, he decides to trust everything to chance, and utterly careless of consequences, writes a note to each asking her to be his wife.

The girls, who were to be the innocent victims of the scheme, are not long in discovering his duplicity, and cunningly plot to get revenge. They have no difficulty in convincing their maiden aunt Bertha, a frivolous creature, somewhat inexperienced in affairs of the heart, whom they know secretly admires Charlie, that one of the letters is intended for her, and make an appointment for her to meet him in the garden that evening. The clever deceivers then assist Madame Aunty to dress, impressing upon her the necessity of wearing a heavy veil for the occasion.

At the appointed hour the proud lover appears, exulting in the success of his scheme, and eagerly rushes to his supposed sweetheart, whom he sees anxiously awaiting his coming in a secluded arbor in the garden. In the midst of his caresses, he is suddenly astounded by the appearance of the two sisters, followed by the rest of the family, who have been let into the secret, and have come to find out how the courtship is progressing.

The startled swain, hardly believing his eyes, quickly raises his lady's veil, and, horrified at the sight of the "vision" who has been blissfully receiving his embraces, frantically attempts to escape, but, before he has gone far, is seized by a stalwart relative, who insists upon holding him to his promises. Charlie protests at first, but finding that there is no way out of the predicament, meekly submits to the inevitable.

Everything is present which goes to make up a successful comedy production. The humorous situations are admirably handled; the five leading parts being taken by talented actors, who are experienced in comedy, and well know the requirements. Hardly a detail is lacking in bringing the story to a fitting climax, and the fun which is prevalent at all times waxes fast and furious toward the end of the story.

Scene from "The Lottery of Love" (Cines).

Scene from "The Lottery of Love" (Cines).

A Visitor from the Orient.

Present Conditions of Moving Picture Industry in China Undergoing Many Changes for the Better —First-Hand Information.

INTERESTING men are usually quiet men. Some interesting men are so quiet that it is necessary to drag the facts out of them, which of course, makes them all the more interesting. We met by chance last week in New York a dark-eyed, medium sized young man whose name is Brodsky—Mr. B. Brodsky. He was buying film in wholesale lots at the time, and attention was attracted first by his card, which read, "Variety Film Exchange Company, Honolulu." As a rule, a visitor from foreign shores is always good for a story of some kind, and Mr. Brodsky proved to be no exception to the rule. Perhaps a long residence among Orientals has had the effect of making him reticent and reserved, in the Oriental way. At any rate, the following facts were elicited from him in a method somewhat resembling cross-examination.

Although only thirty-two years of age, Mr. Brodsky has been around the world several times. He has been wealthy at times, and stranded in foreign lands at other times. He speaks eleven languages, including English, Chinese, Japanese, Russian, Corean, Hebrew, Arabic and Malayan. All of which, in our opinion, is considerable knowledge and experience for a man of his age. For the past ten years Mr. Brodsky has been residing principally in China and Japan. He knows the status of the moving picture business in those countries as well, perhaps, as any man there is, and therefore he became the subject of this article the moment we found him out.

Mr. B. Brodsky—Film Mogul in the Orient.

Live dope on the Chinese situation is always interesting to American moving picture men, and Mr. Brodsky certainly has plenty of it, which he hands out freely for the asking, but for the asking only. He thinks that when the present political disturbances in China finally subside and that great nation has become a well-established republic that China will be a land of great fortune for moving picture men. The Chinese are just beginning to be interested in moving pictures. Of course, the seaport towns in China have been accustomed to moving pictures for some years past, but the vast majority of Chinese people are still in ignorance of the moving picture as we know it in America. In the interior of China the cinematograph is looked upon as an infernal machine. The pictures on the screen to the heathen Chinee are nothing more or less than "spooks," brought there by "devils." All foreigners are "devils" to the Chinaman of the interior. Their ignorance of Occidental customs is beyond belief.

There is coming a great change in the very near future. The Chinese who have been to America and learned its ways and ideas are the men who are putting new life into the Celestial Empire. America to the progressive Chinaman is an ideal. According to Mr. Brodsky, the progressive Chinese admire America above all other lands. The new republic will be patterned as closely as possible after America. Even now, in the seaport towns, an American is more welcome and receives more attention than does any other kind of foreigner. The present president of China is a former American college student and is a great admirer of our land. He is the man who will do much in the next few years toward the enlightenment of China. At present, affairs are rather too unsettled, owing to the revolution, to make it wise for an American to consider entering the moving picture field in China. But when the present disturbances are over, and the republic becomes a well-established institution, there will be fortunes waiting for many Americans in the flowery kingdom. The Chinee, according to Mr. Brodsky and many other travelers is really a big man. Bret Harte has said that "for ways that are dark and for tricks that are vain, there is none that can compare with the Heathen Chinee." But from developments of recent years we fear that Bret Harte must have mistaken the Chinee for a Jap, because most information concerning the Orient points to the fact that the Chinee is absolutely reliable, while the Japanese is a very unsatisfactory person to have business dealings with. Conditions are far from being satisfactory to foreigners desiring to do business in Japan. Already the country is flooded with moving picture shows, but these are operated mostly by natives. The laws of Japan do not allow any foreigners to engage in business in the kingdom in their own right. The business must be owned or controlled by a Jap; or the foreigner must marry a Japanese woman. This, of course, imposes obstacles which business men do not consider justifiable, and therefore they have not been investing. The Japanese idea seems to be to keep all businesses as much as possible under the direct control of the natives; hence it is that other parts of the Orient offer more alluring openings than Japan.

Mr. Brodsky represents the Variety Film Exchange, of San Francisco. The company has offices only in the California city and operates actively in the Orient. At present they have well-established exchanges in Honolulu, Yokohama, Tokio, Vladivostock, Harbin, Shanghai and Hongkong. Shortly after we met him, Mr. Brodsky departed by way of San Francisco for the Orient. After a visit to each of the Variety Film Exchanges, it is his particular object to proceed at once to Manila, Singapore, Java and Calcutta, in which cities he will open branches of the Variety Film Exchange Company.

These Oriental film exchanges are based upon experience of a very novel and sometimes dangerous character, undergone for the most part by Mr. Brodsky himself, who is a native of Odessa, Russia. His first experiences in the Orient were during the Japanese-Russian war as official interpreter for the Russian government. In this connection he learned much of Chinese ways and methods. At the close of the war he went to San Francisco with his savings and was doing a good real estate business when the earthquake put a temporary end to his financial affairs. Out of the chaos of the San Francisco earthquake he emerged with an old Edison Universal moving picture machine and forty or fifty reels of junk film. With these he sailed for the Orient and arrived in the city of Tien Tsin. The moving picture was practically unknown there at that time, and he soon found that in the estimation of the natives he was surely a foreign devil. He tried to give a show, but the natives would not go to it; they were afraid of his machine and his pictures, which to them were ghosts. To give a show he was obliged to actually hire an audience. He employed a couple of hundred natives at the rate of twenty cents per day to act as audience. This audience was to be used as a decoy to bring in others. To allay the general fear and establish confidence he had to explain the entire outfit to his hired audience. He let them examine the machine and the film and the gas outfit, and after much diplomatic perseverance, convinced them that there was no harm about him or his outfit.

He started the show with a Wild West film, which went very smoothly until some cowboys came tearing down the road, shooting pistols. The audience rose en masse and fled for safety, both the paying patrons and the hired ones, who were so afraid that they never came back for their money.

It appears that the Chinese are dreadfully afraid of firearms in the hands of a foreigner. They shoot and kill among themselves, but a foreigner with a pistol in sight is absolutely safe in the face of a thousand hostile Chinamen, in certain parts of China. Their fear of a foreign devil is much the same as the fear of women for rats or mice. In the heathen districts their religion teaches them that to cut off the head of a foreign devil insures an entrance into Heaven. They fear to molest a foreigner while he is awake; but should he fall asleep and the heathen know of it, he would be quickly decapitated. For that reason it is necessary for foreigners who travel inland to go in parties and for some one of the party to be awake and on watch throughout the day or night.

At present in the interior there are no established picture theaters. Exhibitions are given in tents by means of gas, while the natives squat upon the ground. In the coast cities there are separate theaters for the natives and for the whites. The film exchanges are obliged to import a number of educational and high-class reels for the sake of the Occidental residents, but for the most part pictures of rough and strenuous life are the kind of pictures that are in demand in China. Rough-house comedy with plenty of crockery smashed, or physical violence of different kinds are held to be diverting by the Celestials. Cowboy and Indian pictures are in great demand. They are fairly crazy for them, particularly the Essanay and Selig Western pictures; all but those with shooting in them, for, as stated previously, they are dreadfully afraid of firearms even in pictures.

One fallacy concerning the Orient has been settled definitely by the Variety Film Exchange people. They have found out that junk film does not get the money in the Orient. At first they were of the opinion that the Chinese would stand for anything that came along. They bought all the junk that nobody wanted in America and shipped it to China. Readers of the Moving Picture World will recall having read in these columns letters from China complaining of the poor quality of pictures that were sent there. Nobody ever dreamed of sending a new reel to China. It seemed much in the nature of casting pearls before swine. As a consequence the moving picture business in the Orient declined and reached the lowest ebb possible before it was discovered that junk film was the cause of it. The Variety Film Exchange Company then saw the error of its ways and began to buy new film. The wisdom of this movement became apparent at once. Their business took on a new life and began to flourish. They found out that by giving the people the best in the market, China and the Orient could be made to respond as well as any other part of the world. Now the Variety Exchange is buying twenty-eight prints per week, Licensed and Independent. From Honolulu they supply eleven theaters on the island. When the reels have been rented to all houses supplied from one exchange, they are sent to the other branches in exchange for an equal amount in return.

The Variety Film Exchange also supplies the American government with pictures to entertain the men on the battleships between large ports. For instance, a battleship will take on forty or fifty reels at Yokohama and they will be delivered at another port where the company has a branch. In this way they get free transportation for reels, and rental at the same time.

While in New York Mr. Brodsky placed many orders for film and machinery. One of his biggest orders was the placing of a contract for twelve 8-horsepower electric light plants with the Detroit Engine Works, all to be shipped to cities in China where there is no electric light. He also bought many feature films, among which were "The Odyssey," "Life of Buffalo Bill," Dante's "Inferno," etc. H. F. H.

Wilbert Melville, Director of the Lubin Arizona Plant, Crossing a River Near Tucson. The auto kicks at the water and horses have to help out.

ANOTHER MONTGOMERY HOUSE.

Mr. F. T. Montgomery writes that his company is preparing to open a new house in Columbia, S. C., where it already has a very successful theater. The Montgomery Amusement Company now has nine picture theaters and three billiard parlors, the latter being a sort of "filler" to enable the company to utilize vacant space in buildings leased by it which would otherwise be a total loss. Mr. Montgomery adds that he is on the lookout for good talent in the line of singers and musicians. Exceptionally clever people will get a hearing.

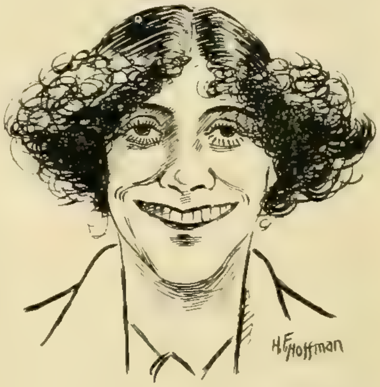
Siegmund Lubin, his Executive Staff, Directors and Factory Employees.—Group Taken on Mr. Lubin's Birthday, April 20th, at the Plant.

Florence Turner Comes Back.

The Vitagraph Girl, after a seven-months' rest, reports for duty—Ready, willing and able.

WELL—she's back on the job. "Flo" Turner, at the Vitagraph Studio. We "seen" her there ourself, only the other day. She looks like the Florence Turner of old. Which is very different from the way she looked when last seen hereabouts in autumn past. At that last appearance she was sitting in an automobile in the Vitagraph yard. The car was surrounded by seventy-five or a hundred big, husky men. They were cheering and making a lot of noise about her, much in the same manner that soldiers sometimes hail their queen. Those men were the Boston exhibitors who were visiting the plant. They would have been very much disappointed if they had not seen her. But Miss Turner was a sick girl that day. When she spoke to the men with her little weak voice, they had to strain to catch her words. Rather than disappoint them she had risen from a sick-bed. That incident showed what a game one she is, and the exhibitors realized and appreciated it.

For four years, steadily, she had shouldered the burden of artistic work in a business that was growing by leaps and bounds. In the first years she responded to every call for a picture like a fireman going to a fire. She worked like a horse, to put it forcibly though inelegantly. Days, nights, Sundays, holidays and all. There was no part too low nor any part too high for her to tackle. Like a prize-ring champion, she met all comers and scored a knock-out every time. Everybody who has been in the moving picture business for any length of time, knows her great value to the Vitagraph Company, and to moving pictures. Five years ago she applied at the Flatbush picture factory as a rank outsider, looking for an engagement. She was taken on, and rose to the top by her own merits. She worked very hard. Too hard. Even a steam engine will wear out in four years, and that's made of iron and steel. What a wonder it is then that a small half-girl, half-woman, could keep up such a gait as long as four years before something gave way.



Miss Turner insisted on having her smile sketched.

Miss Turner has been recuperating out in California. For seven months she hasn't done a tap. Taking the "rest cure," as it were. Since last fall she has been living on McAllister's ranch, situated in Topanga Cañon. Two miles to the nearest house, and twenty miles to the nearest town. All this time she has been on the Vitagraph pay-roll. The Vitagraph people are very fond of Florence Turner, and she is very grateful to them. In fact it seems to be a great big case of mutual admiration all around. With such a chance to get well, and such a place to get well in, our readers will not be greatly surprised to learn that Miss Turner has returned in apple pie condition.

Truly a remarkable creature, this Turner girl. She is a lawless individual, so far as the laws of stagecraft are concerned. Hers is the natural school that meets emergencies on the spot. The kind that does things first and thinks about them afterward. Any system is O.K. if it works out all right. The reader will understand then, when it is said that she is very much the same out of a picture as she is in one. There isn't a trace of affectation about her, nor the slightest indication of a "swelled head." To give an example of her lack of conceit, she insisted on having her smile sketched with her features exaggerated. The sketch was made, and in publishing it we are violating one of the unwritten laws of journalism, which says, "never caricature a woman." But, as stated before, Miss Turner is lawless, so far as the laws of arts or crafts are concerned. And when she insists—reader, try and remember her in some picture, "insisting," without the aid of spoken words, and then figure how long you could resist, if she should insist—*with* words.

No. She isn't a bit haughty. She is just as willing to play a slavey as she would be to portray a queen. If you want to know how much it is possible for a woman's nose to warp, just ask the average "leading lady" to play a slavey. But with "Flo" Turner it's different. She's a real film actor. And such a slavey she makes! Such a homely face on a pretty girl you would hardly think possible. The greater part of her work has been purely dramatic, often the heaviest kind, but she is at heart a comedienne and would rather do comedy any time than drama.

She said the other day: "Make a funny picture of me. Make me just as homely as you can. I've often wanted photographers to take me smiling, but they take so long to get ready that the smile comes off. You know I love caricature. The distortion of the human face is one of the most interesting studies to me. Whenever I sit for a photo they make me look so serious—as though I had lost my last friend."

In conclusion, take it from your Uncle Dudley that any photographer or caricaturist who can successfully put on paper the thousand fleeting expressions on Miss Turner's face is surely a "pippin." In fact, his fortune is made.

H. F. HOFFMAN.

Miss Florence Turner. (From a recent photo.)

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

YOU AND COLUMBUS.

SEVERAL exhibitors have asked how to put on the Selig Columbus, their requests coming rather late for those who will use first run. The Selig publicity department announces a full complement of paper, cuts, and other press matter and this end will care for itself if the exhibitor will get in touch with the company. The Spanish colors, yellow and red, will lend themselves admirably to a decorative scheme, and any special advertising should be done in the same colors, a red ink on yellow paper, but be certain to get the right shades.

To interest the school teachers and pupils, have a prize contest for the best essay on Columbus, offering one prize of tickets for each grade and letting the various schools compete for the same prize that the interest may be heightened by the rivalry between the schools. Let each teacher select the two best compositions from her class and if possible have some well known educator or minister make the final award. Give a special matinee for the schools. If there is a local ordinance against the admission of children unattended, perhaps you can arrange with the police authorities to waive the observance of the ordinance for this occasion. If they do, try and have one or more police matrons as your guests as well as the school teachers.

There is little that can be done in the way of street advertising without a rather more elaborate investment than the conditions will warrant, boards and perhaps a wagon with an eight-sheet posted on each side being about all that can be done without an outlay for costumes.

That Kalem Clock.

The Kalem Company is sending out a novel piece of advertising matter in the form of a poster which shows a clock face on the Kalem sunburst trade mark. Stiff paper hands provided and above the clock is the legend "Showing at"; the hour when the film will next be shown being marked by the movable hands. The sheet is printed for "The Fighting Dervishes," and strips are provided for "Dust of the Desert" and "The Drummer Girl of Vicksburg." Other strips will be issued as occasion demands and the careful exhibitor will want to make his poster permanent. It may be mounted on cloth, put on a card or on a board. The latter is so much more serviceable than the others that the slight expense involved will more than be returned in the possession of a permanently useful piece of advertising.

To mount on a board, get a piece of compo-board or pine or maple. If matched boards are used putty the cracks to get a smooth surface. Put the poster down with flour paste, first removing the hands of the clock. Use a small brush to get the sheet down smooth. When perfectly dry varnish with dammar or other colorless varnish.

Get the tinsmith to cut out a pair of metal hands. Brass is to be preferred, but tin will do. At a pinch get the printer to let you have some one point brass rule. It should cost about a quarter. With a pair of tinner's snips you can trim the rule to shape yourself. Drill a quarter-inch hole in the base of the hands and also in the board through the center of the clock face, the proper point being already marked by the hole left through the removal of the present brass button. With a 3-16-inch brass bolt of proper length and provided with two washers and a winged nut in place of the usual square nut, you can change the hands almost instantly by loosening the nut very slightly, moving the hands and tightening the nut again, when the hands will be held firmly in any position.

For a Stretcher.

If it is desired to mount it on a stretcher, make a frame of light stuff and stretch over this some unbleached muslin. Apply paste liberally and brush down the sheet, replacing the hands when the paper has dried and been varnished. By running a bar across the back of the stretcher at the point where the center of the clock comes, it will be found possible to employ the nut and bolt here. It is best to have the nut come to the face of the clock, and by recessing the back of the board for the washer and head of the bolt it will lie flat against the wall.

This is not as difficult as it sounds and it will be found well worth the trouble. Even where you run but one or two shows an evening it forms a good advertisement and where the performance is continuous the clock is invaluable.

What Wesley Says.

Wesley, of Gardner, Mass., says:

> The Civics Department of the Woman's Club only had to announce that they were going to have a clean-up campaign during the month of April, in Gardner, when Manager Wesley became interested. He distributed 4,000 booklets, advising residents to clean up their yards, and explaining how contagious diseases were carried by flies, bred in filth. Next, he ran Pathe's "Fly Pest" reel and later "The Awakening of John Bond," both these subjects being in keeping with the idea. Beside this he had several comedy slides made which read "Swat the Fly," "Kill Flies and Save Lives," etc., which were thrown on the screen at each performance. Also run an ad in the daily paper reading "That a Fly had escaped from the Gardner Theater during the past week, if you see it kill it quick." Used a reader offering four tickets for every two hundred dead flies brought to the box office, and gave free to the ladies attending the matinees 1,600 fly-swatters, attached to each was a card reading "Wesley Says So." Aside from making lots of friends and arousing interest it increased business.

Make It Talk.

This is good work, but we think that fly spanker would have made even more talk had it born the legend "Swat the Flies: 'Wesley Says So.'" That catchline has gained more than local note and it is almost always possible to work it in conjunction with some line that will give it added force.

Wesley also says that he is giving out sachet envelopes. They are common drug envelopes well pasted down. They measure $2\frac{1}{4}$ by $3\frac{1}{2}$, and bear the line, "A lasting reminder of the Gardner Theater," a few words of advertising and the inevitable "Wesley Says So." They are of a size to go in the vest pocket or a woman's pocketbook, and they will be kept by practically all who receive them.

Sachet powder at forty cents an ounce sounds formidable, but if you get the envelopes printed up and put in each half a teaspoonful of powdered orris you will find the cost trifling and the scent as good as most violet sachets, of which this is generally the base. Get it from the wholesale drug house and you'll save even more.

Back Stage Advertising.

The Princess Theater, Nashville, Tenn., has a notice posted in all dressing rooms and on the stage that reads:

> **PRINCESS THEATER**
> **To Performers**
> **NOTICE!**
>
> Our patronage is largely Women and Children. They come here to *be entertained* and not to be *insulted*. We intend to protect them.
>
> **Your Act Must Be Clean!**
>
> Do not say, in your act, anything before this audience that you would not want anyone else to say to your mother or sister on the street.
>
> You have *no more right to insult ladies and children in the audience* by some indecent joke, song, or action than you have to insult them on the street.
>
> We will encourage all performers with *clean performances*.
>
> We will PROSECUTE ANYONE who breaks the above rule, either by words or act.
>
> PRINCESS AMUSEMENT CO.,
> W. P. Ready, President and General Manager
> Nashville, Tenn.

Good, But Why—?

If vaudeville has to be used this sort of poster will hold the player in check if he knows it will be enforced, but in many New York houses, where similar signs are displayed, the rule is not enforced. Take the suggestiveness from many cheap vaudeville acts and nothing remains. Since there seems to be a demand for vaudeville in some places we are reprinting this sign because it is the best we have seen for clean cut talk and we have seen more than a few.

Cinderella With a Lecture.

The Poincianna Theater, Tampa, Fla., sends a four-page folder of Cinderella that looks very attractive in its display though it offers nothing particularly new in the phrasing. But at the bottom of the third page there come the lines "As this beautiful scene unfolds on the screen, a discourse on this popular fairy story will be given by Miss Leela Maney, the well-known entertainer of children.

Were anything needed to complete the children's delight in the Selig release we think it is a running comment on the film by someone used to telling stories to the Kiddies.

The Poincianna appeals to a fine clientele and the printing is such as to reach that class; clean-cut, sober and refined. It would not work in all sections, but it is characteristic of the house.

Bad Work.

From Washington comes an advertisement of the Alhambra Theater in that city. It was clipped from the Sunday Herald. The style is an attempt at the familiar, chatty Howard ads, but it would be poor business even for Kernan's. This suggestive sort of stuff has no place in motion picture advertising, and it is to be regretted that any exhibitor is so lost to the dignity of his business that he frames his advertising to appeal to the residents between Pennsylvania Avenue and the Mall. It was this sort of stuff that first created the impression that all photoplays were vulgar and made it hard work for the careful men who came later to live down the prejudice. Such advertising hurts every house in Washington, and the other exhibitors should make a concerted protest to the management of this theater. It may sound humorous to some few persons with a perverted sense of humor, but it should not be permitted. Make advertising read cleverly, but vulgarity is not cleverness.

The Q Again.

The Q Amusement Company, Los Angeles, sends in a four-page folder of the Garrick. Outside is merely the large Q and the line "Inside information." Page 2 gives this array of

Indisputable Facts.

1. EDGAR L. POMEROY, without a Peer as a Motion Picture Player and a High-class Orchestra.
2. A Bright, Snappy Show.
3. PAUL C. WINTERS, our expert Electrician, is responsible for the clear, bright, steady pictures that are making "Q" Shows famous. We pay him a big salary, and he gets results.
4. One of the Classiest Theaters in America.
5. Courteous treatment is a hobby of the "Q" management and prevails at all times.
6. Prices within the reach of all—10c, 15c, Loges 20c.

Credit Where Due.

We fancy that fact three will be approved by Mr. Richardson, who is keen in his contention that the operator should be credited. We share this opinion. If you have an operator worth bragging about, by all means brag for your own sake. If you have a good man alongside the projection machine make that fact known. It not alone argues for a good show, but if some unavoidable accident happens (and the avoidable will not happen with a good man), the general knowledge that there is a reliable man at his post will do much to allay the panic that is more to be feared than the actual danger of fire.

House to House, or What?

The company explains that they have distributed 2,000 of the folders, through a local distributing company, and asks an opinion of this form of advertising.

The usefulness of house to house distribution depends on the manner in which it is done and the temper of the town. In some sections the use of hand distributed circulars is resented by householders, even when reliable men are employed who do not throw them into yards and on the street, but where there are mail boxes the method has certain advantages of economy, though it is not always that the circulars reach those for whom they are intended. If a servant is employed the servant gets the circular and the householders never see it. Certain sections of California report very favorable results from this method and we do not see that conditions should be different in Los Angeles. We do not believe that the advantages of a mail distribution are sufficiently marked to return the cost of stamps and envelopes unless appeal is made only to the exclusive.

In any case we advise dating the list of releases instead of the too common "This Week," which may not be read until next week.

Wants It Handed to Him.

A. W. Ballenger, of Shelby, Neb., sends in a four-pager and writes:

> Enclosed herewith my first attempt at getting out anything in the way of advertising for a feature program. I notice the way that you hand it to the other boys on their programs and mine will need a whole lot of the same kind of criticism, I suppose. This is a small place of about five hundred people. I run every night and depend largely for support on the out-of-town trade. I take these programs throughout the country and see that they get in every home. It pays to get after the business and pound the public on the back until they are willing to give up that dime and become a regular picture fan. Your department on advertising for exhibitors is sure a help. Best wishes for it, and keep the good work up.

Mr. Ballenger faces a rather unusual condition and, as he says, he must go after business. He has the knack of writing convincing stuff, no fanciful, polished phrases that mean nothing in particular, but straightforward, earnest talk to the man whose ten cents he wants. That's more than half the battle. Of the two we would rather have a convincing folder than a pretty one.

Matters of Display.

But Mr. Ballenger should get in conference with his printer. Men who run printing shops in towns of 500 seldom keep much type and they need to be kept up to the mark. The front page has five kinds of type for eighteen words. Some of this is Old English, some a script, and two a shaded letter that do not match. In the main display there are but two lines with two words each, and a bleak expanse of white space on either side. The highest type seems to be a small twenty-four point shaded letter. The title, Jollo, is only a five-letter word and should have been set in an "extended" type of a size to have taken it well across the four-and-a-half-inch space. The title of the attraction, "Cinderella," should also have been set in a heavy black face, instead of eighteen-point shaded, and these two lines should have dominated the front page, "Cinderella—Jollo." That tells the story. As it is nothing stands up and the date takes four lines in Old English to one line for the name of the theater. The date should have been set in some clear-faced ten-point, then the name of the theater, the town; then "One night only," and the date again, with the under box for the name of the star.

Better Inside.

The inside pages are better with a twelve-point body type and ten and twelve-point full face for headings. The text is interesting and has a pull, and we like the line:

> And the best part of the whole show is that CINDERELLA IS A PICTURE TAKING UP THREE REELS. A whole show in itself. A whole evening's entertainment for you and all your folks.

"You and all your folks" sounds a little homely, but it is just the sort of appeal to make a rural patronage. If Mr. Ballenger can get the printer to come up to his own work he should pull even more, but he should have a good and characteristic letter for the name of the house if he has to buy the type himself and loan it to the printer. If he desires we will suggest fonts and prices if he will send a return envelope. The prices are standard the country over.

Might Be Better.

A Gem Theater, somewhere in Iowa, sends out a small one-sheet announcing the completion of its first half year. The envelope was destroyed before we noted the lack of the name of the town on the sheet. It is not the only omission. The only arguments are "The prettiest theater in all Iowa" and "Exclusive motion pictures," and "High Grade Vaudeville," the latter to each side of a cut of the house, and the first line below the cut. At the top is the line: "First semi-annual."

A bill like this means very little. It could have been made to say something. There is no particular appeal in "Exclusive Motion Pictures." "The Very Cream of the Licensed Product," "The Six Best Pictures the Independents Make" would be a little better. Unless you have something to say don't spend money and say nothing. If you've completed your first six months explain that you've been there that long because you've delivered the goods. Say something that will make people want to go to your house. Put a kick in every line.

Yellow, But Not Yellow.

The Isis Theater, Houston, Texas, sends in its souvenir of its opening, April 18th. The souvenir is an eight-page pamphlet on light yellow laid paper with a deeper yellow fancy border with the name of the house let in on each side. The printing is in brown. The cover is heavier stock in a deeper shade done in brown and red, very little of the latter being used, just the name of the house and some light rule work inside a swastika border. The reading matter is straight from the shoulder. The house is a part of the Fichtenberg Enterprises, and there are pictures of the head of the company, the general manager and the resident manager. There is a little talk about the company and a lot about the policy and equipment of the house. There is a page given the big pipe organ and the man who will play it, and a full announcement of the daily program with straight pictures from 10 to 2 at five cents, pictures and music later at double that price.

We can't see how the theater could have become better acquainted with its patrons at a single move than through the medium of such a booklet. The cuts could have been better made, but apart from this there is small room for comment. We should like to see some of their regular advertising if they keep it up to the standard they set themselves.

What Did You Do?

What did you do with your Titanic specials? Did you use the film to not only attract business, but hold it, or did you circus it so that you offended good taste?

We saw a lot of announcements, crude, cruel, and misleading, that certainly did not make for credit. If you made this same mistake profit by your lesson.

Remember that it's not the dime you get to-day. It's the dime you get *every week* that counts in the long run.

THE DARE-DEVIL COMEDIANS.

The Lubin stock company just returned from Jacksonville, Fla., among other anecdotes, have a good joke on two of the troupe who like to hear themselves spoken of as "dare-devils." Walter Stull often says, "I dare all that man dare, he who dares more is no man." He claims to be willing on any emergency to face a wolf or wild cat, rescue a babe from the angry deep or take any risk where prowess is required. Geo. Roehm's hardihood is even more thrilling, he will (in the photoplays) leap from the window of a ten-story skyscraper, roll down the side of a mountain or loop the loop in a bi-plane. So many of these thrillers occur in the moving pictures that Roehm is always accompanied with a dummy to take his place should he by chance be killed. One day at Jacksonville several of the company visited a reptile farm and Mae Hotely dropped her handbag in the snake pit. The pit was alive with the squirming reptiles among which was two Gila monsters, Stull and Roehm were called upon to recover the bag, they quickly got busy throwing aside their hats and coats, each looked at the other with a kind of Alphonse and Gaston expression, the situation was tense for a few seconds, then they remembered that whiskey was the antidote for snake bites and rushed to the "German Village" thinking that it was also a preventative. Five minutes passed and they had not returned. Miss Hotely looked and waited in vain, presently she noticed that a bystander had a hooked walking cane. She hastily borrowed it and when the dare-devils returned, the bag had already been rescued by the fair owner, and it was noticed that the snakes had not even bitten the cane.

PICTURE HOUSE DOING GOOD BUSINESS.

The Royal Theater, Ardmore, Okla., under the management of the owners, Messrs. Lowenstein Brothers, is reported to have been doing excellent business since the opening on February 3rd, this year. It is said that a prettier house cannot be found in the State of Oklahoma and that it has received a very befitting name.

The exterior is finished in white, which is very pleasing to the eye. The interior is finished in dark red, with panels of green, which are artistically arranged. The theater is well lighted whether or not a picture is being projected. A six-piece orchestra and a set of Deagan bells has been installed, the mellow chimes of which are very pleasing. Opera chairs of the latest model have been installed. The operator's booth is of fireproof material and the pictures are projected by a Motiograph machine. Licensed films are used.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Come On In, But—

EARLY in the history of this department we explained that it was being conducted for all photoplaywrights and that we wanted all to come on in. A lot did, but a surprising majority of the comers were the disgruntled. We have published a lot of these letters because we wanted the manufacturers to get a clear idea of some of the abuses of the business, but a long succession of complaining letters has grown tiresome, and we beg leave to amend.

COME ON IN AND BE WELCOME, BUT PLEASE COME SMILING.

We want this page to be representative of the real photoplaywright, and the real photoplaywright does not make an outcry every time his toe is stubbed. If you have something to say, say it, if you think it will prove helpful to others, and get your reward in the thanks of others and the advice they, in turn, pass along, but if you merely have a grievance nurse it in secret.

We think the mental attitude of the complainants is clearly shown in a recent incident. A self-styled photoplaywright sent us a letter. We do not know what was in it because he wrote in lead pencil, but we do remember that there was two cents to pay the post office before we would make that interesting discovery.

Ten days later the same person sent another publication about four ounces of exhibits to back up a complaint, the complaint being that sometimes he got no explanation of why his story was refused. And among these exhibits was one that showed a two-cent due stamp, where the Lubin company had already supplied two cents to get the script out of the office. And to cap the climax he asked the return of this mass of matter without even a return envelope. It was all right to send out underpaid letters. It was all right to leave it to the manufacturers to send back the stories four and even six at a time, but when he was asked to pay two cents and share a company's expense, he got all wrought up.

He probably did not know that the complaint would come to this writer in the usual course of business, nor could he know that a communication to a third publication is also in this writer's hands, but the three, taken in conjunction, prove him a person treated with far greater courtesy than his accomplishments deserve.

Another writer, in a greater spirit of courtesy, complimented us on our "spirited defense of the manufacturers." We are not defending the manufacturing companies, because we do not believe that the companies need defense. The photoplay business is comparatively new, and the system that makes the director the court of last resort, is wholly wrong and responsible for many grievous errors, but as a writer and editor of twenty-one years' experience, we contend that the average studio shows more courtesy than the average magazine office.

Come on in and be welcome, but please come smiling.

More Market Tips.

Again we are indebted to Karl R. Coolidge, of Los Angeles, for tips on the Western Market. Many systematic writers will share our personal obligation to Mr. Coolidge for his courtesy. Here is what he writes:

> Los Angeles, California, April 25, 1912.
>
> The Imp Company's address is now Brooklyn Heights, Los Angeles, Cal., and they are in immediate need of western, mining, prospecting and dramatic photoplays.
>
> The United States Company has gone out of business.
>
> The Fox Company has suspended operations, and writers should wait until further notice before submitting.
>
> The Baer Company has changed its name to the Isis, and is at work.
>
> The Selig Company, Allesandro Street, Los Angeles, uses every class of photoplays. It is not generally know that the Selig Company has a lease on all the missions of California, with, I think, the exception of San Luis Rey at San Diego. Some good mission stories would no doubt be well received here.
>
> The Globe Moving Picture Co., Santa Monica, Cal., is a new company, which will pay particular attention to travel scenes of an educational nature, and they are planning to leave shortly on an expedition around the world.
>
> The Pathe Freres, Allesandro Street, Los Angeles, now has an editor, but they buy very little outside stuff.
>
> The Bison Co., Allesandro Street, Los Angeles, wants good Indian and Western photoplays, which will go into two reels, and no doubt they would use three reels if the story warranted it.
>
> The Nestor Company, Sunset Boulevard and Gower Street, Hollywood, Cal., is now in the market for Westerns, and they are planning to make three or four a week.
>
> The Vitagraph Company is located at Santa Monica, Cal., and are in line for high-class Westerns.
>
> Kalem Companies are at Santa Monica and Glendale, Cal., the former making Westerns and the latter Spanish and others.—(Scripts to New York Office Editor.)
>
> I concur with you in using the name "photoplay" instead of scenario," but it is "up to" the photoplaywrights to make the change by usage. Why not start a movement to have writers stipulate on their photoplays that they are offered on consideration that their name must be used on the screen? Unfortunately, such a move would conflict with the many whose bare ideas are purchased by the manufacturers, and to whom such credit would be false.

Where authors are sufficiently well established to make the demand we believe that the name is granted without the demand and many novices would spoil their chances of a sale if they issued stipulations.

It is less than three years ago that the names of players was a trade secret. If this writer was not mistaken he was the first to print the name of Miss Florence Turner in the Vitagraph Bulletin, and it was as the name of a character and not a player at that.

The player's name has become a trade asset to all save the Biograph, and, in a lesser degree, Pathe Freres. The author's name will soon be given the same general recognition. We can afford to wait patiently for that time.

That Prize Contest.

Some weeks ago we offered a prize for the largest list of duplications of incidents in a synopsis offered. It wasn't much of a prize, but even at that the student of photoplay would have found it worth while to have remembered. The only decent sized list comes from Leon M. Goetzman, of Minneapolis, who sends in quite a list of titles, only one of which contained the essential of being a duplication, that being Lubin's "The Substitute," in which a telegraph operator cuts in on a line by climbing a pole. The incidents were used several times, but apparently the photoplaywrights do not read the" Stories of the Films" and keep posted.

The winner is James M. Bruce, of Chicago.

Well, Well!

Now comes "Spectator," in the "Dramatic Mirror," to say that Charles Gaskill objects to photoplay as well as scenario. We accepted with enthusiasm Spectator's second of the Gaskill motion that scenario be done away with and now listen to the Gaskill person in reply. After quoting from this column, Spectator adds:

> Pausing only to ask Friend Epes how he would write a bust picture anyhow? (interscribe is defined in the "Standard Dictionary," "to write between") we may now quote again from Mr. Gaskill in reply:
>
> The very reason that Mr. Sargent urges in favor of "leader" is my own reason for its rejection—namely, its *specific* quality; which is to say that it means something specifically different from the term necessary in the motion picture. As Mr. Sargent and you and I know, having read all about those things many years ago when we played marbles, there are, generally speaking, only two sorts of words, those that are generic and those that are specific The generic word covers a multitude of matter The word *travel* is a generic word; we may *travel* by boat, train or leg; but *boat, train* and *leg,* as here used, are specified words. * * * Sub-title, caption, leader, and heading are absolutely specific words; they mean only one thing, or possibly when strained, they can be made to mean almost anything—but very badly; on the contrary, the word *interscript* is a generic word, which means precisely *what all of these words mean separately or together.* * * * It seems very clear that the word needed in the mechanics of our art is one that covers all writing, phrases, explanations, interpolations that may be written in in the pictures

Pausing only to explain to "Dear Spec" that he will find that the way to write a bust picture is to write it: Bust—Locket containing Jane's picture—we would speak with Mr. Gaskill. Mr. Gaskill writes more than he says, which is another way of saying that he speaks without saying anything. "Leader" is just as specific as "boat," "train" or "leg," when it is understood what is meant. "Inscript" or "interscript" is vague and unsatisfactory, even when backed up by the Standard dictionary. Mr. Gaskill is better as a smasher of phonograph records than as a smasher of language. If he doesn't like leader he doesn't have to use it in Vitagraph scripts, but if he must have something else we would suggest "insert" for *all* matter inserted in the film. Anything inserted in the film is written between the scenes and it does not matter whether it is a leader, a bust, a letter or anything else.

We fail to see that any man who refers to photoplay as a "hybrid combination," an "unholy union," and wants something "more flexible," needs other than a new and commonsense perspective. A photoplay is a photographed play or a play to be photographed, hence photoplay, photoplaywright, photoplayhouse, photoplayer, photodrama, photofarce, photocomedy, phototragedy, and other combinations that should be flexible enough even for Mr. Gaskill.

Let's make it photoplay in spite of Mr. Gaskill, and stick to it in our writings and our speech.

In the same connection, Spectator writes:

> One gentleman, for whose opinion The Spectator has the highest respect, looked on the whole discussion as a waste of time and good white paper. "What does it matter," he asked, "whether the inserted words in a motion picture film be called leaders or captions or sub-titles, so long as those who make the picture know what is meant?" The suggestion of interscript or interscription as a proper substitute, he thought particularly frivolous, and he yawned when he said it.

The gentleman should not have yawned. It has been shown that the use of "scenario" has worked harm. Let's get the terminology right.

And if Mr. Gaskill read all these things "when we played marbles," he is vastly younger than this writer, and, we think, Spectator. Perhaps that is why.

Just Wants to Know.

Here is a very characteristic letter from an inquirer who says:

> I have been reading your page in the Moving Picture World and have come to the conclusion that there is no chance for an amateur writer whatever.
>
> Do you know why so many companies send these scripts back as unavailable or if there are any companies at all that are considering scripts?

We differ with the writer. There is a chance—all sorts of chances—for the amateur. That's how the professional starts. We daresay that Shakespeare wrote some very poor stuff before he came to production, and fifteen years ago we used to send back magazine stuff to authors who to-day get dollars where they were then getting dimes. Every successful author has been an amateur at some time and instead of trying to show the amateur photoplaywright that he has no place, we have been trying to show him that he will stop asking if all men are thieves and buy a few two-cent stamps to get his stories back with, he stands a chance.

Photoplaywriting is at once the simplest and the hardest branch of the writing game, simple because literary skill and finish are not required and difficult because the very simplicity of treatment requires that the treatment be correct

The mere fact that you are an amateur will not hurt your chances. We know a man who probably would not know a spelling book if he saw one, but he knows a good situation, when he thinks of one, and he thinks them up instead of trying to rewrite the work of some one else. He has a sense of the dramatic that atones for his spelling, and roughly he has an idea of technical treatment, not a very complete one, but sufficient to enable him to get his idea over to the editor and producer in such a shape that the possibilities are apparent

He could not even write a dialect story for a mail order magazine when it comes to literary style, but he can put on paper the basis of a photoplay that can be made à good story by any careful director, and does better work in this line than others whose stories are all right, but whose photoplays are lacking in dramatic quality.

But the amateur who thinks more of probable thefts than of the development of his theme, who thinks that anything he writes must be good because he wrote it, and who is perpetually complaining that he gets his splendid plays back while producers habitually present the inferior work of others is going to be an amateur as long as he feels that way about it.

The amateur will succeed who devotes his intelligence and energies to getting out of the amateur classification. He will study photoplays on the screen. The faults will not remind him of how much superior his own work is. They will serve as warnings against the offense in his own work. The merits will not suggest that they must have been taken from his script, but will serve to raise his personal standard.

He will not "make a photoplay" out of every suggestion that comes into his head nor will he merely "dash off" full reel dramas in a couple of hours. Instead he will work to perfect himself in his profession. He will profit by study. If he thinks his work is being stolen, he will send his scripts elsewhere and he will get ahead

He will find presently that he is selling more stuff, that he has fewer returns, and then he will discover that he can drive his Pegasus tandem and write fiction stories as well as photoplays Nothing is more valuable as a training for short-story writing than the condensation and orderly arrangement of photoplay.

We deny that there is "no chance for the amateur writer whatever" To the contrary we contend that the photoplay field is the outlet for the vivid imagination not accompanied by literary skill, and the stepping stone to a broader field for those who can express their thoughts in fluent phrase. It is because of our belief that this department was inaugurated for the photoplaywright: amateur and professional. There are less than fifty purely professional photoplaywrights. It would be absurd to maintain these pages for the few We make our appeal to the novice—to the amateur, if you prefer—and it is apparent that our circle grows each week, and we feel that we are helping the writers. But we cannot help those who feel that no photoplays are bought because the complainant's own scripts are so constantly returned. Until you feel that perhaps there is some other reason; until you realize that there may be something wrong with your own scripts, and not the market, we cannot assist you. When you do wake up you will find helpful suggestions each week, the experiences of others, the stories of the films and a question box where your personal difficulties will be answered without charge.

Mr. Hall Agrees.

Emmett Campbell writes in much the same strain as we have written, regarding film credit for stories. Mr. Hall seems to think that it will come as a matter of course and, while desirable, is not worth the agitation given. As Mr. Hall has probably written as many big stories as any of the other leaders, such as Louis Reeves Harrison, William H. Kitchell, Bannister Merwin and Captain Kiener, his opinion is of weight. He writes:

> I quite agree with William H. Kitchell that while film-credit for authorship is, to a degree, gratifying, it is of relatively small value to the author, as compared to that which would accrue from credit in advertisements and announcements of the release. However, with Edison setting the excellent example, it is only a question of time, and not a great while at that, before proper credit will be universally given, both on screen and in announcements, the second step being too logically obvious—admitting that screen credit is proper and desirable—to admit of much counter argument. The form of wording seems to me not material, but the use of the word "scenario," or any substitute, appears superfluous; "By ——" being adequate. The Kalem practice of giving the name of the producing director is most commendable.
>
> Meanwhile, the World has an opportunity for further demonstration of its policy of encouraging and developing the art of the photoplaywright by using the name of the author in the "Comments on the Films," when the name appears on the screen A book review or dramatic criticism of a stage play would be regarded as most incomplete if the name of the author should be omitted, and if it is worth while to use the photoplaywright's name on the film, it is surely worthy of inclusion in any comments. A clear distinction, so far as possible in the limited space allowable to each release, should be made in the criticism of story and production, unless both are to be condemned or commended. "Plot good; production poor," or some similar expression might make for justice at times, as would "Excellent production of poor story" in a number of instances.

Looking at the matter in a broader view than Mr. Hall, we are still in favor of the William Lord Wright formula, which gives credit to the author, the editor, and the producer. Each is entitled to his credit, the author for the basic idea, the editor for the development, when development is necessary, and the producer, when he intelligently interprets the ideas of author and editor.

Mr. Hall's suggestion regarding credit in the reviews is respectfully referred to our confreres who have to suffer two acts of poor vaudeville for every reel they see.

A Card Catalogue Technique.

We are indebted to the Rev. F. Boudinot Stockton for a suggestion for a card catalogue "book" on writing the photoplay that other careful students of photoplaywriting may desire to adopt. Dr. Stockton employs a system of tabulation that is all right for a man who has so many sorts of card systems that he has to move his desk out into the hall to make room for them, but building up on his idea, we offer his plan and a scheme for classification more suited to the needs of the non-professional. He writes: "The advantages of the scheme are that it is simple in construction, can easily be modified by each individual user to suit his own idiosyncracies and methods of working and at the same time enables him to keep his information on the subject up to date and in such a form that he can refer readily and quickly to any particular point. After the foundation has been laid, additional rules, hints, criticisms, etc., that come from experience, study or the suggestions of others are simply put on separate cards and filed under their proper head or subject.

For a foundation I took your "Technique of the Photoplay" and cutting it up, item by item, pasted each item on a separate card. (The cards used are the ordinary 3 x 5 library catalog size) Sometimes two or three paragraphs went on one card, sometimes only one paragraph, at other times it took several cards to contain one item. Thus the first three paragraphs of chapter one are a definition of the photoplay. This went on one card. Paragraph four about the conditions under which photoplaywrights worked on another card. The sample photoplay pages 13 to 16, took several cards which were numbered consecutively 1, 2, 3, 4, etc., and each card except the last one marked "*Continued on next card.*" In pasting items on the cards I left a space of ¾ of an inch from the top for writing in the title. If the cards are ruled, paste up below the heavy red or blue top line, leaving the space above free. Having gotten technique on the cards, I grouped them according to the subject classification and separated these groups by guide cards"

Dr. Stockton uses the decimal system, but for general practise we would suggest guide cards of two colors, one for general sub-divisions or chapters and the other for the sub-classifications. For general use we would suggest these headings and sub-titles, the numbered titles being the chapter headings, the letter titles being the sub-divisions of these chapters:

(1) Photoplay (a) Its form. (b) How written. (c) The cast. (d) Synopsis (e) Action. (2) Comedy. (a) Farce. (b) Light comedy. (c) Comedy drama (d) Developing. (3) Drama. (a) Tragedy. (b) Drama. (c) Melodrama. (d) Developing. (4)—Historical. (a) What to write. (b) How (5) Spectacle (6)—Making (a) The studio. (b) Reading. (c) Revising (d) Casting. (e) Producing. (f) Limitations (7) Plots. (a) Theme (b) Development (c) Revision. (8) Inserts. (a) Leaders. (b) Letters (c) Busts. (9) Tricks (a) Visions. (b) Rissolves (c) Stops. (d) Miscellaneous (10) Market (a) Preparation. (b) Mailing. (c) Record. (d) Inquiry (e) Rejection. (f) Payment. (g) Addresses

This looks like a formidable list, but it is simple and compact. To give a few illustrations: 8-a would cover all references to the use of leaders while 8-c would explain the use of busts; 10-a would tell how to prepare the script for sending out, the sort of paper to use, the use of going and return envelopes, etc., while 10-g would have a card for each company for the address, whether it was Licensed or Independent, whether it was slow or quick to read, the rates of payment and any similar information By clipping items from this page, the other trade papers, the suggestion slips sent out by the companies and copying suggestions made by editors direct, it will be possible to possess an ever growing book that shall be up to the moment.

By using the "ledger paper" cards the record will not take up more than a single drawer. With proper care in the selection of material for pasting the file should not grow too bulky, and yet contain all that is essential in such a form that any desired pointer may be obtained in a moment.

INQUIRIES

MRS. C. A. D.—George Lessey was the Thanhouser Romeo in "Romeo and Juliet." He is with Edison now. Miss Viola Alberti was Mary in "The Taming of Mary," by the same company. Your other questions will be answered later as it has been necessary to query the companies.

C. J. S.—Herbert Prior is both Jones and Smith in Majestic's "Unwilling Bigamist" It is a trick effect, as you suggest, the film being run through the camera a second time.

E. M. L.—Ed. Middleton was Yale in Lubin's "The Gingerbread Cupid," and Burton King the Ferara in the same company's "The Handicap." Miss Gertrude McCoy was the Maid in Edison's "Her Face." In Lubin's "A Matter of Business," Raymond Hackett was Raymond, Charles Brandt the President and Howard Mitchell and Miss Jennie Nelson the two clerks. The Kalem Company does not identify Mrs. Mayne in "A Spartan Mother," but in their "Reconciled by Burglars," Donald Mackenzie was Jack and Miss Margia Lytton Nellie. The same players were Ralph and Mary in "Back to the Kitchen."

J. L.—The Edison Company does not place the player in "Winsome Winnie's Dance." The four admirers were not cast for the program.

G. J. M.—If you are told that a company is not buying, while they advertise for scripts, it looks as though they didn't like your style of story and were trying to let you down easily. If you'll drop the idea that you are writing better scripts than the ones you see produced, it is quite probable that you'll make some sales. If you send in a script with the explanation that you are sending it because a certain story by the company fell down on one detail, they'll be more than apt to send your script back. The name of the player in "Jane Shore" is not available. It was made in Paris and we do not get the French casts. We have had several inquiries as to whether it is a former Biograph player, but do not believe that it is more than a chance resemblance.

J. E. H.—Thank you for your letter, but this is a department for replies to inquiries, not for the exploitation of personal opinions.

S. R. J.—We do not place the company playing in Arlington, California. Perhaps the company will kindly identify itself. There are a number of stock companies not listed.

B. A. T.—Lately the Biograph has been working in the vicinity of Los Angeles, but the home studio is in New York. The Edison historical subjects are made on the scene of the story where practicable and where this cannot be done they are made in a situation as like the original as possible. The Essanay stock company is divided into two sections, one working in California and the other in Chicago. Just how many subdivisions there are in the Chicago company we do not know, but from the casts we imagine that they have no well-defined companies, but that each director draws on the general company for the people he needs. You seem to have that Edison title wrong, as it does not appear that they have released a story under that title.

M. E. D.—When a photoplay company returns your script without even the printed rejection slip, the chances are that it is an oversight. The unsealed envelope adds conviction that the company has a very careless office boy. Most Indian stories are studio made, but you seem to have a rather good point of view. You might try stories along those lines.

H. A. S.—We do not decide wagers based on Biograph stories, but we are inclined to think it Miss Florence Lawrence who played the title role in "Pippa Passes."

N. M.—The reason you can get your synopsis short is that you do not have to tell the story scene by scene, but hit only the high places. That's one of the reasons the demand for short synopses is made, to keep out the deadwood. This has been treated at length in previous issues. Read back. If you are a new reader we will give you a list of dates for which you should send if you will ask again.

K. A. C.—We share Kalem Company's ignorance as to the present whereabouts of W. A. Mulcahy. Perhaps he will be good enough to advise us as to his address.

C. J.—We have no record of the present whereabouts of Miss Gladys Field. The Insurgent Senator in the Edison of that title, was Augustus Philips.

P. T. C.—Miss Florence Lawrence will be one of the Powers players

E. N. B.—You write that you are doubtful about your technic, and then go on to explain that you've been making adaptations. If you will stop to think you will realize that the only possible reason a company might have in paying you for an arrangement of "Romeo and Juliet" would be that your technic was far superior to the work of their own staff. In accepting stories from outside writers the company seeks new ideas and technic. Even were you a master of technic you would not be able to do "Romeo and Juliet" as well as the studio writer who knows exactly what his particular company wants to do. Costume plays are made in American studios only for special reasons. They are not purchased from contributors. You do not write in dialogue in photoplays. You merely write the action that tells the story, and if you need dialogue to get the idea over you put it in a leader. If you need much dialogue you have not a photoplay. Prices vary with the companies, but for full reels $20 to $35 is the average, though some companies will pay up to $100 for a standard script

T. R.—It seems to be impossible to obtain from the Pathe Company the names of the players in the Western section of the company and inquiry as to the Eastern company is little better. We have no data on the camera used by Paul Rainey in Africa, but believe that it was a standard box, and not the hand camera, if that is what you mean. We also do not believe that any camera uses the Geneva or "star" movement. The reason is that this movement employs a sprocket wheel which plugs every sprocket hole. The Lumiere movement uses but one in four, leaving three perfect sprockets. If the film is torn slightly the three perfect sprockets are left.

H. O. H.—The announcement that the Lubin comedy company would go to Alaska "for a few months," seems to be a foolish break on the part of the press agent. The company will work in Atlantic City for a few weeks and may then go to the New England coast for the remainder of the summer.

J. M.—The Essanay cast does not place the physician in "An Arizona Escapade. Tom Santschi was the convict in Selig's "The Ones Who Suffer."

L. P. C.—Your suggestion is clever, but you do not have to have private mailing cards printed for post card receipts that can be filed in the card catalogue drawer. The post office makes a special card of this size and any postmaster will order them for you in lots of 100 which would be cheaper than having cards printed. They are intended for libraries, where cards of this sort are needed for certain work.

Scene from "Written in Blood" (Gaumont).

A TIP TO PHOTOPLAYWRIGHTS.

By L. G. Coover.

MY dear fellow photoplaywright, may I offer you a few suggestions which I feel will work to your interest and also to the producer's? I offer them on the old, old basis of "take them for what they're worth to you." I am in a position to suggest as I do, otherwise this paper's space would not contain my words.

Many of you are taking crime as the central plot of your story. Well, it won't pass any Censorship Board. Perhaps in the end you point a moral; you may show the futility of crime and your story would pass a per cent of the censors But to the producer this is not sufficient. He wants the story that will pass them all. Bear this in mind, the producer's profit is in selling reels; his per cent. profit is greatest on his last reel. His first reels go to make up the initial expense of production. You can easily reason it out for yourself, if you will only look at it in a business light—the way the producer looks at it. A story which must depict a crime to be a story means the loss of ten prints, at least, to the producer. To make it plain, we'll say that a certain company is selling a hundred prints a week of stories which will pass the censors because they do not contain crime nor immorality. Now, should he put out a story showing crime, it would not pass certain city censors and these would amount to approximately ten or more prints less than his average dependable market. And the profit on those ten reels is some profit. Believe me, Mr. Producer wants it and so would you.

Murder is the least, the lowest and most unpleasant theme to handle. It is not moral, not lawful; there is virtually nothing to justify it, not even "the unwritten law." At present most producers will not give such a plot one iota of consideration. So cut out murder. Do not show theft, nor the means of theft. Shade all such scenes; veil them or carry them by suggestion or a leader or a sub-title. Upon your ability to invent ways of getting these tabooed themes "over" in a subtle yet convincing and plain fashion rests the chance of your selling your story, providing the whole of your story is good.

Don't take it now that I've dropped into a defense of the drastic sort of censorship. I have not. I simply mean to impress upon you what you must avoid if you want to sell your writings. I want you to know that the thought of "Will it pass the censors?" is ever present in the considering mind of most scenario editors. Try the simple little straight-ahead themes for awhile—heart interest, love interest, sympathy awakening; use the themes of grief, want, ambition, hardship, joy, sadness, loneliness and a dozen others which you will quickly think of. AND REMEMBER THE CENSORS —or try comedies.

MILLION DOLLAR THEATER FOR BOSTON.

This writer is informed from most reliable sources that Scollay Square, Boston, will soon see what will be the most expensive vaudeville and photoplay house in this country. The theater will front on Scollay Square, the premises now occupied by Austin & Stone's Museum having been secured. The theater will extend clear around to Bowdoin Square in the rear, and will seat about 3,400 people. Mr. "Mitch" Mark, well known to Boston as the man who built the Comique and Premier theaters, is one of the prime movers in this promotion. Plans have already been completed by architects. In fact, only one thing is now holding up the start. The promoters are still lacking one store on Bowdoin Square, which is needed. However, it is stated that this tenant is about ready to vacate his store, as very tempting bait in the way of a large cash bonus has been promised him. Owing to the extreme value of the land, this theater will cost in the neighborhood of a million dollars when completed, including the cost of the property, buying leases and actual construction work. Several other capitalists are heavily interested in this transaction. Mr. Mark has the name of being one of the shrewdest men in this business, and now lives in Buffalo, N. Y., where he controls a string of theaters. HENRY.

TWO NEW ESSANAY COMPANIES.

The Essanay Company is preparing to send two companies of players to the Atlantic coast for the taking of some especially fine films requiring ocean views and the magnificent rugged scenery abounding thereabouts. A number of snappy comedies will be made at Atlantic City for release during the hot months that smack of the salt air, the rolling surf, the famous Board Walk, the "red-hot" stands and "sand-baths." A third company will be sent to the beautiful Wisconsin Dells for the making of a number of dramatic subjects calling for unusual scenic backgrounds.

Comments on the Films

Licensed.

"CAPTAIN KING'S RESCUE" (Lubin), April 20.—A melodrama of the plains by the Lubin Western company, with a pretty heroine, a cavalry captain for hero and a Mexican villain, played by the usual Lubin heavy men. The views of the alkali plains are fine, as good as any we have seen. One view shows a cavalry regiment in camp, and a squad of Uncle Sam's troppers comes, at the story's climax, to rescue the hero, whom the villain had thrown down a well, and with him, to the heroine's rescue. The well photographs are cleverly taken also. The camera work throughout is very good.

"THE PRICE HE PAID" (Selig), April 30.—A strong picture of an Indian chief's justice. The man who paid was a white medical doctor and the price of his drunkeness was death, the death of the chief's sick daughter; and the price of his greed was death, his own death by thirst. The Indians paid the fee he demanded—as much gold as he could carry—but they forced him to find his own way across the desert with his load. Such a situation as this stirs the spectator and fills him with a sense of the bigness and nobility of human life. Everything that happens in this picture seems truthful, adequate and full of justice. It is a very commendable picture.

Besides the strength of its situation, we find the picture well conducted—the little things ring true. It is also very well acted. The producer has chosen his scenes, whether wide views, or close-by sketches full of detail, with much skill. One or two seem truly wild, as for instance does one sketch, the group of Indian ponies on a rocky slope; it brings them to us in so marvelously vivid a way. It's a good picture.

"THE OLD KENT ROAD" (Vitagraph), April 30.—Mr. Van Dyke Brooke adds, in this picture, another very human characterization to his already admirable list. The "Old Kent Road" seems to stand for a fairly well defined station in life. Lowly it is; there's little room for vanity on the Old Kent Road. The old man and his family—Kate Price plays the mother; Miss Clara Kimball Young, plays Sue; Mr. Costello, plays Sue's costermonger sweetheart, Harry—were well content until he gets a legacy. He and the family move out of the "Road," and their moving out is worth seeing. He now thinks Harry isn't good enough for Sue. All this, as well as the train of circumstances that brought him back again to the "Old Road" and to the old simplicity and contentment, are told in a delightfully, humanly droll way. It makes what may be called a good heart-comedy. It isn't played for the loud laughs. It is very good. We notice in the picture also, Chas. Eldridge, Robert Gaillord and Miss Adele de Garde.

"BLINKS AND JINKS", ATTORNEYS-AT-LAW" (Edison), May 1.—Yale Benner and Walter Edwin give us, in this picture, two astute and not very scrupulous attorneys with offices adjoining and a door between. Each obtains one side of a certain small case. Their clients never notice this door between; but while the case is on trial, they notice with much satisfaction, the bitter hostility of their attorneys. The fun of this cleverly conceived and well-made comedy comes largely from the fact that we, the spectators, do notice the door between the two offices, we also see the trial and also see how the lawyers behave when their clients are not present. It is first-class entertainment and seems, in its very interesting settings, a bit of life caught up out of some rural county seat when court is in session. The case is Rufus Hanks, a farmer (Wm. West), vs. Cyril Brown (Robert Brower), whose automobile has caused an upset. Charles Ogle is judge and Bigelow Cooper is the clerk of the court.

"ALONG THE MEDITERRANEAN" (Kalem), May 1.—A very excellent travel film. The camera work is good and the views given are not only interesting and instructive, but full of beauty.

"THE RED MAN'S HONOR" (Pathe), May 1.—After setting for twenty minutes in the strong grip of this picture, we unhesitatingly place it among the very best wholly Indian pictures that we have ever seen. It's a big picture, dignified, and shows us Indian justice as exemplified by the trial and sentence of a sub-chief for wrong-doing—alienating the affections of a squaw from her lawful husband, who was apparently a man less valuable to the tribe in every way. The action is so straight forward and logical that it seems, not manipulated but naturally dramatic. What is more, its players impress one as being red, not as being white actors. The photography is very good. It is a first-class picture to entertain and edify.

"WIDOWERS, THREE" (Melies), May 2.—A breezy farce comedy on a ranch. It has a large cast: three widowers; their three sons who go for a vacation to the ranch; three girls on the ranch, who are guarded by two spinsters; besides cowboys, horses, etc. The boys fall in love and become engaged; the fathers come in a rage and end by marrying the girls themselves. It is artificial, but it's amusing and it doesn't drag for one moment. The audience seemed to like it very much, and got a good many laughs. The players add much to it by clever acting. The photographs are very good indeed.

"A SON'S DEVOTION" (Lubin), May 2.—A picture whose hero is a very lowly Mexican. His mother lay very sick. He couldn't get the medicine or food she must have and in desperation, he stole a horse. When the sheriff finds the circumstances, he protects him from the cowboys. The well-photographed backgrounds in which this picture is set, give to it a very interesting atmosphere. The scenes are in a small, desert village, in the Mexican quarter of the town, with its adobe huts. It is very well acted, especially by the Mexican boy and his old mother, but also by the sheriff and the cowboys, who are in an ugly mood. It gets over effectively and was watched with close attention.

"JACK AND JINGLES" (Selig), May 2.—A pleasing picture, aiming at pathos and sentiment; but featuring, especially, the tricks of a marvelously trained Spitz dog. Jack is a newsboy who rescues "Jingles" and carries him home. They become inseparable companions. The dog's tricks, for the most part done apparently without command, made him seem almost human. He is of much assistance to his little master. It is a good picture for any kind of show; but will especially please children. The dog is certainly a wonder. The photographs are excellent and the picture is commendable as entertainment.

"HIS THRIFTY WIFE" (Essanay), May 2.—A very well acted comedy by the Chicago company. The situation is fresh and very good; and there are also many unexpected and very enjoyable laughs due to good character interpretation and due to the equally unexpected reaction of one character or group of characters on another. The audience laughed heartily and often. The camera work is very good indeed.

"THE LEADING MAN" (Biograph), May 2.—We had the pleasure of seeing this reel twice in one morning and enjoyed it both times and enjoyed the way two good audiences took it. Laughter is very contagious. It is a very funny farce, full of excellent character drawing, and full of sparkle as snappy cider. It seems as though every bit of fun has been gotten out of a delightfully human situation. It is one of those farces that get hold of real life with both hands and don't let go till the end. We take pleasure in commending it for every kind of audience known to us.

"THE FICKLE SPANIARD" (Biograph), May 2.—This farce of Mexican life, partner to the one just noticed, is not a whit less clever or a whit less commendable for real fun. It also depends on a human situation and has as good character drawing. The audiences seemed delighted with both. Both are very clearly photographed.

"RED INK TRAGEDY" (Vitagraph), May 3.—A Bunny picture in which the most popular of motion picture players, in a well simulated jag, gets red ink on his face and throat and then falls asleep. The detective (Mr. Harry Morey) arrests the wrong man (Mr. Dunn). We also notice in the picture, Flora Finck, Kate Price, Edith Halleren, Rose Tapley, Mr. Robert Gaillord and others.

"OLD LOVE LETTERS" (Vitagraph), May 3.—On the same reel is this love story, told in dream light of memories, as two elderly lovers open again and read their old love letters. Miss Edith Story and Mr. Leo Delaney play these parts and the art that is revealed in interpreting them is fine. The story is tragic. The love-match is broken by the girl's father (Mr. Tefft Johnson), who makes her marry a loathsome man of great wealth (Mr. Harold Wilson). Mr. Wilson makes this part hideous; it is a very praiseworthy piece of work. He soon dies in the picture, as does the woman the lover married. It is a picture played by artists. The camera work, in both pictures is fine.

"CHUMS" (Eclipse), May 1.—A farce that utilizes the cleverness of a trained dog to make many good laughs. It is artificial, but it is amusing and can be counted upon to give entertainment. The photography is very fair.

"PERCY'S VISIT" (Eclipse), May 1.—On the same reel is this horseplay farce depending on cameracraft for its most effective moments. An automobile is made to do some very funny stunts. The scenes are interesting; they show a pretty villa at which the unwelcome guest, Percy, makes his visit. His host paid the servants, including the chauffeur, to get rid of him. The gardeners also help in this good work. The photographs are good and there are good laughs in it.

"WON BY WAITING" (Lubin), May 1.—A melodramatic picture that is ably handled and has much charm, due chiefly to the graceful way in which Miss May Buckley plays the leading role. The plot, although hardly vital, is sensational, affords a thrilling climax and holds attention throughout. Mr. Harry Meyer plays the man's lead with his usual intelligence and command of his art. Miss Buckley plays the part of a country girl who, by the conditions of a will, is called upon to marry a man who she had never met, a club-man. This man (Mr. Meyer) marries her to get the money and then neglects her. A second man is introduced, and him the girl skilfully uses to waken jealousy and love in her husband. It is she who wins by waiting. The camera work is of the usual Lubin quality.

"THE CHAUFFEUR, THE GIRL AND THE COP" (Essanay), May 3.—A comedy of kitchen life, brightly conceived, fresh and very entertaining indeed. We commend it on every count and a large audience seemed to find much amusement and pleasure in it. It ends in a wedding—we see the chauffeur and the girl in a carriage, trimmed with white ribbons, passing the cop who philosophically takes off his cap to them. Just at that moment a big load of beer gets in the way of the camera, all unconsciously, and the audience, having enjoyed the delightful comedy from beginning to end, gets one more good, hearty laugh. It's a good picture, wholesome and pleasant.

"GETTING THE MONEY" (Kalem), May 3.—This comedy is a little scream. It is very well acted, quite fresh and, there being just enough of it for the situation, it is wholly funny. It is not vulgar or rough in any way and made a large audience roar with hearty laughter.

"THE POTTERS OF THE NILE" (Kalem), May 3.—This well-photographed, instructive and deeply interesting topical is on the same reel.

Much might be written about it, indeed these topical pictures would be the very best possible point of departure for a class writing themes as a literary exercise. Yet nothing would quite be the whole story. In fact, these pictures are not travelogs, they are travels; they are seeing for ourselves. Very few of us really appreciate their value or our own good fortune in them.

"OUT OF THE DEEP" (Edison), May 3.—When once this picture gets well started, the pianist will need to hustle if he wants to keep up with it; it is speedy. There is a very lively and exciting fight on board the pirate's big ship. This pirate has abducted a woman; it is for personal vengeance. Her husband has roused the neighborhood and the pirate has not been able to get under sail. Over the gunwhale of the big ship they swarm, swords out, and then the fight is on in earnest until the ship is blown up by the villain. The next scene shows a burning ship; the spectators being safe on shore. This is fine; but not so wonderful as a later scene, near the close of the story, which shows us a diver in his queer rig on the floor of the ocean, strange forms of sea-weed growing high as his head above him, and great fishes swimming about him. That scene is very creditable. This pirate ship comes in a narrative, told to two lovers by the girl's father, who wants the lover to secure a chest of treasure lost from the ship. This well made and well photographed picture held the spectators from first to finish. It is a good release.

"A SISTER'S DEVOTION" (C. G. P. C.), May 3.—A dramatic and very effective picture of domestic infidelity. The characters are people of wealth, the man of the house being a famous chemist. It is the wife who is unfaithful; but the husband never knows it. The day she ran away with the chemist's friend, he was blinded by an accident in his laboratory. The devotion of the chemist's sister keeps the secret from him until his eyes are about to be unbandaged, but, at that critical moment, the erring wife, in whom we had seen a growing repentance, enters and the sister leads her back to her husband's arms. The sets are very commendable and the scenes out-of-doors very beautiful. The acting is intelligent and skilfully gets across the varying phases of human emotion that the action creates. The camera work is good.

"THE SALVATIONIST" (Pathe), May 4.—Miss Gwendoline Pate has a role in this picture which fortunately permits her to show how good an artist she is. Besides, that Army lassie's poke bonnet is very becoming to her. The picture's climax is a terribly real accident shown as taking place in a big automobile race. The grandstand is packed and there are dense crowds along the course. Several cars have dashed by at break-neck pace, when the hero's car is wrecked and he is thrown out, it seems, before our eyes. It couldn't have been made more real. This race and its accident are very effective and get a strong grip on the audience. The story is well made and sets them forth naturally and smoothly. The camera work is excellent. It is a good picture.

"THE HIEROGLYPHIC" (Vitagraph), May 4.—A Hieroglyph, with us, means any queer mark that has significance not understood. This is a modern story, a story of mystery and the most mysterious character of the picture makes the queer mark on paper. It seems merely the result of a nervous habit, but leads in the end, to his detection. The intrigue is to obtain a fortune which depends on a will, disinheriting a worthless son for a neice. The detective work is done by a reporter who loves this girl. The picture holds attention strongly from the start and its climax is very tense. The will has just been placed in the hands of the worthless son by the man of mysterious habits and is already on fire when the reporter and the girl bring the police and save the document. It is not a picture that demands great acting; but is carried forward very smoothly and speedily by the players and the producer. The camera work is excellent.

"BRONCHO BILLY AND THE BANDITS" (Essanay), May 4.—It is not surprising that these Broncho Billy pictures are popular. Mr. Anderson has shown rare business sense in creating this part. He has a good left bower in Alkali Ike; but the romantic and heroic Broncho Billy pictures have the quality that takes here in New York, anyway, and especially with the ladies. The stories are only like a cup in which good old romance is given out. They are all fresh and good and exciting and heart-warming. This one is all of these. We like them ourselves.

"THE TIN CAN RATTLE" (Lubin), May 4.—A very amusing farce comedy set in Tin Can, a Western "City." We see little of the village save the office of the "Rattle," its only newspaper and the shop of its pawn broker. The editor is poor enough; but it isn't he who goes to Mr. Isaacs'. When the stranded actress blows into his office, he thinks up a scheme that sends the vain but simple-hearted cowboys there. It is well done and kept the people laughing. The camera work is good.

"THE TURTLE INDUSTRY" (Lubin), May 4.—This picture shows a number of big turtles, already captured, being brought up on a dock and butchered. It isn't very comfortable to watch the process. The first three or four operations are done with an axe. The camera work is not very good; it is misty.

"BILLIE" (Edison), May 7.—This picture's center of interest is the heart of a brave and very human little girl, "Billie," played with much skill by Miss Margaret Shelby. The scenario is by James Oppenheim and is taken from one of his own short stories which appeared in "The Outlook." Mr. Oppenheim is a poet of rare gifts besides being a novelist and short story writer and his distinguishing quality—a sincere and sympathetic insight into the sorrows and troubles of those who are kept down—shows very distinctly in this picture. Mr. Oppenheim knows the common people and has genius, we hope he will keep on turning his short stories into photoplays.

In this picture, Mr. Marc McDermott plays Billie's father, a drunken, worthless man, who is afraid of her. A stranger, played by Walter Edwin, sees the little girl's difficulties and helps her out a little. We also notice in the picture Bigeloe Cooper, Bliss Milford, Edna May Weick and Wm. Porter, Jr. It is a good picture.

"DR. LAFLEUR'S THEORY" (Vitagraph), May 6.—Dr. Lafleur, played by Mr. Costello, had a theory that crime was a disease. The picture's situation, which is interesting and commendably handled, brings him into contact with three crooks, played by Mr. Van Dyke Brooke, Miss Clara Kimball Young and Mr. Morrison. These three are in the thieving business. Dr. Lafleur breaks up this partnership and gives the love story of the girl and younger man a chance to grow. The picture is distinctly dramatic, very well acted and charmingly set and photographed. It is a good, strong picture.

"PALACE AND FOUNTAINS OF VERSAILLES" (C. G. P. C), May 7.—A beautifully colored picture of a glorious palace with its gardens, groves and fountains. This is very surely a feature picture. It is a treat. Any audience will be glad of it.

"AUTOMATIC MOVING COMPANY" (C. G. P. C.), May 7.—This trick film on the same reel kept a large audience in one continuous laugh. There are no human players. The household furniture just moved itself. The baskets seem to have a sense of humor. They know their place when it's the piano that's coming up the passage.

"A CONTEST AND NO PRIZE" (Cines), May 7.—Two men love the same girl and neither gets her, for she loves a young soldier whom neither of the men knows about. The picture is a farce comedy act, although it deals largely with the obvious, it got a few laughs. The camera work is very fair; some of the scenes are very pretty.

"FIUME" (Cines), May 7.—A very pleasing travelog, showing an old and interesting city in Hungary. It is very fairly pictured and photographed.

"A HUMBLE HERO" (Selig), May 7.—A picture that distinctly pleased a good sized audience. Its chief interest is a race between a claim-jumper and the big dog (humble hero) that the real owner has dispatched with a message. This whole incident is fine; but the picture seems long in getting started and not all of it convinces powerfully. Some of the photographs are fine, all are fair.

"LITTLE BOY BLUE" (Lubin), May 6.—A very pleasing picture, full of children. The Little Boy Blue is played by a youngster who has appeared before in Lubin pictures, and who made a hit recently, when as the son of a sick man, he induced a president of an insurance company to come to his father's relief. In this picture he will also make friends. Mr. Geo. B. Walkers is again very lovable in a grandmother's part. Boy Blue's big sister and brother also do good work.

Independent.

"THE SCHEMERS" (Powers), April 27.—The schemers were two elderly ladies. One had a daughter, the other had a son. The object of the schemers was matrimony. This makes a schemer of the young lady, who dresses up to receive the young man and acts very unattractively until she finds that the man is attractive. Later they meet again by chance. The picture is prettily set and photographed, and, besides good comedy, has pleasing players.

"REVENGE OF THE SILK MASKS" (Eclair), April 30.—Another picture in the Kid, Kite and Kitty series of burlesque melodramas. In this offering, Ralph, head of the "Silk Masks," gets revenge, while it lasts, and a string of pearls, while he can keep it. His object was to make money at the same time that he got Kitty into trouble. We have a pretty picture of Kitty behind the bars. Kitty is soon freed and Kite then plays Sherlocko and recovers the gems. Some excellent trick photographs add to the fun. It seemed to be liked.

"THE TALE OF A KITE" (Republic), April 30.—A very pretty player takes the heroine's part in this romantic comedy picture, which has a very fresh and amusing idea. Big brother, who is planning an elopement, advises little brother to put more paper on the tail of his kite. Little brother uses the note on big brother's table. Kite breaks and falls on the land of father-in-law to-be, who finds the note and gives chase. The young people had auto 999. Dad passing, knows this; but he looked at auto 666 and did not suspect that his runaway daughter was in it—the sign had been turned. The camera work is good in most scenes.

"HORSE THIEVES OF BAR X" (Champion), April 29.—When photography reaches an excellence that makes it seem alive, even a poor story, told by it, becomes interesting. When, however, as in this picture, there is good camera work and a good story too, the film is sure to be popular. The picture has small faults that some will notice; but on the whole, with its popular elements, plenty of horses and action, it is likely to "go" with the majority, who are not critical. There have been more skilfully made Westerns, but this also is interesting, and it has some pretty scenes.

"ANIMATED WEEKLY NO. 8" (M. P. Dist. and Sales Co.), May 1.—A good news number with several very interesting items. The camera work is good; yet we wish that the prints had been clearer; they are all very fair, however. Among what seem to us the best items, we find a good picture of a Pacific Coast baseball team, that of Portland, Ore.; a glimpse of the boys who recently came from Australia to visit the King of England; the funeral procession of General Frederick Dent Grant; the ceremonies on Shakespeare's birthday, in Chicago. In this we see the school children decking his statue with flowers, a parade in costume, etc. A picture of two conventions is included; one in Nashville, the Saddlers; the other in Cincinnati. There is a picture of dogs at the St. Louis Dog Show. This includes some of Champ Clark's favorites. There's a picture of J. Bruce Ismay; one of the newest fashions in theater gowns; a wrecked aeroplane, a wrecked automobile, and a new type of locomotive, a very big and powerful one. The last item is the Paris-Tours race for bicycles. This is a very good picture, taken from an automobile following the contestants just after the start. It makes a first-class ending.

"THE REALIZATION OF A CHILD'S DREAM" (Champion), May 6.—This picture has much quality. The little Champion player has a very pleasing part and this she plays very naturally and humanly. She had a toy dog and dreamt that it came to life. Due to a fall, she loses her memory and the doctor resorts to giving her a sudden shock as a means of awakening her faculties. This is done by buying a black Pomeranian, like her toy dog, and giving it to her. In her dream, she had seen this dog. The shock of seeing her toy grow real makes her normal once more. The camera work is commendable. It is well conducted and makes a pleasing picture.

"ON THE SHORE" (Imp), May 6.—A seaside and fisher-folk melodrama. The owner of the land tries to eject the fisherman who has built his cabin on the shore, and sets the cabin on fire. The old man, slightly wounds the owner and is taken to prison. The daughter (Miss Fisher) comes to plead with the owner for her father's release and this introduces a love story. There are some very good views of salt water and sandy beach and there's a pleasing smack of seaside atmosphere in the story. Messrs. Pollard, Le Saint and Horning also play in it.

"THE WEDDING DRESS" (American), May 6.—The spinster had been engaged many years before she became "an heiress." The wedding soon followed. The money didn't come and disappointment showed her what kind of a greedy man her old "flame" of many years really was, but he grows human in the end. It is very well acted, especially by the player who takes Martha's role. The photographs are fair. This seems to us the most human and the best conducted picture released by the "Flying A" in several weeks, it is a good picture.

"THE VOICE OF THE PAST" (Eclair), May 5.—A beautiful picture by the French company, played by famous Parisian actors. The old grandmother objects to Jenny's love affair and locks the granddaughter in the old garret. Jenny finds the wedding clothes of the old people, her grandparents, and utilizes them to recall the past to her grandmother. The picture gets much charm from its scenes, which, taken separately, are full of art. The story is simple, but pleasing and likely to be popular.

"THE ALHAMBRA GRANADA" (Eclair), May 5.—It would be very hard to get more pleasing views of Granada and its wonderful buildings than these. These two offerings on the same reel are a desirable release to show. This picture is a very valuable offering. It is a first-class treat to give any audience at all, but especially a cultured one.

"A QUESTION OF HAIR" (Solax), May 3.—A romantic farce comedy in which Miss Marion Swayne, whose hair is long, light and curley, and Billy Quirk, play the chief roles, a young engaged couple. Her father is a village shoe cobbler; Billy is her father's helper in the shop. Billy finds a better head of hair and proves unfaithful, but soon finds also that "not all is gold that glitters." It is a pleasing picture, quite fresh and very well photographed.

"MELODRAMA OF YESTERDAY" (Imp), May 4.—When this particular kind of burlesque is well done, as it is here, it is always full of laughter. The joke is that even this is, once and a while, the melodrama of to-day, though done, not as in this case, but seriously. Messrs. Pollard and Lyons and Miss Margarite Fisher play the leads.

"BREACH OF PROMISE" (Imp), May 4.—On the same reel is this lively farce in which Lizzie Snodgrass (Vivian Prescott) and the sheriff chase Mr. Thompson (Mr. Gumpson) to serve him with papers in breach of promise proceedings. The papers are served, but very quickly circumstances change and bring Thompson back to her feet. The camera work is good; the business fresh and pleasing.

"THE SALESLADY" (Thanhouser), May 7.—The opening scenes of this picture show something of life in a big department store. Later scenes carry the action into the home life of two of the salesladies, and a fresh love story is introduced. This brings forward, in a very natural way, a promenade of pretty women in pretty gowns, new spring styles, morning gowns, afternoon gowns and evening gowns. This will be interesting to everyone, but will be especially so to the ladies. The story is entirely natural and convincing. It is also very pleasingly acted by Miss M. Snow in the leading role with Miss Flo LaBadie, Mr. Russel and a very good player whose name we don't know. The photography is good.

"LOVE'S MIRACLE" (Thanhouser), May 10.—There are some beautiful views of Florida in this picture, its palms and its swampy Everglades by moonlight and at morning. The situation is new and is a good one. It shows us how love, waking in the heart of an invalid who hadn't walked for years, gave her the new life and strength to throw off her weakness. It is very well played by Miss Marguerite Snow and Mr. Cruze, who make of it a picture full of good entertainment and one that pleased the audience. There are a thousand variations possible on this theme, they can be found, taken from real life, in medical books dealing with psychotherapy. This may be a good suggestion to scenario writers.

"A GAME OF BLUFF" (Nestor), May 11.—A seaside, summer love story. The backgrounds are the usual resort scenes—the well photographed beach, with its combing billows; the hotel piazza, etc. The story is interesting and doesn't drag. The poor clerk ("capitalist") meets at the beach, John Russel ("retired capitalist") and he schemes to marry his daughter. It's a game of bluff on both sides and the uncovering of this bluff is brought in with a snap that will make a roar of laughter. The picture is conducted with engaging freshness all through and, with its pleasing players, good acting, good nature and skilful camera work, is likely to be popular.

"THE THESPIAN BANDITS" (Nestor), May 8.—A very good picture with some fine natural scenery, extremely well photographed. It gives us the exciting, half-humorous, half-painful experiences of three thespians from New York. They had come out to be moving picture bandits, but found real life in the West and a real bad man. One of them, the "Patsy" of the three, is played by Jack Conway; the bad man is played by William Clifford. This is the kind of story, an exciting comedy, that is likely to be very popular. It makes a very desirable picture to show.

"THE TEN OF DIAMONDS" (Nestor), May 6.—This picture tells us a story as narrated by a father to a son who has inherited a passion for cards. This terrible story cures the son. It begins with a few scenes in which the son plays as the chief factor. The father's narrative breaks into those rather abruptly, without a leader to explain. Consequently the narrative is obscure. We know that the leading factor is no longer the son; but it is plainly a young man (the father as a youth), and we don't very clearly know who it is. Yet there is humanity in all of it; for it is well-acted and very well photographed. It interests.

"THE BRIDEGROOM'S TROUBLES" (Powers), May 7.—A very well photographed picture, full of figures enjoying themselves in the spirit of gaiety, except that the bridegroom doesn't come. He is having all kinds of troubles and amusing perplexities and is married, at length, in the queerest kind of suit. It is a pleasing picture and made several good laughs.

"IN THE TIDE" (Republic), May 4.—The interesting backgrounds of this picture are, in part, from the section of congested New York, around Chatham Square and Mulberry Park. It tells a melodramatic story of sharp contrasts with villainy seeming to triumph at first; yet brought to book in the end, as by the hand of fate, and compelled to confess. The scenes of New York life that it gives are extremely interesting; the story which is meant for the many, not for the critical, holds them together vividly. It is pretty well acted; but the photographs, in some scenes, are too heavy and give too little clear detail.

"HER WEEK OF ANGUISH" (Eclair), May 9.—Mrs. Stewart and Mr. Dunn play the leading roles in this intimate picture of home life. The wife, in her hurry, let her husband's pay envelope go away with the Saturday wash and, for seven days, she had to keep the loss from him. It was, for her, a week of anguish. One week's salary is much to a family; but there are so many worse tragedies that the situation seems, at first, inconsequential; but on the other hand, the troubles accumulate until we really begin to pity the poor woman. The photography and acting are very acceptable.

"JIMMIE, THE BUCCANEER" (Gaumont), May 9.—A pleasing picture, slight in the story it tells; but giving Jimmie, the Gaumont boy actor, a good vehicle for his peculiar gifts. Jimmie has won a host of friends and admirers by his cleverness. Any picture of him is sure to be popular. Jimmie's parents went to Morrocco and he didn't like being left behind. Later, he runs away and follows on his own hook. The photographs are good.

"LUCKY JIM" (Champion), May 8.—A picture illustrating a poem of the same name, and telling a love story set on a ranch. The chief characters are well acted, the story doesn't drag and the picture well photographed. It is slight, but interesting.

"THE HENPECKOS" (Champion), May 8.—A caricature, in which Mr. and Mrs. Henpecko appear, people with enormous false noses which make their doings grotesquely amusing. It is a mystery story and Sherlocko and Watso, the two strange beings that have already appeared in Champion films, are called in. Mr. Henpecko knows, however, where his wife's recent purchase went. When Sherlocko questions him, he admits that "he needed the money." It will be first-class as entertainment where something very light, but comically amusing is desired.

"THE WOOING OF ALICE" (Solax), May 8.—Alice is a girl of the slums, played very pleasingly indeed by Miss Blanche Cornwall. When the picture's story opens, a bully has assumed the position of her "steady," and none dare take her away from him. As it continues, the picture shows us how she is rescued by a young man of better social status and how the bully, with his toughs, is frustrated in his attempt to get her back by force. In its character interpretation, which is good; in its pictures of interesting slum scenes, and in its appeal to popular ideas, in plain words to the gallery, it will probably serve its purpose as entertainment to a large number of people. It is very well photographed.

"THE MYTH OF JAMASHA" (American), May 9.—The first impression one gets of this film is pleasure in its fine photographs of wild places. The leaders, written in truly poetical language, give us promise that we will see the strange, uncanny, unreal maid of the Pass, who lures men on to destruction with gold nuggets thrown down from the rocky heights. Perhaps she symbolizes the lure of the treasure mountains—"Death stands above me, whispering low," she sings. At her first appearance in the picture, being but a mortal maid with whom we are well acquainted, the effect is not very uncanny, but, so well is the locality chosen, and so skilfully is the action woven to subdue us to the producer's idea, and also so well is it acted, that she soon takes on not a little dreadfulness. This weird part is played very well by Miss Von Trump. Mr Kerrigan and Mr Richardson support her. It is distinctly out of the beaten track and seems to us very good entertainment.

"THE LAND OF PROMISE" (Imp), May 9.—The Imp Company usually opens its pictures with a list of characters; but this remains on the screen so short a time that, in nine times out of ten, it cannot be read. The "Land of Promise" is a beautiful, fertile land to which two people, José and Juanita, come. They settle on land claimed by an American, like two birds that build their nest in a cranny of a porch. The owner accepts all the money that they have. The picture develops, from this, a pathetic situation springing from the simplicity of these characters and draws its reliefs and contrasts from their heroism. The acting is simple, natural and pleasing. The photographs, throughout, are lovely—beautiful scenes, well pictured. It is a distinctly pleasing release, a good picture for a feature.

"RETRIBUTION" (Powers), May 11.—A certain uncritical carelessness in the development of this story makes it seem artificial to an extent that keeps it from being deeply effective. It has an excellent situation, however, and will interest, especially where spectators have not seen many pictures. It is acted by competent players and is well photographed.

"BILL AND THE DETECTIVE" (Lux), May 10.—A well-photographed picture of comical doings, with some pretty scenes along the seashore.

"THE LASSIE, FRA ABERDEEN" (Lux), May 10.—Our amusing old friend, Skivvy, Arabella, etc., is now a Scotch lassie who has a housemaid's job in Paris. The business is amusing and the interesting backgrounds are well photographed. It is entertaining.

NEW THEATRE FOR PHILADELPHIA.

Word has reached us from the Allegheny Amusement Company, that its new theatre, The Allegheny, situated at Frankford and Allegheny Avenues, Philadelphia, is nearing completion. The house will cost $200,000 and will have a seating capacity of about 4,000 persons. Its size will be 100 feet by 250 feet. This moving picture theatre is one of the five houses erected in the State of Pennsylvania by the Allegheny Amusement Company. The place will be under the management of Mr. Joseph Cohen.

The New Dazzleland Company, 2940 Frankford Avenue, Philadelphia, Pa., sends us word that its theatre, the Dazzleland, Frankford Avenue and Birch Street, Philadelphia, is the pioneer picture house in the northeastern section of that city. They report good business ever since the opening.

Projection Department

Edited by F. H. RICHARDSON.

THE COMING CONVENTION.—In the near future there will be a convention of the International Association of Theatrical Stage Employees to which the various operators' auxiliaries or operators' unions will doubtless send delegates. I don't know just how many operators' I. A. T. S. E. unions there are, or how many combined operators and stage hands unions there may be. Assuming, however, there are 50 such organizations and that the average cost of sending a delegate be $100, this would mean a total of $5,000—a very considerable sum of money, and enough to pay the average salary of several operators for a whole year. Five thousand dollars is indeed quite a sum of money, and the question immediately arises, what are we going to get in return for it? The operators of these United States cannot afford to pay any such sum, or any other sum for that matter, simply to allow one member of a union to have a very pleasant "junket." Delegates who may attend the convention should go there with some definite ideas in view, and those same definite ideas should not represent merely their own individual notions, but rather the crystallized view of the operators of the country as a whole, or, at the very least, of their own organization.

Now it is, I think, a very generally acknowledged fact that some changes are badly needed in the I. A. T. S. E. laws, in order to make them applicable to the condition of the operator. While considerable may have been done by individual unions in the way of formulating ideas calculated to take care of these propositions, still it seems to me that there should be a general discussion of matters to the end that the solution most acceptable to all the unions be reached, and in furtherance of that idea I desire to say that the columns of this department are open for just such discussion.

On thing that particularly needs attention, as has been pointed out from time to time in these columns, is the six months law. We have called attention to this matter upon several occasions, and recently one brother in Milwaukee was enterprising enough to give us his views on the matter. I might add that his views were excellent, and I might again add that these views were read by probably 15,000 operators, but still, out of that 15,000, there was no other one who was energetic enough to take the matter up and bring forth further discussion.

Last year the I. A. T. S. E, convention passed into history without the promulgation of any laws, so far as I know, of any an especial value to the operator. Why was this? I dare say it was because the various organizations had not discussed among themselves the matter of what changes might be necessary or desirable. One union, let us say, for instance, Chicago, may discuss certain things and go to the convention prepared to advocate them. Now a convention only lasts a few days, and Chicago could not reasonably expect delegates from other organizations to fully grasp the ideas they present, and to decide upon their wisdom, or unwisdom, in perhaps two, or three days, when maybe Chicago has been studying the matter and discussing it for weeks or months. Moreover it must be remembered that the various delegates will not know what the views of the members of their own locals will be as regards any proposition presented by Chicago, although, it may appear to them personally to be good.

For these and other reasons I say to you, my brothers, that the matter of proposed changes which the operators may desire in the I. A. T. S. E. laws should be discussed, and I know of no better place to discuss them than in the columns of this department, which reaches at least nine-tenths, if not all the operators of this country, and certainly reaches practically all of the members of all of the unions.

It will be readily understood that I, personally, have no axe of any kind to grind in this matter. I simply seek the best good of the operators as a whole. I want to see all the operators in the country organized in a solid compact organization, because, as I have repeatedly said in these columns, I consider such an organization as being not only of inestimable value to the operator, but also as being of great value to the managers and exhibitors, themselves. As the matter now lies, there are thousands of operators in our small towns who cannot get into the organization at all, owing to the six months' law. I hold this to be distinctly wrong. Most professions, or trades want a thorough, complete organization of their profession, or trade. The operator, however, is placed in the position of preventing a very large percentage of the members of his craft from getting into the organization. This, in my humble judgment, is not only wrong, but also silly. Please do not understand by this that I advocate the taking in of every Tom, Dick and Harry, regardless of whether he is a competent operator or not. But I do most strenuously object to the competent man being kept out of the organization simply because he does not happen to live in the city in which there is an I. A. T. S. E. organization.

I cite the six months law as being a particularly glaring wrong. There are, though, other things which need remedying, and these matters I repeat should be discussed before the convention. That these things are wrong is not the fault of the I. A. T. S. E. They are simply laws made to fit, and which doubtless do fit, the conditions of stage employees, but they do not work at all well when applied to the condition of the moving picture machine operator. Now, brothers, let's get busy and tell each other through the Department, what we think ought to be worked for at the convention, and then our delegates can all go prepared to pull together and get what we want.

PATHE PROFESSIONAL.—Iowa (name of town suppressed by request) writes: "I am using a Pathe Professional and have some trouble in getting a steady picture. I noticed a brother in California is having the same difficulty. I have done about the same as has he in keeping the film track, which is perfectly new, clean; also the upper and lower sprockets. Some time ago I got a new intermittent sprocket. Before I received same, a traveling operator stopped off and remained with me a few days. I explained fully the difficulty to him, and he immediately said he could remedy same. He did so, though I was not present at the time. The star and cam were loose, that is to say, they could be moved up and down. He tightened them in some way, which made the pictures very much steadier. I notice the star has loosened again considerably, and I would like to know how it can be tightened. I find that if I press on the gate the jump in the film is not quite so noticeable, but when I speed up the machine it increases. You mentioned something about a new book you are making. What kind is it and what is the price?"

It is plain that your tension is not tight enough; also that there is lost motion in your intermittent sprocket. I have not seen a Pathe Professional machine for some time, but as I remember the matter, the shoe which provides tension for the film as it passes under the gate, is held down by two springs. The shoe I know slips out. Now I think that if you slip the shoe out and bend the springs inward, toward the shoe, you will provide more tension. But, before doing this, however, if I were you I would order a new tension spring from the Pathe people. It will not cost much and you might possibly break the other one, in which case your machine would be tied up until you could get a new spring. I don't remember the details of taking out lost motion between the star and cam of the Pathe machine. I presume, however, the intermittent sprocket shaft runs in an eccentric bushing the same as does the Edison, Standard, Powers and Motiograph machines. Examine the bushing in which this shaft runs, and if it seems to be eccentric you certainly can find the set-screw that holds it, and have sufficient ingenuity to turn this eccentric bushing so as to tighten the star against the cam. I am not prepared to say anything about the new book just yet, except that it is one which I believe is going to make you all sit up and take notice, and one of which I may justly feel proud. Announcements will be made in due time, but it will not be ready yet for quite a while.

GREEN GLASS SHIELD.—Burlington, Vt., writes: "On page 72 of your hand-book you mention a green glass shield, designed to protect the eyes of the operator from the glare of the spot. May I ask whether or not, a green shade of gelatine bound between the two pieces of ordinary glass would serve the same purpose? It is not easy to get the green glass you speak of. I like the hand-book very much and am sorry to trouble you, as you are doubtless busy"

Never mind about my being busy, brother. That is exactly what I am here for—to answer your questions. I presume a piece of green gelatine would serve the purpose, provided it be of a light shade, though I don't know whether there will be sufficient heat to injure the gelatine or not. I will send by mail a small piece of green gelatine which I happen to have and which I think will be about right. It is the only piece of gelatine of that color I have got.

STILL GRINDS.—Wisconsin (name of town suppressed by request) writes: "I see, in the April 27th issue, you replied to my note concerning grind in our machine Many thanks for the advice given, but I don't think it is due to an old style shutter, as we are running with a three-wing shutter on the front of the machine. I tried running without the automatic shutter, but the grind was still there. Our machine is a latest type, purchased about six months ago. We have a chain drive on the take-up."

Your complaint is of such nature that I have concluded to refer the matter to the machine manufacturer. The grind might be due to any one of several causes, and I think the manufacturer would be probably more likely to locate it than could I. I am, therefore, sending them all the correspondence, and you will doubtless hear from them direct. [Later: I am advised by the manufacturer that the trouble is probably due to an old style outside shutter shaft bearing and that they will fix matters up for you.]

CONDENSERS.—New York City, contributes the following: "You recently asked us to try out the matter of placing the condenser lenses closer together, and I have done so. You said you always believed they should be close together, and right you are. But I am up against another trouble, even more serious than a ghost. When we installed our 'mirror screen' (?) ($1 worth of aluminum and $1 worth of banana oil), my amperage was reduced from 42 to 18, cutting the bill more than in half. Everything was O. K. until Mr. Aluminum got the blues—that is to say it turned blue and cracked and it was not very long doing it either. I then had a beautiful bunch of rainbows across the screen. But 18 amperes was all the manager would stand for, he claiming that the picture was all right. By following the department closely, I pick up something every week, regardless of my nine years' experience, and I have been watching closely for just such an article on condensers as appeared in the May 4 issue. I had tried every other way I knew of to stop breakage, but without result. Now instead of setting the condensers in the regular slots provided, I set them in between the slots, and it has made 50 per cent. improvement in my light. The beautiful rainbow effect has entirely disappeared. More than this, you remember what a time I had keeping a condenser from breaking? Well, this is Tuesday, 12 P. M., and the condenser put in Saturday morning is still O. K. If you can give the answer, I would like to know it."

Your letter is just a little bit mixed, New York, but I gather that your idea is that while an aluminum painted screen is fine at first, it very quickly deteriorates; that your manager has a very poor conception of what constitutes a good picture, and that bringing the surfaces of the two condensing lenses closer together has made material improvement in your curtain results, as well as reduced, if not stopped entirely condenser breakage, all of which will be of distinct interest to our readers. No, I cannot tell you why the moving of the condenser stopped the breakage. Condenser breakage is a queer and sometimes a wonderful thing. It will start without apparent reason, and will sometimes stop without any apparent reason also. At any rate I am glad to know that your troubles in that direction are over and that another soul has been made happy through the medium of the department.

THE WORD JUICE.—Princeton, N. J., writes, in expressing his best wishes for the recovery of the editor, who was recently confronted with severe mental trouble due to overwork. and contributes a clipping from "Popular Electricity," which reads as follows:

Origin of the Word "Juice."

> One theory of how the word "juice" came to be used to express electricity, current, etc., is here presented. It is said to have been originated by a Swede who was employed as a helper on a wiring job on the Pacific Coast. This was the first job where paper conduit and concentric wire was used. The job being finished, the foreman inspecting the fixtures throughout the building discovering that he could not get current to a lamp in a wall bracket, turned to the Swede, who was assisting in the inspection and instructed him to remove the canopy from the bracket and he would examine it later.
>
> The Swede, instead of removing the canopy, took off the socket shell and in prying around the socket with his screwdriver caused a short circuit, and as there was a defect in the concentric wire, another short developed inside the conduit. Then the arc caused the asphaltum on the conduit to melt and generate a gas, which, igniting, exploded with a terrific report. The Swede, after rubbing the dust from his eyes, and seeing the asphaltum running down the wall, remarked to the foreman: "Ay ban purdy gud lectric fallar, when ay layern aboud de lectric youice."
>
> From this remark the electric men took up the word juice, which has now become universal.

The clipping is reprinted for the reason that the word "juice" is very commonly used by operators, and this explanation of its origin is both laughable and interesting, whether it is correct or not. Princeton also says he has proved by experiment, to his own satisfaction, that a great deal of condenser breakage is due to the fact that the lenses, while they may have considerable play, still are too tight in their mounts. He says that considerable play does no harm, whereas a lack of considerable play at least is likely to cause trouble, in all of which he is eminently correct. The editor is recovering, thanks, and hopes soon to be able to "dig in" again, though not quite as strenuously as in the past, perhaps.

INTERMITTENT MOVEMENT WORN.—Ohio (name of town suppressed by request) writes: "I would like to know what causes a picture to appear double—that is to say, there seems to be a second picture about three-quarters of an inch below the main picture, and about one-eighth as bright. It isn't the fan, since you can set it so as to be out the other way, and the picture will still be double; besides it is not ragged like a travel ghost. Have a Powers 6 without eccentric bushings and tension adjustment. Throw, 66 feet; picture, 16 feet wide; two 7½ condensers; 40 amperes of 60 cycle 55 volt current through a Ft. Wayne Compensarc. I think it is the intermittent shaft, or sprocket, but don't see how they could produce this result."

If the picture appears thus all over, then I think it is due to the geneva, or cam, or perhaps both of them, being badly worn, and through some peculiarity of the wear the intermittent pulls the picture down a trifle more one time than it does the other three. Thus: your intermittent sprocket stops four times during each revolution of the crank shaft, each time displaying a picture on the screen. Now if it registers the same three successive times and the fourth time the film stops just the least little bit above or below its position the other three times, then you would have the effect described. The reason the secondary picture does not appear as bright as the main picture is that there are three exposures of the picture in one position to one exposure of it in the other position. I note the secondary picture appears to be three-quarters of an inch *below* the main picture. This would mean that the film is not pulled down quite far enough on one of the four exposures. Inasmuch you have one of the old style nonadjustable Powers machines, the only two things you could do would be (a) Get a new framing carriage complete. (b) Send the machine in for repairs. In the latter event I think a whole new framing carriage would be required, but it is best to send the machine in. I don't understand your statement that you are taking 55 volts through a compensarc. Certainly if your line voltage is only 55 there would be slight reason indeed for employing a compensarc to reduce the voltage. Possibly you mean the voltage is 55 at the arc, in which event you are in error, since it would hardly be in excess of 40 and is likely to be nearer 35. By "fan" you undoubtedly mean the revolving shutter.

MISSOURI LICENSE.—Jamesport, Mo., orders a handbook, and wants to know how a Missouri operator may obtain a license.

Frankly, Jamesport, I don't know, and will ask some of the St. Louis, or other Missouri brothers who are posted as regards the matter to reply at once, and we will publish same in the department for the benefit of all. In fact it would not be at all a bad scheme to have this kind of information from all the states. Some state governments license operators direct, whereas in other states there is no law requiring license except in the larger cities. Let us hear from you.

POWERS SIX TROUBLE.—Milledgeville, Ga., writes: "Some time ago the large guide casting, No. 684, of my Powers No. 6 broke. I ordered a new one and put it in. Since then the machine runs all right when the carriage is framed clear up, or clear down, but when it is on center there is a grinding noise, and the machine pulls hard. I have been told by another operator that the noise is caused by the gears meshing too tightly when the framing carriage is on center; also that it would not hurt the machine to run it in this way. I think, however, this is a mistake, since the gear 680, and the flywheel pinion 740, and toggle gear 678 don't seem to fit tightly together when carriage is on center, but do seem to be tight when it is at top or bottom. The machine ran perfectly until this trouble came up. I should like to know the remedy."

The operator who gave you the information was correct. It is practically impossible that the gear should be tight when the framing carriage is at the top and bottom, and not tight when it is in the center. A moment's careful examination of the relation of the parts will convince you of this fact. It will probably not injure the machine to run it thus, but it is, of course, not at all pleasant to the operator. I presume the trouble is caused by one of two things: either you have not got the casting on the frame straight, or else you have clamped it down with a little something under one edge, so that it is a trifle out of square. You can determine this latter by sighting along the three gears. If they all seem to be in line then the "something under the casting idea" does not obtain. You can understand that if the gears are out of line it would naturally cause them to grind, particularly when the carriage is in the center of its travel, and the gears at their tightest point. I think undoubtedly you will find that the toggle gear either meshes loosely with the large gear and very tightly with the flywheel pinion, or vice versa, in which case a little shifting of the guide casting on the frame would remedy the trouble. I believe this is all the advice I can offer you in the matter.

BACK UP.—La Crosse, Wis., writes: "Have you ever heard of an operator running a film through his machine backward, so as to make all moving objects move backward, as I have often seen them do in Pathe trick pictures, in which, for instance, a horse and wagon will be seen moving rapidly backward. Will you kindly explain how that particular stunt is pulled off? I am considered by some people to be an expert operator, and I am somewhat of an experimenter too, and that is just why I would like to know if this stunt has ever been accomplished by an operator, for I have done it myself just as perfectly as running through the proper way from the top magazine down to the machine to the lower magazine; but I run my machine backward, with back end of the reel coming up from the lower magazine, through the machine to the top magazine. I have made an extra attachment to do this stunt with, and it is very comical to see every moving article going backwards in its proper upright position. I believe if I should use this in my show it would be a great drawing card for my house."

Yes, La Crosse, it would be a drawing card all right, and while it grieves me to doubt your word, still I am obliged to inform you that when you ran the machine backwards and projected a film in that way, you were asleep, and peacefully dreaming. I say this because you could not have possibly done it while awake, my boy, for it could not be done, unless you place the intermittent sprocket of your machine above the tension springs. The pictures to which you refer are taken in the regular way and then they are separated from the negative and their order is reversed, thus: Supposing we take six pictures, No. 1, 2, 3, 4, 5 and 6, and cut these pictures apart and reverse them so that they read: 6, 5, 4, 3, 2 and 1. When run through a machine in the regular way the action will, of course, be reversed. Simple, isn't it, when one understands it? You would have had to have more than one "attachment" in order to run a film backward through a machine, since your top magazine would then have to be the take-up, and as before intimated, your tension springs would necessarily have to be below the intermittent sprocket.

NEW HOUSE.—Mr. H. Mayer, who owns three theaters in Brooklyn, each named the "Electra," one on Avenue C, one in Bay Ridge and another on Broadway, Brooklyn, has just opened a fourth house, on Broadway, Brooklyn, called the "Colonial." I had the pleasure of being present, purely by accident, on the opening night. That is to say, I was present in two ways: I was there in person and I was also in the Pathe Weekly film No. 17, which was shown at the "Colonial" that night, being the second, on the right, as you look at the screen, in the funeral procession of our former editor, J. P. Chalmers. Mr. Otto Lederer is manager of the "Colonial" and Mr. Lew Epstine is the operator. The projection was excellent and the house, which is commodious and very tastefully decorated, was full to overflowing. The admission is ten cents. Mr. Mayer has demonstrated his ability as a showman by launching three successful theaters, and we sincerely trust that his fourth venture will meet with approval by the public, and return him ample financial reward.

FLICKER.—Massachusetts (name of town suppressed by request) makes the following inquiry: "I am using a Powers 5 machine. Recently one of the directors of the company owning this theater drew the attention of the manager to the flicker in the picture. The subject I was projecting was an aquatic scene, being practically composed entirely of sky and water. It appears that the sun was very strong, striking the lens of the camera at different intervals. On being notified, I thoroughly overhauled the head and showed the picture again that evening at a 15-minute speed. A little flicker still appeared, though the other three subjects I am showing are almost perfect at an 18-minute speed. Am I right in saying the picture is in fault, or is the No. 5 absolutely flickerless, as the director says? I have operated several types of machines, but I don't claim to know it all, though I have satisfied a most strict and well posted moving picture manager for five years. Am using 30 amperes of 110 volt current on a 75-foot throw, with an 18-foot picture."

Your director is in error in supposing the Powers 5 to be a flickerless machine. It is not, nor is any two-wing shutter machine flickerless when run at normal speed. However, a very thin picture—that is to say, one very clear, such as a film composed of bright sky and water taken on a bright day—would naturally show considerably more flicker than would a denser film. Moreover, as the speed of the machine is increased the flicker will decrease, and the flicker at a 15-minute speed would be very considerably less than it would at an 18-minute speed. What we call a flicker in reality is an effect due to the fact that, with a two-wing shutter, the screen is completely dark—that is to say, there is no light on it at all twice every time a picture is exposed. In other words, the screen is alternately dark and light 32 times each second when a two-wing shutter machine is run at ordinary speed. The light effect, however, is greater in the eye than is the dark effect, and if these effects be close enough together the eye does not discern the effect of darkness at all. But if it is too far apart, then we catch the effect in the form of a flicker. Your No. 5 could be made flickerless by the addition of a three-wing outside shutter. Methods for attaching the same have been published and illustrated in the department two or three times. You will find this whole matter of flicker explained in detail on page 12 of the handbook, of which I presume you have a copy. At least you ought to have it. The price of it is $1.50, and the operator who expects to keep up with the procession, must expend a little money in perfecting himself in his business. I would strongly advise every operator to purchase one of those handbooks, not because I am its author, but because it is something you ought to have and to study.

OPERATING ROOM CHANGED.—Mr. Wm. Brown, president of the Royal Amusement Co., Perth Amboy, N. J., writes: "Referring to my letter of last week relative to long throw at the Million Dollar Pier, Atlantic City, I noticed on a visit there the other day, that they have changed the position of their operating room to one side of the hall, making the throw now about 160 feet, at an angle. I don't know the reason for the change."

The change is only temporary during the winter. The operating room (not "booth," mind you, Mr. Brown, but "room") will be changed to its original location during the summer. I don't myself know the reason for the change, and would be glad to hear from the Million Dollar Pier people, with some information regarding that 212 foot throw proposition.

GHOST.—Caruthersville, Mo., writes: "I am running the 'Dixie,' the house of quality pictures here. Business is good. Using a Powers 6 with compensarc; 65-foot throw, 15-foot picture, and 6½ and 7½ condenser. At times my operator is troubled with a dark ghost in the center of the picture. Can you suggest a remedy? My operator is a hustler and a good worker. The theater is a frame structure with a canvas top which rolls back in the summer, converting it into an airdome."

As regards the ghost: inasmuch as this trouble only occurs once in a while, I am inclined to think it is due to some little variation in the seting of the carbons—that the lower carbon is placed a little too far ahead so that its tip burns up in front of the crater so much that it shows a shadow on the screen. That is the most likely explanation. However, you might get another 7½ and another 6½ lens and try out different combinations—say two 7½ and two 6½ lenses, and if either one of the combinations eliminates "Mr. Ghost," well and good. Also try moving the lamphouse back as far as it will go, and you might also try bringing the two lenses of the condenser closer together, setting them so that their surfaces will almost touch. You can do this by blocking the front condenser back with a ring of some kind of non-inflammable material. I should think that that canvas top arrangement would, while very nice in summer, be a pretty cold proposition in the winter time.

?? ?? ??—Canton, Ohio, writes: "Have you ever heard of a picture being projected without the use of a curtain, or anything similar. A friend of mine asked me about it the other day, but I have not heard of any such stunt being pulled off. He said he saw an account of this sort of performance in a Columbus paper, and I therefore come to you for information. Seems to me there would have to be something to stop the light rays before you could get an image. What do you think about it anyway?"

I have heard nothing of any such performance. At first glance, I would pronounce it impossible, but after living through 46 years of so wonderful an age, and having seen such marvelous things come into being, I have about concluded that there is nothing impossible. Certainly there would have to be something to stop the light rays, otherwise how could you have a picture? I am inclined to believe your friend just a little bit twisted in his dates when he read the article.

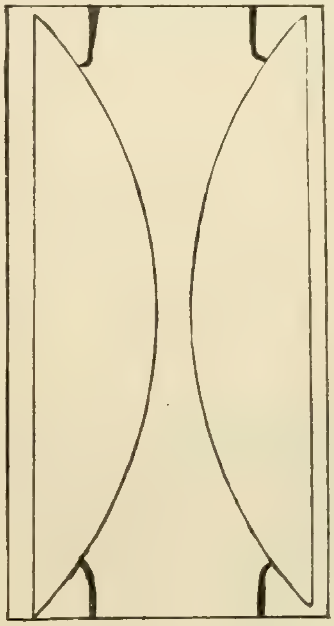
CONNECTIONS.—Millbrook, N. Y., writes: "Regarding the matter concerning which I wrote you recently, they came across with the stuff pretty quick (for them), and yesterday I got the last of it. They were to give me a flaming arc for my 'Train Robbery' film, or else return the reel within a week. After keeping the reel close to two months (he claims he never ran it through a machine during that time) it was returned yesterday with the statement that they could not procure the arc—and second-hand arcs are pretty plentiful too. I am stuck on how to make the fire shutters work on the second-hand Powers 5 they sent me. The angles on the end of the flapper-rod ought to bear against the crank extension, and thus making the flapper, or shutter, raise and lower. The crank works all right and the end of the rod works with it, but only enough to raise the shutter just a little. Should there not be a spring, or something connected with the shutter itself? I have wires connected through my machine switch as per sketch, is that right? The current is D. C. When I close the switch, and the arc is not burning, there are fireworks at the mica insulating the lamp, also smoke, and same display takes place when there is too long an arc. As I am not much of an electrician and your handbook does not say how to connect through the switch completely, I think maybe I have conneted wrong. I put vaseline and graphite all over my lamp before using, and maybe the graphite on the insulating washers formed a connection. Is graphite a conductor? The No. 6 asbestos wire gives me much trouble, as it moves the carbons out of place whenever I shorten the arc."

The matter to which Millbrook refers had to do with a certain New York City outfit sailing under the name of a film exchange. It is a regrettable fact that there are some "dealers" who are, as a matter of fact, sailing very close to the line of demarkation as between dealer and swindler. They manage, by hook or crook, to get hold of the money or goods of a small town exhibitor and the said S. T. E. can then go chase himself. The one in question had been complained of before, and I simply called him up by phone, informing him that he had better straighten the matter out, and do it quick, or I would proceed to give the exhibitors a little information concerning him through the columns of the department, and that information would be of such nature that he would not be able to practice his very questionable business methods longer. The wires are connected properly through your switch. Yes, graphite is a conductor. The direction for putting graphite on the lamp as given in the handbook is perfectly right, except that I should have said "take the lamp all apart except the insulating joints." It did not occur to me that anybody would take the insulation apart and put graphite on it. If you have done so you will have to take it apart again, and clean it thoroughly. The graphite is only intended for use on the screws, and moving parts of the lamp. It is a lubricant which cannot be burned. If your No. 6 and No. 8 wires move the carbons, then something is loose about the lamp. You should, however, pull enough of the wire inside the lamphouse to form a sort of a letter S. This will give you enough spring so that the wire ought not to affect the lamp. As to the fire shutter, there is no spring in connection with the shutter (flapper) itself, but there is one in connection with the arm or crankshaft. Very likely the parts are so badly worn that they will no longer operate. Better send the mechanism to the Powers factory for repairs.

TELEGRAPH.—Joplin, Mo., writes: "While it is out of your line maybe you will settle a dispute which I have had with another operator. Can you inform us as to which telegraph company is the largest, and has the most offices—the Postal or Western Union?"

Yes, Jopin, that is a little out of my line. In fact it is in the telegraph line, I think. However, I happen to have the data at hand. The Western Union has 24,926 offices, 219,219 miles of lines and 1,487,345 miles of wires. The Postal has 33,808 offices, 63,874 miles of lines and 390,139 miles of wires. The figures given are the best available, but I cannot myself understand how it is that the Postal, with only a small fraction of the total mileage, is credited with more offices than is the Western Union. The mileage figures are, I believe, very nearly correct. Now if any of you fellows want to know what size shoe Cleopatra wore, or any other simple little thing like that, don't be bashful—just ask your Uncle Richardson.

CONDENSER MOUNT.—Chicago, Ill., writes: "If the Doctors and Lawyers in this country would give as good advice, giving it as cheaply, and in bright readable language as you do in your handbook, and in the Projection Department, how much less trouble there would be in these United States. My condensers don't break. Four pins hold them in the mount. On one side of the mount is a door through which I roll the lenses into place, and which holds them there. Only by carelessness, draft, or excessive quick heating and cooling will my lenses break when mounted in this way. I would very much like to get one of those new books of which you speak. I note a reference to your illness, and you have the best wishes of many friends who appreciate the work you have done."



It seems to me that that condesner mount scheme of yours is good. The pins could, of course, be made very small so that they would not interfere in the light to any appreciable degree. The thing is passed on to our readers for their consideration. I have tried in the past to offer the best advice I knew, and have also endeavored to put it in readable language. I am indeed glad to know that my efforts have met with the approval of so many.

INTERESTING LETTER.—Mr. Wm. E. May, of Bartlesville, Okla., writes: "In the April 27th issue, I see you are unfavorable to the idea of belting to the flywheel of a machine. Would you kindly give a few reasons for opposing to this particular thing? I am open to conviction, but am under the impression that, on the Edison machine at least, the flywheel is by far the best place to attach the motor belt. My argument is as follows: (1) The belt can be run direct from the motor to the machine, thus doing away with heavy idlers necessary for the reduction of speed if the belt is attached to some other part of the mechanism. This is my main argument. (2) The belt wheel plan allows of a great deal finer regulation of speed. (3) There is no other shaft on the Edison machine where there would be a bearing on each side of the belt pulley, and with a bearing on only one side the strain on both the shaft and the bearings would be greatly increased, which tends to throw the other gears on the same shaft out of line. (4) My fourth reason, which is an argument against the other methods in general, is as follows: (a) On the top sprocket shaft there are two bearings of cast iron, and these bearings will not wear as well under additional strain as will the steel bearings on the flywheel spindle. Also they can be only renewed by the installation of a new casting, which would be costly, whereas new bushings are very cheap; also it would make the gear on this shaft ride too hard on the large intermediate gear as soon as the bearing becomes worn. (b) On the take-up, or lower sprocket shaft, the same argument holds good, with the additional fact that being a great deal farther between bearings, and so light a shaft, the spindle would be easily sprung; also when the bearings become worn and a new casting would be comparatively expensive. (c) The bull pinion, main driving gear of crank wheel. My objections to this are that it brings the belt too much in the way, and in case of emergency you cannot quickly put on your crank and run by hand until you can conveniently make repairs. But in the case of any of these you would lose a great deal of power in the idlers and these large heavy wheels make a quick start and stop impossible without a very large motor. Now I would like to have your reasons against the flywheel belting. I know you must have some very good ones, or you would not condemn it. Those who are running nothing but inflammable films will find that artificial banana oil (amyl acetate) thinned with ether, makes a quick cement, which will also serve for non-inflammable films, but is not satisfactory for them. Another cement which is not so good is collodion and ether. This is a very good cement for ordinary film, but it is worthless on non-inflammable. A third that is very poor cement, but one which can be used in case of emergency, is chloroform and ether. It is hard to make a patch with chloroform and ether cement, but once made the splice is very strong.

"I see that Rhode Island has trouble with a ghost. It is possible he may be able to help the trouble by putting a new adjustment on his lamp so that he can move his top carbon sidewise. This makes it possible to always keep a crater squarely facing the condenser, a thing that is somewhat difficult to do with A. C., unless one has this kind of an adjustment on his lamp. As to gelatine slides, I prefer frosted glass and Higgins ink. The writing may be removed by the use of nitric acid and wood alcohol. As to the house-light stunt describedw by Mr. Day, we have gone him one better. We put the lights under the floor. It costs practically no more, and there is no light globe in sight. We are using this scheme with entire satisfaction. Brownsville's suggestion as to two dynamos is a good one. We use a 220 volt D. C. generator (1½ K. W.) for fans, and a 110 volt D. C. (14 K. W.) generator for the arc, running the same with a three-phase A. C. motor. It is always best to have the field rheostat, volt and ammeter in the operating room. In the case of Bend, Ore., I will say that in La Grande, Ore., I pulled over 80 amperes through 25 ampere meter without burning it out, but it did not register half what was used. I also burned out a 3 K. W. transformer through this meter. I shall be very glad to hear your comment on the flywheel matter. I may be wrong, but I am from Missouri."

Insofar as the Edison machine is concerned, friend May, I am prepared to admit that there is a good deal in what you say, though I cannot agree with you as to the lower sprocket shaft, or the main driving shaft—that is to say, crank shaft. While it is true that perhaps less damage would be done by belting to the Edison flywheel than to the flywheel of any other mechanism, still it must be remembered that the flywheel is on the same shaft with the cam, and that the cam is intimately concerned with the intermittent movement, so that any wear of the bushings carrying that shaft is likely to immediately set up trouble which will show on the screen. The left bearing of the lower sprocket shaft is a wide one and would stand considerable strain, but it would be entirely practical to put in a longer shaft and put an outside bearing on it, attaching same to main frame of the machine. It is also entirely possible to put a belt wheel on the crank shaft, attaching a handle near the rim of the reel so that the machine could be run by hand, using the pulley as a crank, and that is the scheme that I would personally prefer. As against your argument of rapid wear of the cast iron bearings of the lower shaft, it must be remembered that the flywheel shaft goes around four times to every revolution of the lower sprocket shaft, hence the wear of the bearings would be much greater. You say these bearings don't cost much, but you must remember that the shaft wears as well as the bearings and that a new shaft would cost you considerable. Another scheme I have seen worked was to file out the casting between the two bearings of the upper sprocket—that is to say file it deeper down—and attach a drive pulley between the two bearings, placing the motor above the machine. I don't like this, however, for the reason that the pulley is necessarily very small in diameter, and an idler is also necessary to allow for framing. On the whole, my preference is for a belt pulley on the crank shaft, with a crank attached to the rim of the pulley. However, I will cheerfully admit that the argument against the flywheel driving is not so strong when applied to the Edison machine. The Powers and Simplex and Motiograph, however, have a special motor drive attachment, and it should by all means be used. The driving of the machine from the Powers Six flywheel is particularly bad. It sets up troubles which can be entirely avoided by using the motor drive attachment. With the Motiograph machine there is a bearing on both sides of the flywheel and perhaps less damage would be done through belting to the flywheel than with another mechanism, due to the fact that the connection to the intermittent is through a loose joint, still, belting thus would require that two slots be cut in the gear case cover, and it is much better to use the motor attachment furnished by the company. I think I have set my position forth in this matter on several occasions, and I cannot give it more space just now. As to the film cements, I will say that the formulas are of slight value, unless you give the percentage of each ingredient. While it is possible to thus overload a meter heavily without burning it out, still the chances are against it. If it is a D. C. meter the entire current must pass through the field coils. If it is an A. C. meter the motor is then an induction motor and I am not prepared to say positively just what the effect of an overload would be. You will have to explain that "lights under the floor" scheme a little more fully.

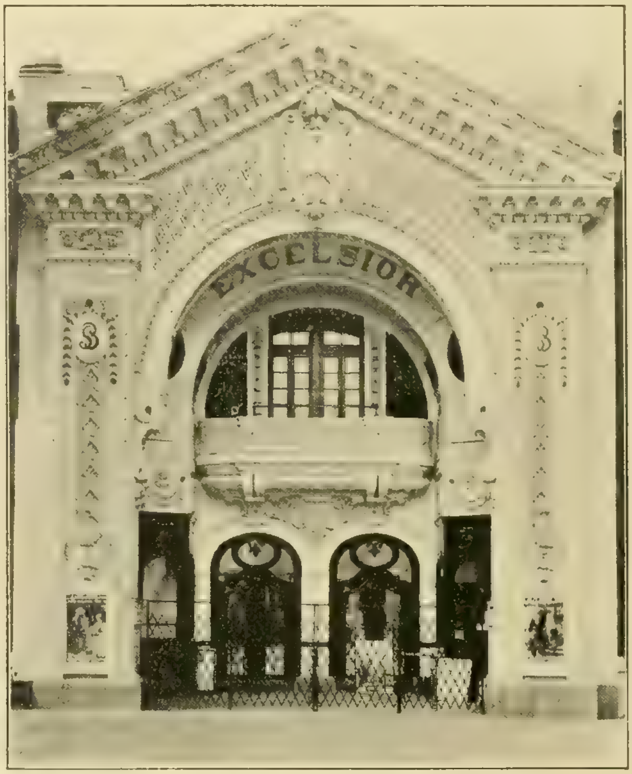
ESSANAY'S "MONTEZUMA" PICTURE.

The Essanay Company's film-masterpiece "The Fall of Montezuma," a Tale of the Conquest of Mexico, which is now in preparation and will be released in three reels, has already set the moving picture world agog with interest. Although mention has been made merely that the subject is now in the first stages of creation, scores of letters are being received from exhibitors and exchanges desiring further information about the gigantic pageant and congratulating Essanay on the stupendous undertaking. Naturally, any attempt to film the entire history of the conquest of Mexico by Cortez, which occupied the space of four long years of the most bitter strife, would be out of the question even in twenty reels, so much is there to be told. The Essanay Company is undertaking to film a series of important incidents dealing directly with the overthrow of Montezuma, also involving a pretty love story into the pageant. Every effort toward making the production absolutely correct as to historical detail is being made, and it is hoped students and close observers will find little to criticize.

HANDSOME THEATER IN BALTIMORE, MD.

We print herewith a cut of the Excelsior Theater, 1358 West North Avenue, Baltimore, Md., which house opened on July 22, 1911, and has been doing capacity business ever since. A continuous performance of licensed films and illuminated vaudeville is given from 3 to 11 p. m. The owner, Mr. Louis Benesch, spared no trouble or expense to make the building attractive and complete in all particulars. The structure is practically of fireproof material, and the appointments and fittings are modern in every detail to insure the comfort of the public.

Seating capacity for over 400 is amply provided for in a spacious hall richly decorated and illuminated in pleasing colors. The pitch of the floor is decidedly pronounced to give excellent lines of sight from every point of the house. A large balcony of a hundred seating capacity, with easy stairways, is in direct connection with the main entrance, and the stage is fitted with dressing-rooms and rest apartments.



Excelsior Theater, Baltimore, Md.

Every precaution has been taken in the construction of the machine-room, which is isolated and ventilated in such a manner as to eliminate any possible danger of fire in this part of the building. The exits are all spacious and conveniently arranged, and particular study has been given to the lines of the interior to insure good acoustic properties.

The facade on North Avenue is of bold and somewhat spectacular design, in keeping with the purpose of the building, and is treated in a pleasing color scheme of ivory, gold and green. Mr. Theodore Wells Pietsch is the architect.

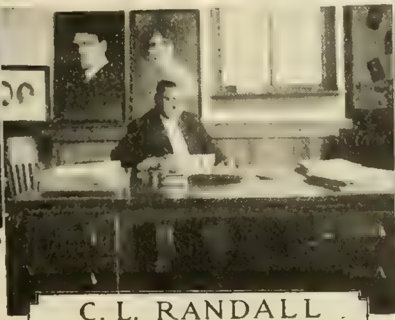
NEW PICTURE THEATER CIRCUIT.

H. P. Mollere, Charles Lohmann and Victor Mollere of Hammond, La., have organized a picture theater circuit covering houses in Natchez, Laurel, Jackson, Hattiesburg, McComb and Brookhaven, Miss., and Hammond, La. The circuit has been incorporated with a capital of $40,000 and includes ten teaters. It is the intention of the promoters to extend their activities over greater territory at an early dae.

MARTIN'S FERRY, O., HAS REX THEATER.

The New Rex Theater at Martin's Ferry, O., was opened May 4th. It is owned by the Atheneum Amusement Company, which has spent $10,000 on equipment and furnishings. The house seats 552 persons. The interior decorations are said to be very ornate, and the house is believed to be the finest picture theater in the Ohio Valley.

R. R. NEHLS
SALES MANAGER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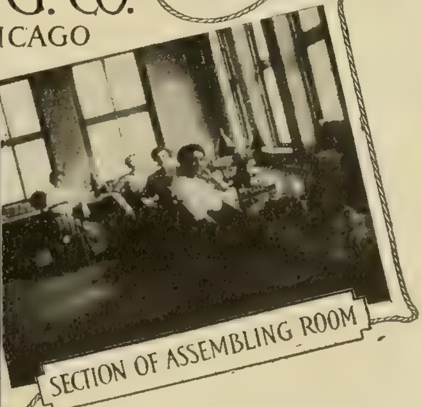

SECTION OF ASSEMBLING ROOM

"A CLOSE CALL" (Great Northern).

In "A Close Call" the Great Northern Film Company has a splendidly acted drama and a story with heart appeal. Mr. Deering, a business man, discovers that his affairs are going badly and is a coward. He has a lovely wife and a beautiful daughter, Edith, and he decides to end his life in preference to facing disgrace. He retires to his study and produces a revolver and begins the writing of a note. The wife, in an adjoining room, knows of the impending ruin and is endeavoring to keep up appearances for the sake of the daughter. Looking through the French window she sees her husband handling the weapon and divines his intention. She enters the room, reads the letter over his shoulder and then seizes the weapon. There is a struggle for the pistol and Edith enters. The parents, by a great effort, recover their composure, with the wife in possession of the revolver. She hastily extracts the cartridges and the girl has her attention attracted to the pistol. In the exuberance of her youthful spirits she plays with it in a dramatic manner, laughing the while, but her parents are shocked. She is taken from the room by the mother and Deering is left alone. He meditates and is then obsessed by a morbid idea. He will kill himself that he may not bear the disgrace. Mechanically he examines the weapon and then searches among his papers to find another load. When it is found he inserts it in the chamber of the weapon and lays it beside him, continuing to write.

Scene from "A Close Call" (Great Northern).

In the meantime Mrs. Deering is apprehensive and she fears the worst, but the true condition must be kept from Edith. She finally hits upon a plan and bids the girl invite her father to go for a walk. The daughter skips merrily away to enter the study of Deering and he is pained to see her. She fondles him affectionately and then espies the revolver. Before he can deter her she has the weapon and is snapping the hammer in his face. He is horrified and pursues her around the table. She finally terminates the gleeful theatricals by laughingly placing the revolver to her temple and pulling the trigger, and he falls prostrate from fear and remorse. The weapon is not discharged and the mother enters opportunely and takes the pistol from the girl. Deering is entirely cured of his suicidal attempt and resolves to face the world and retrieve his fallen fortunes, happy in the love he bears for his family.

MANY EXCHANGE MEN IN TOWN.

During the past week there have been several gatherings of Independent exchangemen in New York City, assembled for the discussion of the present Independent situation. The appearance of the Mutual Film Corporation, with a large number of exchanges throughout the middle and far West under its control, and making a strong bid for eastern exchanges, has stirred up something. Eastern manufacturers and exchanges have been busy for the past several weeks endeavoring to stem the tide of the "Western Peril." The eastern interests are said to have consolidated under the name of "Universal," and things are happening every minute.

KALEM PICTURES SOUGHT BY EDUCATORS.

The New Orleans Liberal Institute, of New Orleans, La., of which the Rev. H. Gilchrist is the director, has written to the Kalem Company asking about the pictures they are making in Egypt and the Holy Land. News of this exceptional enterprise has penetrated beyond the ranks of the moving picture exhibitor, as was anticipated, and educators generally are showing great interest in the Kalem innovation.

"Jess"

Thanhouser Does Rider Haggard's Story in Three Reels. An Ambitious Production.

"JESS," from the adventure story by H. Rider Haggard, is now a Thanhouser "classic." It is in three remarkable reels. The sun-kissed sands of Africa fairly glisten and the desert winds whirl almost out of the picture and around the spectators. Such an exhibition of realism, fidelity to nature and stirring character portrayals are rarely seen on the screen. "Jess," sympathetic, heroic, self-sacrificing, makes an appeal such as is difficult to shake off. She worms her way gradually but irresistibly and stands out in relief, a noble martyr to love and self-sacrifice. The exhibition of pantomime in portraying these varying emotions and characteristics is a revelation.

The title role is taken by Marguerite Snow. Flo La Badie plays the sister, Bess. James Cruize is powerful in the part of Captain John Neil, the Englishman, and William Russell gets real hatred from you as Muller, the treacherous Boer. Miss Snow and Mr. Cruze seem to take their lives in their hands in the scene depicting their escape from Muller through the ford. The wagon in which they cross the stream is overturned by the strong current and Mr. Cruze pulls Miss Snow out from under the vehicle just in the nick of time, and swims with her to safety. It is a deed of daring that is not encountered in the motion pictures every day.

The subject is so filmed that the love story of "Jess" and "Neil" is given in the first reel, which is released May 21st, and the story of their wartime adventures appears in the second and third reels, which issue the Tuesday following May 28th. The fire scenes in the latter portion of the picture, showing the destruction of Silas Croft's home, are very realistic; they are on a par with the fire scenes in "Flames and Fortune," the house-burning Thanhouser sensation of last year.

The picture takes on its highest degree of interest when Muller, whom Jess had rejected, is shown plotting the destruction of Jess and the man she loves, Neil. It is here that the over-turned wagon figures. Jess and Neil are on their way to Pretoria, under official Boer protection supposedly, when Muller tricks the escort into thinking that Oom Paul Kruger wishes the couple killed. Crossing the stream, the Boer escort fire upon the pair and it is in the attempt to evade the musketry that the incident of the overturned cart occurs.

Jess and Neil become separated and the girl reaches the farm of Croft, her uncle, alone. There she finds that the villain Muller has been ahead of her, and that her uncle is a prisoner on a charge of treason. Muller, who is military head of the districts, tells Bess that Croft will be convicted and hanged unless Bess consents to marry him. The girl, however, refuses; the court-martial is held and, when Jess arrives, her uncle is under sentence to die at dawn, a few hours away.

There is no one to whom she can appeal, and Jess, grief-stricken, decides to be her own avenger. And vengeance is hers in a way that is highly dramatic and highly moving-picturesque. The whole story is full of life and movement and holds the spectator's interest every minute.

DASTARDLY MURDER IN AMERICAN'S WESTERN STUDIO.

A terrible thing has happened in the Western studio of the American Film Manufacturing Company, at La Mesa, Cal. A murderer walks those placid avenues—a killer whose soul reeks to high heaven of dastardly deeds. Read the pitiful details of one outrage as handled feelingly by the soft-hearted editor of the La Mesa Scout:

"There is a class of beings that wear the habiliments of men and perhaps mingle with true ladies and gentlemen, that are devoid of all human characteristics. Vicious and cowardly, afraid to come out in the open with their meanness, they are worse than rattlesnakes who will sound a warning before they strike. La Mesa is evidently harboring a vampire of this class now. The fiend is scattering poison about our streets, never caring if it is found by innocent family pets. The American Film Manufacturing Company's family pet mascot, "Puddles," became a victim of this fiend's operations last Thursday. He is now dead. "Puddles" was much loved in La Mesa and was known as the $2,000 dog, for having carried each week the company's pay-roll."

Warren Kerrigan, the dog's owner, is anxious to meet the man who did it.

Scenes from "Jess," Thanhouser Release of May 28, from H. Rider Haggard's Story.

Manufacturers Advance Notes

"CURFEW SHALL NOT RING TO-NIGHT" (Reliance).

There are many popular classic poems such as "Curfew Shall Not Ring To-Night" which should be done in moving picture form. Perhaps the reason that such things have not been done before is because each one waits for someone else to do it. The semi-classics, together with the nursery rhymes, "Arabian Nights" and all such perennial juvenile fiction, will probably have to be preserved in the future as they have been in the past, and it devolves upon moving pictures to do their share in that conservation, which no doubt they will do in a far better way than we of an older generation had the pleasure to enjoy. We love to hear the old songs when they are well sung, and we love to hear the old stories when they are well told. Hal Reid seems to have realized this, and his second offering as the Reliance producer is the visualization of the well-known poem so often recited in schools, entitled "Curfew Shall Not Ring To-Night."

Scene from "Curfew Shall Not Ring To-Night" (Reliance).

A story to endure must be a good story. All the old stories that have survived and come down to us have lived because they possess some great intrinsic merit, which at the same time is usually simple, and often the greatness of an old story lies in its simplicity and its bearing upon humanity.

The story of "Curfew" tells of a soldier who deserted his post during wartime to keep a tryst with his sweetheart. Having left his post of duty, he was considered to be a deserter and was court-martialed forthwith. The soldier was condemned to die. His sweetheart endeavored to intercede for him with the commanding officer, but the commander was firm and austere. To set the soldier free would have been a bad example; therefore he was condemned to die at the ringing of the curfew bell. Having exhausted all means of securing a pardon for her lover, the maiden resorted to a last desperate chance, which, though seemingly futile, was a chance. She climbed to the belfry of the tower where the curfew bell hung, and there by hanging upon its huge clapper prevented it from sounding when the old deaf bell-ringer came to ring the parting day. The bell-ringer had officially rung the bell and yet it had not sounded. Therefore the young soldier waiting to be shot was legally dead, although he still lived, when the old sexton had finished his work. Such is the story of "Curfew," simple and broad with its complete and logical claim upon human interest.

This picture shows an improvement in photography and stagecraft over many previous Reliance releases, and is well worthy of a place on any programme, whether it be a school, church, or photoplay theater.

EDISON MEMORIAL DAY PICTURE.

Under the title of "The Sunset Gun" from a story by Banister Merwin, the Edison Company will release a high class Memorial Day subject. This is probably one of the most touching of G. A. R. pictures that has been released in some time. The story centers about an aged veteran of the Civil War. As Memorial Day approaches he prepares to join the parade, but his physical condition prevents. Although very feeble the old fellow pulls himself together and stands at a salute as the little band of Grand Army men march by on their way to the cemetery. Sinking into his chair he drops asleep and dreams of battles fought and won. These scenes appear in the picture in startling reality. But the excitement of the occasion is too great for the old veteran, and as the final scene, the firing of the sunset gun and the hauling down of the colors, is shown, the spirit of the brave old veteran passes on to the last roll call.

Scene from "The Sunset Gun" (Edison).

Returning from the ceremonies at the grave of fallen comrades, the members of the Grand Army post and the family of the old veteran find him in peaceful repose. The subsequent discovery that it is his last sleep makes a powerful appeal to the sympathies. The picture will undoubtedly prove a strong feature.

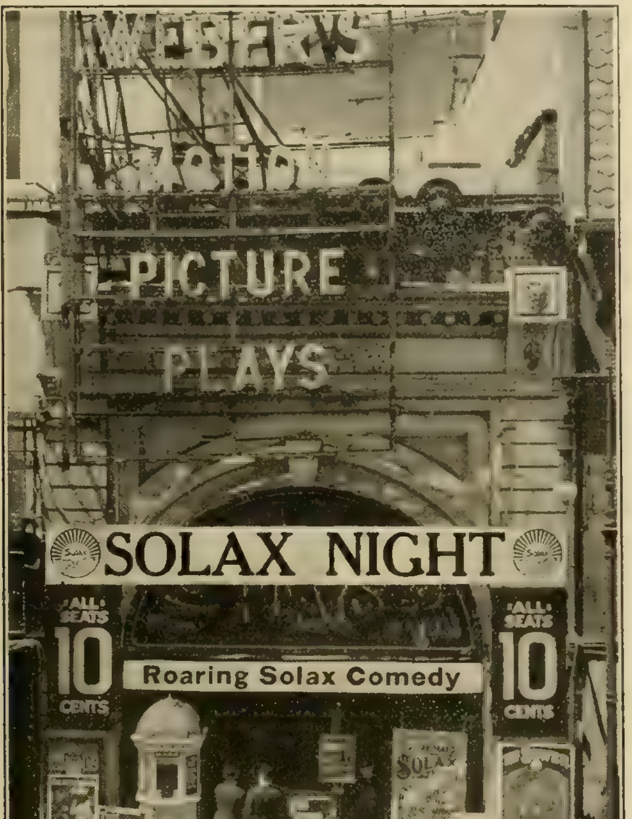
MARIAN SWAYNE IN STOCK.

Miss Marian Swayne, for some time past ingenue of the Solax Company, has resigned to take a position in summer stock at Syracuse, New York. Miss Swayne is a young woman of charming personality, and is fast becoming a favorite with the moving picture fans.

SOLAX NIGHT ON BROADWAY.

Weber's Theater, the new independent motion picture theater on Broadway, showing first run pictures, featured a Solax night on the evening of Friday, May 3rd. Many notables in the film industry were present and saw exhibited an exclusive Solax program. The films shown were "The Sewer," which had a return engagement at this house, "Falling Leaves," "The Animated Bathtub," "The Reformation of Mary" and "A Question of Hair."

Madame Alice Blache, President of the Solax Company, and a number of her friends occupied a box. The members of the Solax Stock Company were there, including Edward Warren, the Director, and Mr. Harry Harvey, his assistant. Mr. Warren spoke in behalf of the Solax Company, and Billy Quirk. Darwin Karr and Blanche Cornwall appeared in person after the pictures.



Weber's Theater, "Solax Night."

Darwin Karr, who is the Solax leading man, told of his picture experience, his trips to Flushing and his adventures on the Flushing cars. Among other things, he said that when he starts out in the morning with a clean shave, he usually looks like Rip Van Winkle when he arrives in Flushing. He made a hit with the audience with some camera business. He told them he would take their picture, and while fussing with the focus, he let drop some gems of motion picture information. Billy Quirk, the inimitable comedian, also appeared and was a hit from start to finish. He has an entertaining act and kept the audience in a merry mood every minute of the time he was on the stage. He was given a fine reception. The small boys in the audience beheld Billy with the awe and reverence they usually behold ball players or prize fighters. A number of them volunteered to carry his coat and cane. They wagered with each other on his height, his weight, the number of pictures he poses in each week, whether he was a greater man than Roosevelt, or whether he made more money than Taft.

Mr. Karr received the same attentions from the youngsters. They marvelled at his heroism in facing the onslaught of rats in "The Sewer," and worshiped him for his kindness to young Oliver in the story. He made a hit with them by explaining how terrible was his ordeal in the staggering and nauseating sewer environs.

"THE COUNTING OF TIME" (Nestor).

"Right Is Might" is forcibly shown in the Nestor release of May 13th, entitled "The Counting of Time." As a diversion from the regular run of love stories, this splendid Nestor production shows us instead the struggle of two brothers with equal opportunities starting out to battle life together. Jack Conway, Nestor's leading actor, portrays the character of one of the brothers, and Harry TenBrook depicts the other brother. Jack Conway's rendition of the brother whose ambition it is to become a lawyer, is splendid, while Harry Ten-Brook, as the brother with pugilistic tendencies, is also worthy of praise.

Scene from "The Counting of Time" (Nestor).

The young law student spends his evenings in his room studying while his brother attends an athletic club. One splendid scene is shown in the courtroom, where we observe Jack striving to win his first case, but to no avail, while the camera hastily takes us to the scene of a boxing bout in which the brother is fighting for the championship. He wins, but, intoxicated by his success and the admiration of his friends, he is tempted to become a "good fellow," which inevitably causes his downfall, for he cannot stand the pace at which he is going. So, when the time comes for him to fight to retain the championship, he finds his strength gone and the fight is lost.

Jack, in the interim, has not lost heart, and diligently studies his lawbooks. An opportunity presents itself to him in the shape of another case, and his perseverance has stood him in good stead, for his efforts are rewarded. And the last we see of Jack he is successfully carrying on his career as a lawyer while his brother, broken in spirit and health, makes his way back to the little country town, a sadder but wiser young man.

The photography in this Nestor production is excellent and the backgrounds for the scenes have been chosen so well as to give the picture that degree of realism usual with Nestor.

RESULTS FROM HALLBERG ECONOMIZERS BEAR FRUIT.

King & Rosen, Poughkeepsie, N. Y., have just ordered from Hallberg "The Economizer Man," one of the Hallberg A. C. to D. C. Economizers, which makes the third set for that city. Lyric Theater, Waterbury, Conn., is installing Hallberg 220-volt D. C. Economizer. Thos. Lewers, Bensonhurst, L. I., bought of Hallberg two Simplex M. P. machines with Hallberg Cooper-Hewitt Mercury Arc Rectifier. Mr. Hallberg also reports sale of two Powers No. 6 M. P. machines to Chas. P. Gilmore, Oswego, N. Y., and one Powers No. 6 to J. J. Ryan, Susquehanna, Pa.

LE SOIR BACK FROM NEW ORLEANS, LA.

George Le Soir, who has been directing the work of the Kalem Players at New Orleans, La., returned to New York with the company last week. Mr. Le Soir spent several very profitable months in New Orleans and produced a number of very excellent pictures. We understand that he is at liberty for other engagements.

"HER MUSIC MASTER" (Lubin).

"Her Music Master" is a photoplay to be released by the Lubin Company about the end of May. The story as read is at once a dramatic and pathetic situation, which occurs only too often in society life where young folks are betrothed by their parents, from their viewpoint, instead of the choice of the man and woman who have to live together for life, or become victims of scandal and the divorce court. It does not follow that either party to the contract is unworthy, but the love spark has not kindled; perhaps in after years it will, perhaps it never will, and in the later case two lives drag along in indifference and toleration. Such stories have been told by Sardou, Ibsen and Tolstoi and are always dear to the feminine heart. Valmar, Vicomte de Soigny and Georgette Bourcet are married, but not at the time mated. It was a pity because both were worthy, but young people do not love simply for worth; beauty and accomplishment must help out, at the beginning at least. Later, perhaps, the conservative mind wakes up to the fact that they really do love, but have not realized it. A good old music master, who is Georgette's tutor, brings about the grand issue of the story and receives the gratitude of both husband and wife, who have at last discovered the philosopher's stone.

Scene from "Her Music Master" (Lubin).

PHOTOPLAYER POSTERS.

The Exhibitors' Advertising and Specialty Company, 30 Union Square, report that their set of photoplayer posters of popular film favorites has met with great success, hundreds of these sets having eagerly been bought up by the exhibitors throughout the country; as they have now contracted to make them up in large quantities, they secured a much lower price from their lithographers, and are going to give the Exhibitors the direct benefit of same by reducing the price of the complete set of ten from $2.00 to $1.50. For the benefit of those Exhibitors who have not already seen them, a brief description follows: They come in the standard one sheet size (28 inches by 42), handsomely lithographed in colors, and set consists of ten of the most popular players appearing in American productions, among whom may be mentioned John Bunny, Maurice Costello, Florence Turner, Alice Joyce, Gene Gauntier, Arthur Johnson, G. M. Anderson, Mary Fuller and other favorites.

This concern announces for a limited time they will prepay postage on all orders for the complete set of ten for $1.50, where cash accompanies the order.

IMPROVED PROJECTION FOR AIRDOMES.

Airdomes have not been very popular because they are a rather risky proposition. Under the present projecting conditions, an airdome cannot be used for pictures during the day and as, in July and August, the sun does not go down much before 8 p. m. the show time is too limited to be profitable, especially when the manager has to count on some rainy evenings.

J. M. Bradlet, 167 W. Washington St., Chicago, has devised a new arrangement in projection, by which it is possible to show a bright and clear picture in daylight and make the airdome a profitable investment.

Mr. Bradlet's model, inspected at the World office, Chicago, showed simplicity of arrangement and surprising results.

AMERICAN AND ESSANAY FORCES PLAY TIE BALL GAME.

Office, production and factory forces of the American Film Manufacturing Company, and the Essanay Film Manufacturing Company, lined up on Saturday afternoon to demonstrate the baseball supremacy of Chicago film makers. The supremacy was not demonstrated, however, as the game was called by the police at the end of the seventh inning, with the score standing 8 to 8. Lest this statement be taken in a vulgar sense, we make haste to add that the police interference was entirely pacific and intended only to clear the diamond for another scheduled game. Essanay started scoring in the first inning with one run. In the third inning the score favored the Americans 6 to 1, but, by good pitching and excellent hitting, Essanay managed to place the odds in their favor at the end of the sixth inning, 8 to 6. In their last half of the seventh, the Americans tied this up, making the final 8 to 8. Oscar Swanson pitched for the Americans, while Al Haines did noble heaving for Essanay. A. L. Randall, factory superintendent, held down first base for the Americans, while Frank X. Bushman, leading man for Essanay, occupied a similar place for the opposition. A second game will be played on Saturday afternoon, at which time it is hoped the better team will show itself.

THE MISSING YEARS.

There are a thousand ways of killing time, but a more ingenious method of destroying years has not been evidenced in all the history of moving pictures than is illustrated in "Lost Years," the Rex production of Thursday, May 16th. En passant, the production in question has a few more, equally effective claims for fame, as will develop a minute later.

The tale is woven about the love romance of a wealthy politician's daughter and an officer of the navy. Forced to depart for Europe, a few days before the wedding date, he sends a wireless from the ship upon which he is returning, that he will arrive "Thursday, two o'clock." But the ship caught fire and sank, presumably with all on board. When the girl heard the tragic news, a merciful fate robbed her of her senses; but one thought was fastened on her shattered mind, that at two o'clock he would be there to claim and wed her.

Every day for years she dressed in her bridal gown, waiting for two o'clock. And every day her parents turned the clock back.

In the meantime, we have learned that the man drifted on a raft until he reached a desert island somewhere in the South Seas. The sea tossed him his sustenance, and for years he eked out a Robinson Crusoe existence, continually and eagerly waiting and watching for a passing sail. He tossed cocoanuts into the sea, with a message inside them of identity and whereabouts, and after an eternity he was rescued.

At two o'clock he returned, explained and learned all. Time had not laid its icy fingers on the heart or soul of the girl. She had merely been *minus* the years. To-day was ten years ago and ten years ago was now.

Not alone is the tale unusual and startling in its novelty and daring, but the effects utilized in the production are of an entirely thrilling and extraordinary nature. A real wireless room with a real wireless apparatus and a real wireless operator, a blazing ship, sinking into the murderous sea, and sure-enough cocoanuts occasion a few gasps and thrills such as nothing but intrinsic realism can invite.

The exhibitors will not "lose time" in commending the production.

A ROYAL SLAVE.

In the old days of knights and fairy princesses and bold Prince Charmings and royal splendor, in the yesterday of dolce far niente and romance and chivalry, there have been, and even to-day there are, many silly little girls who wished they were princesses. But —did the thought ever strike you that there may have been as many princesses who wished their father had not been a king? It occurred to the Rex Motion Picture Company, and as a result, they have produced "What Avails the Crown," released Sunday, May 19th.

"What Avails the Crown" depicts the golden sorrow of the crown worn by a sweet little girl who was—human, and therefore didn't care to marry the prince selected by her father just because it was good politics. She ran away and lived with the people—lived and loved as only the simple can and do.

Then she became queen—and aware of her duty. So she stifled the cry of her heart and bartered her love for the glory of her state.

The reserve, renunciation, reverence and repression that characterize the tale are indelibly impressed on the mind and portrayed with unusual skill and delicacy.

Los Angeles News.

Interesting Budget of Information from the Great California Producing Center.

LOS ANGELES, CAL., is soon to have a motion picture theater built, owned and managed entirely by women and operated for women and children. Mrs. Hester Grant Giles, a wealthy woman with ideas, is the originator of the project. She has already leased an expensive frontage on Broadway just at the edge of the shopping district, and architects are preparing plans for a model theater. The estimated cost of the building is $80,000, but there will be more capital available if necessary. The house is to have a seating capacity of 350 and there are to be a number of features which are expected to make a special appeal to women and children—conveniences and comforts usually neglected in such theaters.

"The idea first occurred to me when I visited a local picture theater and was displeased with the subjects exhibited," Mrs. Giles explains. "They seemed so crude, so badly selected, so inartistic. I happened to know that many of the compaines put out really praiseworthy reels, but few of them seem to get as far as Los Angeles. It seemed to me that if we had a theater owned and managed by and for women, subjects of special interest to the feminine sex could be shown. I saw some of my friends about it and they were all so enthusiastic that I have definitely decided to give the plan a trial. The films we shall show at the new theater—which will be called the Los Angeles Women's Photoplay Theater—will embrace scenic, educational and travel subjects and a few high-class comedies. Only the pictures which have real educational or artistic value will be run. Films of the current fashions, such as are being shown in Parisian theaters, will be shown each week."

* * *

The municipal board of motion picture censors, created by ordinance of the city council several months ago, is finally ready for business. The five members have been appointed by the mayor, and the council has rented a motion picture theater in which the board will hold its sessions at least twice a week, sitting in judgment on all the new releases. The theater is the Arrow Theater, located on one of the upper floors of the largest department store in the city. It will be used exclusively by the board, although it is fully equipped for regular performances. The ordinance which created the body provided also that the names of all films, together with scenarios of the photoplays, must be filed with the board at least three days before they are publicly exhibited. Meanwhile, the board, if it sees fit, may call for any film and view it. The board is not obliged to view every film, however. It has power under the ordinance to forbid the exhibition of any film which is considered unfit, for moral reasons or for reasons of public policy, for public exhibition. The board is really an adjunct of the police commission, from which it draws its powers. The members, who serve without pay, are Mrs. E. K. Foster, chairman; Miss Emma Bumiller, secretary; Rev. Stanley H. Fisher, Ralph C. Daniels and A. P. Tugwell, the last two representing the film manufacturers and the exhibitors.

* * *

The Los Angeles Tribune recently featured a story describing the manufacture of a moving picture film showing how sugar is manufactured from beets. The pictures have just been taken at Santa Ana, one of the suburbs of Los Angeles, in the heart of the sugar-beet growing belt of Southern California. They will show the unbroken ground, the plowing, the planting, the crop in its various stages of growth, the harvesting, the transportation of the beets to the factory and the various stages through which they pass, including the packing of the finished product. Beet sugar manufacture is becoming one of the important industries of the state. The name of the company which is making the pictures was omitted, but it is understood to be the Pacific Motion Picture Co.

* * *

David Horsley, owner of the Nestor Film Co., is in Los Angeles this week looking over his Western plant which is located at Hollywood in this city. He brought with him from Bayonne, N. J., W. G. Gilmore, who has had charge of the eastern plant, but will act as manager of the Los Angeles department hereafter.

* * *

Director D. N. Griffith and the members of the Biograph Company's Western company which has been working all winter at the big Los Angeles studio, are rapidly winding up their work preparatory to returning East about June 1.

* * *

BARBARA TENNANT,
Charming Leading Woman Recently Engaged for the American Eclair Company.

Manager Burns, of the Fox Motion Picture Co., of this city, is authority for the statement that his company has suspended operations owing to over-production. The company produced about forty reels of comedies, and dramatic and Western subjects and the films have been sent East. One of the big pictures featured the recent Rodeo, a ten-days' exhibition of Wild West sports and stunts held as an attraction for the winter tourists. Mr. Burns is making plans to resume operations in three weeks or a month.

* * *

The California Motion Picture Co., of Los Angeles, has just been reorganized as the Success Manufacturing Co., and will make its headquarters at Long Beach, one of the beach cities near Los Angeles.

* * *

The Los Angeles police department held its annual review at Fiesta Park this week before a crowded grandstand and bleachers. The thing that seemed to interest the crowd more than the drills of the patrolman, the mounted police, the motorcycle squads, and the battery of patrol wagons and ambulances, was the activity of the camera men of the Selig Polyscope Co., who took a series of views.

BRADY MOVES AGAINST "TRILBY" PICTURES.

William A. Brady elsewhere issues a warning to picture houses against showing the film of "Trilby," announced for release by the Standard Theater Film Co., of London. Mr. Brady owns the stage rights to "Trilby" and is protected by copyright in America. The work is not copyrighted in England, but Mr. Brady promises to vigorously prosecute any infringements in this country, and has notified the sentinels of the American Producing Managers' Association to keep watch for this film and prepare evidence wherever it may be exhibited.

COCHRANE WITH KINEMACOLOR.

T. L. Cochrane, until recently general manager of the Majestic Film Company, has resigned that position to take charge of the production of pictures for the Kinemacolor Company. Mr. Cochrane is now on the job making all preliminary arrangements and expects to be ready to turn out dramatic and comedy subjects in color, within a month or so.

"HAMFAT'S SUCCESS" (Eclair.)

It has been the pleasure of Eclair to stage and depict the real life of the "ham actor" and in "Hamfat's Success," released Thursday, May 30, the Fort Lee producers have brought forth a rollicking laugh-starter, which will make friends not only with the professionals in the audiences—and there are lots of them—but with the great mass of Americans who realize how hard is the road to success for the Shakespearean gentlemen who brave the vicissitudes of Canal Dover, Gallipolis, Keokuk, and all the other tank-towns which try the soul of Thespians. Mr. Hamfat is an actor of the old school, who has failed to gain that gilt-edged success which is the aim of every denizen of the Rialto. He applies to Manager K. E. Frobert and is rebuffed for the ninety-ninth time. In despair, he returns to his boarding house, where Mrs. Grump hurries out for an avenging policeman to aid in the collection of a six-weeks' rent bill. In despair Mr. Hamfat drapes his statuesque figure in a "rube" costume, which he finds in a costume trunk, and he sallies forth, escaping the vengeful policeman, and bringing upon himself the jibes and jeers of an unsympathetic populace along the Gay White Way.

While carefully stowing away a roll of stage money, he attracts the attention of two greengoods men, and at the same time the warning of a benevolent policeman. The swindlers believe that they have struck "easy money," and they invite the supposed "rube" into a cabaret show in a nearby hotel, that they may spread their web over him the more! Hamfat agrees: it has been so long since he has had a real meal that he will hardly recognize it; yet they go on, order a splendid repast, and the result is that they drink not wisely but too well. Hamfat—apparently overcome by the libations, agrees to share their pool on some wildcat mine stock. But, it happens that the manager, with his fair stenographer, has come to the cabaret to dine. He recognizes Hamfat, and when the actor finally eludes his companions, to rush back to the boarding house to pay his bills—on money skillfully obtained from the swindlers—the manager sends a message to Hamfat: "Give up Shakespeare and come with me in comic opera to make your fortune." And so it is that the actor lands on his feet at last, in a way which will thrill his audiences with his merry jokes and the quick-witted turns which bring his fortune to him. It is a satisfactory comedy, which teaches the greatest of all lessons—optimism and sticking-to-it!

"THE SHERIFF'S ROUND-UP" (Nestor).

"The Sheriff's Round-Up," to be released on May 15th, is a truly Western story. It is splendidly staged, with beautiful exterior settings, and the acting of Mr. Jack Conway as the young man from the East is excellent. The story is interesting. A young man accepts a position in the West as the cashier of a bank and on his arrival at his destination is intercepted by a young man who professes friendship for him. He accompanies the friendly young man to his home, where he is offered wine, and it is there that the motive of the newly-found friend is made clear. Some splendid acting is done by Mr. Conway when he succumbs to the drug which has been placed in the wine, after endeavoring in vain to fight off the effects of the drug. The unconscious young man is relieved of his letters, etc., and on his returning to consciousness finds himself a prisoner.

In the meanwhile, his captor presents himself at the bank, representing himself to be the young man from the East. The letters, in the form of credentials, are accepted and he is granted access to the vaults of the bank. The character of this imposter is very well handled by Mr. George Fields.

While feigning sleep, the young man from the East overhears a plot to rob the bank, and awaiting his opportunity overpowers his guard and makes his way to the office of the sheriff, reaching the bank just a minute too late. Several splendid scenes follow, showing the automobile with the pursuers in it following the men over the bills and finally by a clever ruse locating their hiding place. And we see the sheriff's posse leading the thieves back to town, where we know that justice will be meted out to them.

NEW EQUIPMENTS.

The Stern Poster and Supply Co., report having installed new equipment in the following theaters: Madison Theater, Madison Ave. and 102nd St., one asbestos booth and a Simplex machine, complete. Crystal Palace, Greenpoint, L. I., one asbestos booth. Eckford Hall, 'Greenpoint, L. I., one asbestos booth. Garden Theater, Greenpoint, L. I., one asbestos booth. Bronx Savoy, Bronx. N. Y., one asbestos booth.

INFRINGING PICTURES SEIZED.

The Superior Feature Film Company of New York, acting under a writ issued by the United States District Court, has seized from the Savoy Film Exchange, Sixth Avenue, New York City, a series of motion pictures representing scenes from "Purgatory and Paradise."

Characteristic Scene from the Thrilling Biographical Subject, "Life of Buffalo Bill."

AN APPRECIATIVE READER.

Editor of Moving Picture World.

Dear Sir:—I wish to say a word against a habit which I feel is absolutely useless. I trust I am not out of order, and if anything can be done to remedy the evil, I for one would be more than grateful. Why is it that many good, excellent industrials or travalegues are tacked on to such nonsensical, untrue and useless attempts at comedy? The one last night seemed the limit. "Logging," by the Pathe Company, was fine, great, every foot of film interesting. Yet "Mother-in-law Stung on Hypnotism," was disgusting. This has happened so very often that we now cut off the comedy in many cases, using but 500 feet of the 1,000. That seems hardly fair.

Regarding the advertising—by the way, not one word of your magazine escapes me—I get so many good ideas. May I state what we find to be our best advertising? Just as soon as I see a picture of literary or historic value is released, I send a little note to the principals of our different schools. They then take up the study and by the time we book the film the children have so advertised the picture that just a short write-up in our local paper under our own heading—"This Week at the Dream," fills our house. I also have a "story hour" for the children of our town from the first to the fifth grade. Either some minister will tell the Biblical story, such as "Joseph in Egypt," or one of the teachers, and occasionally I tell a story, but I try not to bring myself forward whenever I can get anyone else to do it. At their story hours given in the afternoon, the film is shown in the evening, perhaps the violin teacher will give the children a selection. The vocal teacher will sing a child's song. We vary the program as much as possible and try to enlist as many good people of the town as possible in the work. They then feel a personal interest in our house. Without doubt the children are the advertisers.

Your projection department is of inestimable value to me. The comments of the films are also good. I would wish them to state a little more plainly the character of the film, for instance, in this little "country" town, we dislike to show our young girls that well-dressed, apparently well-mannered young girls and boys drink intoxicating liquors in each other's company, and it is all perfectly proper; also cigarette smoking. Of course we know it is done, but that seems to be the most criticized thing in our pictures. We have very few cowboy or Indian films unless they are carefully reviewed and well spoken of in your comment page.

I truly cannot express the value your magazine is to us. I do not see how anyone can get on without it.

If under the Moving Picture Educator Department a sort of synopsis of what the film really showed, would help very much in preparing a story or outline of the study preparatory to seeing the film. "Saul and David," in the April 13th issue, is a good example of what I mean, only more of it. I trust I have not tired you with all these suggestions. Again let me thank you for giving to the exhibitors such a valuable and comprehensive magazine.

Very truly, M. G. BROMLEY.

4/20/12. Box 407, Kent, W. Va.

TO INDIANA EXHIBITORS

Don't wire to me—
Think it over

I have the sole rights for the State of the latest and greatest motion picture sensation.

The divine Sarah Bernhardt in "Camille," two reels, and peerless Madame Rejane in "Mme. Sans Gene," three reels. If you are located in Indiana

LET ME HEAR FROM YOU.

L. GERMAIN
552 Fifth Avenue, BROOKLYN, N. Y.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

EQUIPMENT FOR SALE.

FOR SALE OR EXCHANGE—Wurlitzer Harp, Electric Banjo, 46 Opera Seats, Twentieth Century Columbia Gramaphone. Address, C. B. JACK, Ionia, Mich.

FOR SALE—One Mirroroid picture sheet, cost $142, good as new; will last a lifetime. First man here with $40 takes it. Going out of business. Size of sheet 16 x 20. It will make your picture as bright again, and at the above price cheaper than cloth. Address, M. M. IRWIN, Natchez, Miss.

FOR SALE—Powers No. 5 Motion Picture Machine, 5 reels—five thousand ft., 2 rheostats and curtain for $100. Address, H. REES, 701 21st St., Denver, Colo.

FOR SALE—Cheap, 1 Edison Model B, complete, $95. 1 Edison Exhibition, complete, $80. 300 Chairs, folding, $75. 2 Excello 10-hour D. C. Lamps, $50, and a lot of other goods. Address, STERN'S SUPPLY STORE, 43 E. 21st St., New York City.

FOR SALE—Cheap, 300 folding chairs, $75. Two Excello 10-hour D. C. Lamps, $50. One Powers No. 5, complete, $75. One Edison Projection Machine, complete, $75. Four reels of film, $30. All goods shipped for examination on receipt of 25% as deposit. Address, EXCELSIOR SLIDE COMPANY, 61 W. 14th St., New York City.

FOR SALE—Several portable gasolene-electric plants for road picture shows. Weight 460 lbs. Will illuminate ten-foot picture to remarkable brilliancy. Guaranteed. Price $160. Will send photos. Address, M. P. A. CO., 23 Stevenson Bldg., Pittsburgh, Pa.

FOR SALE—One Hundred Forty Reels in one lot to quick buyer at rate of $3 per reel. Single, $6 per reel. Address, GENERAL FILM PUBLICITY & SALES CO., 145 W. 45th St., New York City.

FOR SALE—Cheap, Motion Picture Outfit. Going in the Exchange business and must sell my complete Outfit, including a $1,350 C. X. Wurlitzer Orchestra Piano, good as new. Also Mirror Screen and 225 chairs, almost new. 1 Edison Pin Machine in good condition. Also a Powers No. 5 Remodeled Machine. 7 Buzz Fans. 3 Ceiling Fans. The outfit complete for $1,000 f. o. b. San Antonio. Particulars. W. J. DeLAMATER, Crown Theater, San Antonio, Texas.

THEATRES FOR SALE.

FOR SALE—Cheap, for cash, Moving Picture Theatre, Two Hundred and Sixty Seats. Good Location. Good business. Also Black Top Tent, Double Twenty by Sixty ft. Ten foot wall, eighteen foot center. Write for particulars. J. PAWLEY, Court St., Saginaw, Mich.

Two Money-Making Picture Parlors, fully equipped. Long leases. Established five years. One Licensed, accommodates eight hundred, clears eight thousand yearly. One Independent, accommodates seven hundred, clears three thousand yearly. Investigation solocited. Will sell one or both at a sacrifice. Reason, need the money. Address, MARSEY CO., 160 Pearl St., Buffalo, N. Y.

FOR SALE—My vaudeville and moving picture house, good location, Sunday town, prefer to only sell half interest, responsible party. City 1,200. Two machines, fireproof booth, stage scenery, fans, two pianos; seats 280; will sacrifice on price as have to open my tent show by June first. Snap for some one. Address BOX 564, Grand Island, Neb.

FOR SALE—Picture Theatre, Belding, Mich., the great manufacturing town. Over 3,000 girls employed in silk mills. Steady patrons. Getting 10c on pictures alone, no vaudeville. Seating 236. Best equipment. Low rent, long lease. Weak competition. Clearing $50 weekly. Best of reasons for selling. Price reasonable. Write to-day, BOX 163, Belding, Mich.

SITUATIONS WANTED.

AT LIBERTY—First-class Drummer. Have all traps and play bells. Three years' vaudeville and picture show experience. Address, DRUMMER, 5033 Lake Ave., Chicago, Ill.

AT LIBERTY—A-1 Baritone Singer and Manager. Best of reference exchanged. Address, L. J., care of Moving Picture World, New York City.

AT LIBERTY—High-class Moving Picture Camera Man. One who understands chemistry of photography in all its branches. I am no photographic novice and will consider nothing but a first-class proposition. Address, O.D., care of Moving Picture World, Chicago, Ill.

AT LIBERTY.—Experienced Operator with New York license, wishes position. Address, N. SCAVUBLE, 2292 2nd Ave., New York City.

AT LIBERTY—Operator wishes position outside of New York City, 2 years' experience. Can run any machine. Address, CAPABLE, care of Moving Picture World, New York City.

AT LIBERTY—Young man desires position as assistant camera operator. Reference. Address, ASSISTANT, care of Moving Picture World, New York City.

EQUIPMENT WANTED.

EQUIPMENT WANTED—25 second-hand motion picture equipments or mechanisms, or will allow towards the payment of new mechanisms or equipments. Give full particulars and lowest price on outright sale basis. Address Department "A," AMUSEMENT SUPPLY COMPANY, 107 North Dearborn St., Chicago, Ill.

HELP WANTED.

WANTED—A first-class camera man. One that can develop and print. No boozers need apply. Address, L., care of Moving Picture World, Chicago, Ill.

WANTED—Experienced manager for moving picture show; young man preferred; one who is up-to-date and a hustler. Address, MANAGER, care of Moving Picture World, Chicago, Ill.

WANTED—Vaudeville pianist for Moving Picture Theater. State lowest salary and experience. Address, ELECTRIC THEATRE, Madison, N. J.

MISCELLANEOUS.

WANTED TO EXCHANGE—Ford runabout, model R, 18 H. P., Auto, fully equipped, top, windshield, gas and oil lamps, tools, etc., in good running order, runs and looks like new. For 400 good opera chairs. Address, W. I. HARP & CO., Galax, Va.

Investors are invited to look into my (9th Wonder Screen) proposition for manufacturing. Demonstrations to reliable parties. For information write A. J. O., care of Moving Picture World, New York City.

I can produce the best drama scenarios that are sure hits and money-getters, If you are looking for such a chance write for full particulars. Address, L. B., care of Moving Picture World, Chicago, Ill.

MOVING PICTURE SITE—For airdome. Suburban corner lot, 40 x 100; lease; no competition; large population; trasportation unexcelled. Address, LILLIE, 65 West 143rd St., New York City.

SCENARIO WRITERS—Learn HOW to Sell. Our list of the Film Makers gives the kind and style of plays purchased by each company. 20c in silver. Address, A. L. PIKE, 318 Orange St., New Haven, Conn.

MANAGERS—Operators. Fill those empty seats at supper hour! Get our Local Interest Plan, it draws the crowds. It's a Live Feature! 15c in silver brings specifications and directions. Address, A. L. PIKE, 318 Orange St., New Haven, Conn.

FOR RENT—In heart of Atlantic City, N. J., vacant lot. Most desirable and convenient. Lease to suit and reasonable size, 60 x 90. JAMES A. HUMPHREYS, Humphreys Buildings, Atlantic City, New Jersey. Permanent population, 50,000. Summer population, 300,000.

FLAGS, FLAGS, FLAGS—4 x 6-foot American, 60c each; 5 x 8-foot, 90c. Guaranteed fast color. Poles 25c. Holders 30c. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

SCENERY CANVAS—Stage Cloths, Drop Covers, Paulins, Money and Mail Bags and Rubber Matting, Flags. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, MAY 13th, 1912.

AMERICAN—The Other Wise Man (Dr.) 1000
CHAMPION—What Might Have Been (Dr.) 950
IMP—Jim's Atonement (Dr.) 1000
NESTOR—The Counting of Time (Dr.) ....

TUESDAY, MAY 14th, 1912.

ECLAIR—Saved from the Titanic (Dr.) ....
POWERS—Grandpa's Specs (Com.) ....
POWERS—A Pair of Suicides (Com.) ....
REPUBLIC—President Incog (Com.) ....
THANHOUSER—Jilted (Dr.) ....
THANHOUSER—Niagara the Beautiful (Sc.) ....

WEDNESDAY, MAY 15th, 1912.

AMBROSIO—The Mother of a Soldier (Dr.)..........
CHAMPION—The Duck Hunt (Edu. and Sporting) ... 950
NESTOR—The Sheriff's Round-Up (W. Dr.) ....
RELIANCE—Prince Charming (Juvenile Dr.) ....
SOLAX—Souls in the Shadow (Dr.) ....
SALES COMPANY—Animated Weekly No. 10 (Top.)..

THURSDAY, MAY 16th, 1912.

AMERICAN—The Haters (Dr.) 1000
ECLAIR—Roses and Thorns (Com.)...............
IMP—Lady Audley's Secret (Dr.) 1000
GAUMONT—Attacked by a Lion (Dr.) ....
REX—Lost Years (Dr.) ....

FRIDAY, MAY 17th, 1912.

LUX—The Convict's Sister (Dr.) 1000
POWERS—His Neighbor's Wife (Dr.) ....
SOLAX—In the Year 2000 (Com.) ....
THANHOUSER—The Little Shut In (Dr.) ....

SATURDAY, MAY 18th, 1912.

GREAT NORTHERN—A Close Call (Dr.)..........
GREAT NORTHERN—A Doubtful Pleasure (Com.)..
IMP—English Hunting Scenes (Sporting) 400
IMP—Henpecked Ike (Com.) 600
NESTOR—Cupid's Victory (Com.) ....
NESTOR—Estudillo House, Cal. (Sc.)...............
RELIANCE—Mixed Identities (Dr.) ....
REPUBLIC—Trifle Not With Fire (Dr.) ....

SUNDAY, MAY 19th, 1912.

ECLAIR—Her Folly (Dr.) ....
ECLAIR—Andalusian Dancers (Typical) ....
GAUMONT—The Fate of Mothers (Dr.) ....
REX—What Avails the Crown (Dr.)...............

ADVANCE RELEASES.

MONDAY, MAY 20th, 1912.

AMERICAN—The Thread of Life (Dr.)............1000
CHAMPION—The Cashier's Ordeal (Dr.)............ 950
IMP—A Cave Man Wooing (Com.)............1000
NESTOR—The Power of Melody (Dr.)...............

TUESDAY, MAY 21st, 1912.

ECLAIR—Chamber of Forgetfulness (Dr.)...........
POWERS—For the Good of All (Com. Dr.)...........
REPUBLIC—The Old Chief's Dream (Dr.)..........
THANHOUSER—On the Stroke of Five (Dr.).......

WEDNESDAY, MAY 22nd, 1912.

AMBROSIO—(Title Not Reported).
CHAMPION—Mrs. Alden's Awakening (Dr.) 950
NESTOR—How the Ranger Was Cured (W. Com.)..
RELIANCE—The District Attorney's Conscience (Dr.)
SOLAX—The Glory of Light (Dr.) ....
SALES COMPANY—Animated Weekly No. 11 (Top.)

THURSDAY, MAY 23rd, 1912.

AMERICAN—The Wandering Gypsy (Dr.) 1000
ECLAIR—The Beauty Spots (Com.) ....
IMP—The Clown's Triumph (Dr.) 1000
GAUMONT—Tommy Becomes a Toreador (Com.)...
REX—(Title Not Given.)

FRIDAY, MAY 24th, 1912.

LUX—The Smuggler's Dogs (Dr.) 685
LUX—Arabella's Flight (Com.) 291
POWERS—The Housekeeper (Dr.) ....
SOLAX—The Knight in Armor (Com.)............
THANHOUSER—The Ring of a Spanish Grandie (Dr.)

SATURDAY, MAY 25th, 1912.

GREAT NORTHERN—(Title Not Reported.)
IMP—The Maid's Stratagem (Com.-Dr.) 600
IMP—Views of Los Angeles, Cal. (Sc.)............ 400
NESTOR—The Sheriff Outwitted (W. Dr.)..........
RELIANCE—Father Beauclaire (Dr.) ....
REPUBLIC—Her Birthday Roses (Com.) ....
REPUBLIC—Seeing Washington (Sc.) ....

SUNDAY, MAY 26th, 1912.

ECLAIR—Revenge is Blind (Dr.) ....
GAUMONT—Two Fold There Were (Com.-Dr.).....
REX—(Title Not Reported.)

Simplex The Peer of All Moving Picture Machines

NEW YORK MANAGERS SAY:

The machine has given entire satisfaction, and we will soon need more machines for our other theaters.
ARTHUR S. WHITE, Manager Moving Picture Department, Percy G. Williams Circuit of theaters.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
WM. J. GANE, Manhattan Theater.

We consider it far ahead of any other machine, and have since put them in our other theaters. WALTER ROSENBERG, Savoy Theater.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
HARRY LEVINE, Manager, Riverside Theater.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. STERN, Proprietor, Bleecker Theater.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. CRANE, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. KOLLE, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theaters.
FOX AMUSEMENT CO.

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MAY 13th, 1912.

BIOGRAPH—When the Fire Bells Rang (Com.)	
BIOGRAPH—The Furs (Com.)	
KALEM—Fighting Dan McCool (Dr.)	1000
LUBIN—The Wooden Bowl (Dr.)	1000
PATHE—Pathe's Weekly No. 20, 1912 (Top.)	
SELIG—The Love of an Island Maid (Dr.)	1000
VITAGRAPH—Love in the Ghetto (Dr.)	1000

TUESDAY, MAY 14th, 1912.

EDISON—The Bank President's Son (Dr.)	1000
ESSANAY—The Eyes That Never Sleep (Dr.)	1000
C. G. P. C.—Max Is Convalescent (Com.)	
C. G. P. C.—The Harvest in Sicily (Agricultural)	
CINES—Two Weary Willies (Com.)	
CINES—The Substitute (Com.)	
SELIG—The Turning Point (Com.-Dr.)	700
SELIG—Scenes in Cuba (Sc.)	300
VITAGRAPH—The Spider's Web (Dr.)	1000

WEDNESDAY, MAY 15th, 1912.

EDISON—A Personal Affair (Com.)	1000
ECLIPSE—Under the Sway (Dr.)	
ECLIPSE—Scenes in Kent, England (Sc.)	
KALEM—Ranch Girls on a Rampage (Com.)	
KALEM—Egypt, the Mysterious (Sc.)	
LUBIN—A Mexican Romance (Dr.)	1000
PATHE—Orphans of the Plains (Dr.)	
VITAGRAPH—Leap Year Proposals (Com.)	500
VITAGRAPH—A Page in Canadian History (Hist.)	500

THURSDAY, MAY 16th, 1912.

BIOGRAPH—His Lesson (Dr.)	
ESSANAY—A Soul Reclaimed (Dr.)	1000
LUBIN—Just Married (Comedy)	
LUBIN—All in the Wash (Com.)	
MELIES—The Swastika (Dr.)	1000
PATHE—The Justice of Manitou (Dr.)	
SELIG—The Vagabonds (Dr.)	1000

FRIDAY, MAY 17th, 1912.

EDISON—The Convict's Parole (Dr.)	1000
ESSANAY—After the Reward (Com.)	1000
KALEM—The Pilgrimage (Dr.)	1000
SELIG—Brains and Brawn (Com.)	500
SELIG—The Katzenjammer Kids (Com.)	500
C. G. P. C.—A Royal Whim (Com.)	
VITAGRAPH—The Greater Love (Dr.)	1000

SATURDAY, MAY 18th, 1912.

EDISON—A Romance of the Ice Fields (Dr.)	635
EDISON—Scenes in Delhi, India (Sc.)	365
ESSANAY—The Sheriff and His Man (Dr.)	1000
CINES—Family Jars (Com.)	
LUBIN—Honor and the Sword (Dr.)	1000
PATHE—From the Lawyer's Window (Dr.)	
VITAGRAPH—The Man Under the Bed (Com.)	1000

MONDAY, MAY 20th, 1912.

BIOGRAPH—When Kings Were the Law (Dr.)	
KALEM—Egypt (Ind.)	1000
LUBIN—A Railroad Engineer (Dr.)	1000
PATHE—Pathe's Weekly No. 21 (Topical)	1000
SELIG—A Citizen in the Making (Dr.)	1000
VITAGRAPH—Professor Optimo (Com.)	1000

TUESDAY, MAY 21st, 1912.

EDISON—Their Hero (Com.)	1000
ESSANAY—A Western Legacy (Com.)	1000
C. G. P. C.—Hollowhead as a Magician (Com.)	
C. G. P. C.—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)	
CINES—Fatima (Dr.)	
CINES—Scenes in Padula, Italy (Sc.)	
SELIG—Rivals (Dr.)	1000
VITAGRAPH—Fortunes of a Composer (Dr.)	1000

WEDNESDAY, MAY 22nd, 1912.

EDISON—The Artist and the Brain Specialist (Com.-Dr.)	1000
ECLIPSE—Her Better Nature (Dr.)	
ECLIPSE—The Jumping Champion, MacMoreland (Athletic)	
KALEM—Her Convict Brother (Dr.)	1000
LUBIN—Darby and Joan (Dr.)	1000
PATHE—Sing Lee and the Bad Man (Dr.)	
VITAGRAPH—Their Golden Anniversary (Dr.)	1000

THURSDAY, MAY 23rd, 1912.

BIOGRAPH—A Close Call (Com.)	
BIOGRAPH—Helen's Marriage (Com.)	
ESSANAY—A Good Catch (Com.)	1000
LUBIN—A Bachelor's Waterloo (Com.)	1000
MELIES—All Is Fair (Com.)	1000
PATHE—'Tis Mother (Com.)	
SELIG—The Girl With the Lantern (Dr.)	1000

FRIDAY, MAY 24th, 1912.

EDISON—The Sunset Gun (Dr.)	1000
ESSANAY—Detective Dorothy (Dr.)	1000
KALEM—Under a Flag of Truce (Hist. Dr.)	1000
SELIG—The Lost Hat (Com.)	
SELIG—The Katzenjammer Kids No. 4—They Entertain Company (Com.)	
C. G. P. C.—Foxy Cupid (Com.)	
C. G. P. C.—The Sylvere Sisters on the Double Trapeze (Acrobatic)	
VITAGRAPH—Diamond Cut Diamond (Com.)	1000

SATURDAY, MAY 25th, 1912.

EDISON—A Western Prince Charming (Dr.)	1000
ESSANAY—The Desert Sweetheart (Dr.)	1000
CINES—A Mysterious Telephone Call (Dr.)	
LUBIN—Dream of a Lobster Fiend (Com.)	
LUBIN—The Sponge Industry (Ind.)	
PATHE—The Prospector's Sweetheart (Dr.)	
VITAGRAPH—The Redemption of Ben Farland (Dr.)	1000

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Selig 1-shts. (2 kinds), 15c; 3-shts. 50c; 8-shts. $1.00.
Hennegan's 1-shts. 15c; 3-shts. 35c.
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THOU SHALT NOT COVET (3 & 8 shts.)
Released Wednesday, May 8 Lubin
THE SALTED MINE (3 & 8 shts.)
Released Thursday, May 9 Selig
THE STRONGER MIND (3 & 8 shts.)
Released Friday, May 10 Edison
TREASURE ISLAND (A. B. C. 3 shts., also 8 shts.)
Released Saturday, May 11 Essanay
THE DEAD MAN'S CLAIM.

Released Monday, May 13 Kalem
FIGHTING DAN McCOOL (A. B. C. 3 & 6 shts.)
THE WOODEN BOWL (Lubin) A. B. C. 3 shts. only.
Released Tuesday, May 14 Vitagraph
THE SPIDER'S WEB (3 & 8 shts.)
Released Wednesday, May 15 Lubin
A MEXICAN ROMANCE (3 & 8 shts.)
Released Thursday, May 16 Essanay
A SOUL RECLAIMED (3 shts. only)
Realesed Friday, May 17 Vitagraph
THE GREATER LOVE (3 & 8 shts.)
Released Saturday, May 18 Lubin
HONOR AND THE SWORD.
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"Won't You Let Me Take You Home?"—Royal Music Pub. Co.
"Pickaninny Moon"—Rogers Brothers Music Pub. Co., New York.
"Dixie Daisy"—Head Music Pub. Co., New York.
"Do You Think Dreams Ever Come True?"—Kendis & Paley, New York.
The band played "Nearer, My God to Thee" as the ship went down—Joe Morris Mus. Co., New York.

DeWitt C. Wheeler.

"Pucker Up Your Lips, Miss Lindy"—York Music Co.
"In a Little While"—M. Witmark & Sons.
"That Aeroplane Glide"—Joe Morris Music Co., New York.
"Everyone in Town Likes Mary"—Jerome & Schwartz Pub. Co.
"The Island of Roses and Love"—J. H. Remick & Co., New York.
"When I Met You at the Fair in Tipperary"—J. H. Remick & Co.
"That Loving Ragtime Man"—Theo. Morse Music Company.
"That Coontown Quartette"—Jerome Schwartz Pub Co.

A. L. Simpson, Inc.

"Good-Bye, Rose"—Pub. by Shapiro Music Pub. Co., New York.
"Drifting in Dreams with You"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"The Song that Reaches Irish Hearts—The Wearing of the Green"—Pub. by York Music Co., New York.
"That Mellow Melody"—Pub. by Geo. W. Meyers Music Co., N. Y.
"Saturday Night (Oh You Saturday Night)"—Pub. by McKinley Music Co., of Chicago, Ill.
"Every Fellow Has a Girl but Me"—Pub. by McKinley Music Co., of Chicago, Ill.
"When the Silver Threads Are Shining Among the Gold"—Pub. by McKinley Music Co., of Chicago, Ill.
"In the Far Off Golden West"—Pub. by McKinley Music Co., of Chicago, Ill.

Scott & Van Altena.

"Thine Eyes"—Weyman Music Co.
"Something's Going to Happen to You"—Theo. Morse Music Co.
"Everybody's Doing It"—By Ted Snyder.
"That Song Divine"—Weyman.
"Give My Love to Mother"—Forster Music Co.
"The Port of Missing Ships"—F. B. Haviland.
"Hear That Orchestra Rag"—Jeff T. Branen.
"She Was My Dad's First Sweetheart"—Fred Heberlein Co.
"Dreams of Long Ago"—Leo Feist.
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"Curly Locks"—Joseph W. Stern & Co.
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"That's the Kind of Fellow I Could Love"—Remick.
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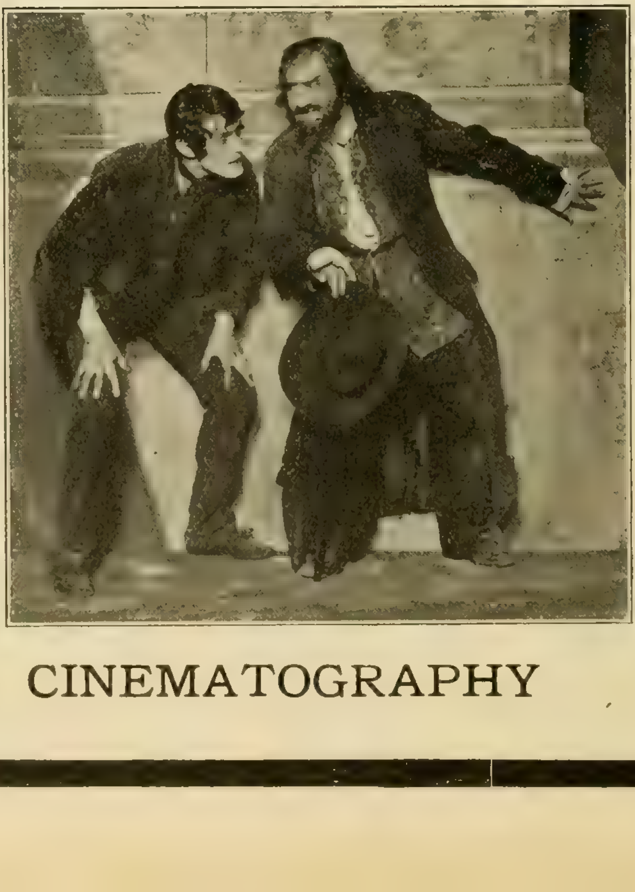

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ECLIPSE.

HER BETTER NATURE (May 22).—Deceived in his hope of a rich marriage, George Marson heartlessly recalls his promise to Jane Fisher. This, followed by her father's financial ruin and sudden death, compels her to earn her own living; and she therefore becomes a nurse.

Three years later she is assigned to care for a very sick child. She soon discovers that the child is the son of her former fiance, and a terrible thought of revenge flashes through her mind. But her better nature conquers, and she cares for him in her usual efficient manner.

In the evening George and his wife enter the room, and the former sweethearts meet face to face. Suspiciously he asks her if she has done her duty. She coldly replies in the affirmative, and leaves the room without accepting his proffered thanks, thus proving that while she will do her duty she cannot forgive the past.

THE JUMPING CHAMPION, MAC MORELAND (May 22).—Showing his wonderful vaulting feats. He easily jumps over an automobile, and then squads of soldiers drawn up in different positions.

ESSANAY.

A WESTERN LEGACY (May 21).—Walter Johnson, a young college chap in the East, receives word that he has been left a legacy of one million dollars by an eccentric uncle, providing he marries the old fellow's niece who lives in Mustang, Arizona. At the same time the niece, Alice Perkins, a pretty Western girl, gets word of a million left to her by her late uncle if she will marry his nephew from Boston. Now Walter doesn't care a hang about marrying someone he has never seen, neither does Alice. So Walter dons the disguise of a foppish dude, hikes out to Mustang, secures the address of Alice and prepares to sicken her of his make-up. But Alice, in the meantime, has decided to play the same joke on her "intended," takes her parents into the scheme and all have rigged themselves out as a family of most ferocious Westerners, picking their teeth with bowie-knives and whanging at everything with six-shooters. Therefore, when Walter calls, he is dumfounded and soon takes to his heels, at the smell of powder. Getting out of his make-up, Walter sends a note to Alice that he wouldn't marry her with ten million, then starts for the train. Now Alice has removed her make-up and has gone up the trail, when she is suddenly confronted by a ruffian who tries to steal a kiss. Walter is just leaving the little hotel, when he hears screams, hastens up the trail and is just in time to kick the loafer on his way, reassures Alice, hands her his card and starts on for the train. Neither has recognized the other. Alice watches him out of sight, then one look at the card identifies Walter as her "intended" from Boston. Consequently, Walter is stopped by Alice as he is boarding the train, identifications are disclosed and—to be sure, the train slips away while plans for an early wedding are being earnestly discussed.

A GOOD CATCH (May 23).—Frank and Beverly are sweethearts. Beverly, however, has a craving for taxies and similar luxuries, while Frank earns a "coffee and ——" salary. He is forced to refuse to hire Beverly a taxi one day, and she goes home in disgust. Seeing he cannot make her happy, Frank writes and breaks their engagement. A few days later he is overjoyed at receiving word that a kind benefactor has died and bequeathed him a legacy. In his zeal to reach the lawyer, Frank is arrested for a diamond thief and has an awful time before he is released. But he is bitterly disappointed to find the legacy is only a photo of the old man, his benefactor. Seeing an ad in the paper, Frank now sends the photo as a surprise package for the "fishing pond" of a church bazaar. Fate now takes a hand and Beverly hooks the photo that night and recognizes it as her deceased Uncle John Ross. Smothering her pride she goes to Frank, shows him the photo and he tells her how he came to get it. Suddenly Frank has an idea! Maybe Uncle John has left a fortune for Beverly in the care of the lawyer! To think is to act and they hasten to old lawyer Winner, explain matters, he looks up the records and discovers Beverly is indeed the lost heir of Ross' fortune. Consequently Beverly agrees to share the fortune with Frank for life, and they ride in taxies now, morning, noon and night.

DETECTIVE DOROTHY (May 24).—The Widow Martin, wretchedly poor, allows her little girl, Dorothy, to be adopted into a wealthy family. The child is loaded with luxuries by the kind people, but strangely enough is unhappy and longs for her real mamma. Meanwhile, the widow vainly tries to find employment, but none is to be had. Returning to her poor hovel one day she sees a sign tacked on a tree, reads it and learns that $5,000 reward is offered for the capture of Jim Bradley, a notorious murderer. With a deep sigh at the thought of such a fortune, and how little chance she would ever have to share in it, the widow stumbles on. On the avenue, little Dorothy is taken for an airing by the maid, and, seeing her opportunity, suddenly runs away while the maid is talking with a friend. Meanwhile, Bradley, the murderer, is leading the police a merry chase and finally takes refuge in flight up a fire-escape that leads to the Widow Martin's rooms. Here he finds the widow's clothing, dons them as a disguise, leaves the house before the detectives' very eyes and is on his way to safety when little Dorothy meets him on the street. Recognizing the clothes, and believing the figure to be her mother, Dorothy stops Bradley and clamors for attention. Vainly Bradley tries to drive her away, excites the suspicion of a passing patrolman, a struggle ensues and Bradley is arrested. Once at the station, he is identified and little Dorothy is lauded for making the capture possible. An hour later Dorothy is returned to the widow and is rewarded with a check for the $5,000 by the chief of police, ending all poverty and restoring complete happiness.

THE DESERT SWEETHEARTS (May 25).—Jim Morris, a young prospector, plans a trip into the great desert to search for gold. Before he leaves, Morris places an engagement ring on the finger of Mary, his sweetheart, and she promises to await his return. Two months later Jim befriends another young prospector, whose water supply has given out, and learns he is returning after a fruitless search for gold-ore. Jim now shows him Mary's picture, writes her a letter and Wells promises to deliver it for him. However, Wells falls in love with Mary and, as the weeks go by, they become good friends. At length Wells wins her consent to give up Jim and go with him. Leaving a note for Jim when he returns, Mary goes with Wells back into the desert. Later, Jim returns and discovers the situation. Heart-broken, he returns into the "land of dead things" to fight it out alone. Meanwhile, Wells loses his way in the trackless sands and he and Mary have but one canteen of water left. A few hours later the last drop only remains and Wells, crazed with the heat and terror, drinks the precious fluid, deserts Mary and staggers on. Brooding in his camp, Jim suddenly hears faint cries out on the desert, investigates and finds Mary lying half-dead in the sands. He revives her and she tells her story. With half-drawn gun Jim starts to lead her to his camp, when suddenly they stumble over the dead body of Wells. Providence has stayed his vengeance, and Jim kneels with Mary and gives thanks for the opportunity of starting life anew once more with her by his side.

KALEM.

EGYPT (May 20).—This very interesting and instructive industrial picture illustrates the primitive methods still in vogue in Egypt, along the upper Nile. Our boat stops at a small landing place and, walking a short distance from the river, we see an Egyptian ploughing and one cannot help but wonder how vegetation can ever spring from the sun-baked earth. We are enlightened when we behold the odd system of irrigation. A native draws water from a well by means of a "shadoff"—a peculiar well sweep—and the laborers irrigate the ground by building small squares and dams which regulate the flow. Sowing and harrowing are done by hand. We next visit a half-grown wheat field where we see the natives fertilizing the soil with powdered "guano." The following view is of the laborers reaping with crude sickles. Now we visit the Egyptian farmer during his threshing season. The wheat is placed on the ground and a rough sled, caled a "norag," is driven over it, revolving discs forcing out the grain. The winnowing and grinding into flour next receive our attention. Then we see the natives kneading the dough and placing the loaves into primitive ovens. A little Egyptian girl offers us a loaf and guarantees that it is whole wheat.

The making of straw brick, from the first operation of digging the clay to the baking by the sun, is shown through all the different processes and will be found of special interest.

A series of novel views show the method of making cloth—the shearing of the sheep, spinning the yarn, framing, winding, the operation of the loom and the final transaction of purchasing and paying for the completed article.

HER CONVICT BROTHER (May 22).—Ellen pays a Sunday visit to her brother, Tom, who is serving a term in prison for a crime committed by another. A few days later John Cally, Ellen's employer, asks her to marry him and she consents. After the marriage Ellen desires to tell her husband of the unfortunate situation of her convict brother but is afraid. Some time later Tom escapes from prison and seeks refuge in Ellen's unoccupied summer home. He telephones Ellen, who hastens to his assistance and supplies him with money and some of her husband's clothes. Believing that he will be temporarily safe, she advises Tom to stay in the house until all danger has passed. The next morning a newspaper article giving an account of Tom's escape affects Ellen and when Cally asks what disturbs her, she feigns illness. Cally returns home unexpectedly and discovers Ellen at the telephone, talking to her brother. With suspicions fully aroused he demands to know the name of the party at the other end of the line but she refuses to enlighten him. Cally then locks Ellen in her room and obtains the number from the telephone operator downstairs. He calls Tom, decoying him to the house with a statement that Ellen has been taken ill and wishes to see him. Tom rushes to the house and Ellen's cry, "He is my brother," stays the hand of the husband, who is about to shoot the unfortunate man.

UNDER A FLAG OF TRUCE (May 24).—Tom Dean, a young man without means, is in love with Rose Neville, daughter of a well-to-do Southern planter. Rose is an ardent sympathizer of the Confederate cause, while Tom is a follower of the Union principles. Rose's father refuses to countenance Tom's suit and does not conceal his distaste for the young man. Just at this time news comes of the declaration of war. Tom goes North, enlists and is placed in command of a company of Union cavalry. Three years go by but Rose hears nothing from Tom, to whom she is still faithful.

Tom receives an order directing him to burn all houses five miles South and to take particular care to destroy the home of the Confederate, James Neville, together with all personal property. This is exceedingly unpleasant to the soldier but his orders must be obeyed and they are carried out to the letter.

Bill Wheeler, a worthless scamp, is attracted by Rose's charms and when the girl resents his advances, he joins a party of bushwhackers, who are nothing more than marauders. After the Union forces have destroyed the home of Col Neville, the party of bushwackers, headed by Wheeler, attempts to loot the outstanding buildings. The old colonel and his daughter take refuge in one of the negro cabins. Capt. Dean learns of their precarious situation and goes alone to their assistance. Rose's sister, Nan, manages to convey information to both the Confederate and Union forces regarding the danger which threatens her people who are being besieged by the bushwackers. The Confederate and Union soldiers join hands under a flag of truce; the bushwackers are captured and the defenders of the little cabin are relieved just as they are about to abandon hope.

CINES.

FATIMA (May 21).—Melik, a powerful magistrate, is betrothed to Fatima, a beautiful girl, living in a distant land. He orders Omar, his foster brother, to go to the distant home and bring her back with him.

On the return journey Fatima becomes strongly infatuated with the handsome Omar. But, although he returns her admiration, he is faithful to his trust and delivers her safely to his superior.

Omar sorrowfully confides his hopeless love to his mother, who in turn informs Fatima, much to her happiness. As time passes Melik attempts to win Fatima's love with unfailing attentions and

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"THE HATERS"

(Release Thursday, May 16th. 1,000 feet.)

How Jim Rankin, cowboy and sworn woman-hater, was won to the other cause by an odd incident, which, by the way, also re-united two "Haters" who had given up hopes of each other long ago. A typical Western comedy you are sure to want.

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(Release Monday, May 20th. 1000 feet.)

One of the most pathetic, thoroughly idealistic films ever issued by the "Flying A." An invalid falls in love with a hunted criminal. On her death he is captured. You must see this film to know it and appreciate its touch of idealistic beauty.

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costly gifts, but finding that she will never return his affection, he generously relinquishes Fatima to the man of her choice.

SCENES IN PADUA, ITALY (May 21).—Showing many interesting sights of the city, such as the Valleresso Arch, St. Justine Church, the Market Square, and the ruins of the Roman Ampitheater.

A MYSTERIOUS TELEPHONE CALL (May 25).—Detective Roberts is called up by telephone with a message that a daring burglary is being committed, but before the message is completed it is cut off with a noise like a revolver shot. Roberts learns from the telephone company the source of the call and hastens to the designated house.

Cautiously entering, he proceeds to examine the premises, but is unfortunately discovered, and, although he attempts to escape, is shot by the robbers and left for dead. He manages to crawl after the two men, however, and learns that the empty house is adjoining the bank, and that they are planning to enter the vault that night.

Later, Roberts succeeds in entering the vault, and fastens down the trap door securely, but, before he is able to call assistance, faints away from his wounds, and is discovered almost lifeless the next morning. As soon as he is revived he speedily informs the astonished manager of the intended robbery, and asks to have the clerks called in. Dramatically entering the room, he easily picks out the two offenders and turns them over to the police.

SELIG.

THE LOVE OF AN ISLAND MAID (May 13).—Catalina is a pretty shell vendor on an island off the California coast. Loved by Amado, a native boatman, she is fascinated by John Dalton, whose friends are present on a visit, among them his fiancée, Eleanor Henry. Dalton, as a pleasant diversion, trifles with Catalina. To her it is a serious matter, and, in a fit of jealousy, she is prevented from casting Eleanor from a crag into the sea by the sudden appearance of Amado. Her lover divines that she loves Dalton, the yachtsman, and he, in turn, acts from jealousy by boarding the craft, seizing Dalton in his arms and jumping overboard. Catalina follows them and, through her expert swimming, manages to send Amado to the bottom and rescue Dalton. She has learned by now that Dalton does not love her and the following day, when he calls to reward her for saving his life, she dramatically refuses his gold and bears her humiliation with all the fine pride of her spirited race.

THE TURNING POINT (May 14).—John Carewe is apparently blessed with all that man most desires. He has a comfortable home, beautiful wife and loving little daughter, yet he persists in neglecting his wife and home, spending his time among the bright lights. His wife tries to make him reform, but Carewe is set in his ways, and while he loves his wife, he cannot give up his evil habits. Mrs. Carewe finally determines to try a little strategy on her wayward husband. When he arrives at home that night, a trifle intoxicated, he finds a note from his wife telling him that she has taken the baby and departed. She is in reality only as far away as the next room. Carewe's grief at the realization of his folly and its result prompts him to contemplate suicide. He takes out his revolver and is about to use it when little Doris makes her appearance upon the scene. His joy on learning that he has not lost his wife and child is as great as was his grief. He decides to turn the tables on his wife and does so by smearing some tomato ketchup over his shirt bosom, and then firing several shots into the floor. His wife rushes in and faints at the sight of her supposedly dead husband. He, however, has learned his lesson and the happy family are once more reunited.

SCENES IN CUBA (May 14).—Another interesting and instructive travel subject, showing scenes in and around the new Cuba.

THE VAGABONDS (May 16).—A wandering violinist enters a barroom followed by his canine companion, Roger. He entertains the company with Roger's tricks and tells his story. The story of the vagabond violinist tells of "a dear girl's love." How the "wine went round," and the blasted home and broken heart that followed his taking to drink. He relates how, years after, when a wanderer, he saw her and how she little dreamed he had kissed the coin she had dropped to him. He finishes his story by picturing the after scenes of his vagabond life with Roger as his companion.

BRAINS AND BRAWN (May 17).—The Village Board, despairing of the condition at the village school, send for a football graduate, who will manage the boys. When he arrives the boys laugh at him and plan to show their independence of "the little shrimp." But in the fierce frolic that follows the litle schoolmaster proves himself equal to the occasion and declines the help of the board, who fly to his rescue. Later one of the girls takes a hand in subduing the teacher with some glue. He blames the girl who has frustrated the plot of gluing him to his chair. But the real culprit confesses and sends him after the other girl. They come to an understanding in more ways than one.

THE KATZENJAMMER KIDS. NO. 3. THEY PLAN A TRIP TO GERMANY (May 17).—But the good captain abandons the trip on account of what happens to his clothes. The piano recital that follows brings things to a climax and at last the kids are put to bed and guarded all night by a club.

A CITIZEN IN THE MAKING (May 20).—Itze, a Jewish immigrant with his sweetheart Esther, arrive at Ellis Island, where they become separated. He passes the examination of the inspectors and is forced to leave for New York without her. Alone, Esther is examined and she is allowed to pass. Finding the boat and Itze are gone she turns back. At the dock where Itze arrives, he tries to stay aboard for Esther, but is forced to land. At Chicago, on meeting his relatives, he explains that Esther was detained. In his trouble his relatives take him to the office of the Jewish Immigration Society. He is assured his sweetheart will be found. Landing alone, Esther, in her distress, meets with an officer, who takes her in hand, finds her a place and locates her friends. Itze, in Chicago, is busy in his new home and a happy ending is shown by the reunion of the immigrant and his sweetheart.

RIVALS (May 21).—Two fisher boys, Tom and Bill, are the best of friends until each discovers they both love the same girl. While she prefers Bill she likes Tom well enough to propose a novel task for her suitors, of climbing the highest peak on the island home, and securing the head and horns of a famous wild goat, the successful man to be rewarded with her hand. They accept the test and climb the mountain, and Bill has the good fortune to shoot the goat. He makes his camp for the night and his rival, who has heard the shot, tries to steal the trophy. Bill awakens and, in the struggle which ensues, is forced over a precipice. Tom starts away with the head and horns, but overcome by remorse, returns and rescues Bill. He carries his rival to the girl, who learns the whole story. The loser then manfully departs, leaving the happy pair to each other.

THE GIRL WITH THE LANTERN (May 23).—In this railroad story a city girl, visiting her uncle and aunt in the country town, falls in love with the operator at the railway station. Her uncle, a cross old owl, disapproves of having young men call on her. She finds the telephone handy in talking with her new beau, but is detected by the aunt and uncle. A delayed order is received by the operator to hold the train until the President's special passes. The train has just gone and he telephones his sweetheart to flag it, as her uncle's home adjoins the railroad track. She drops the receiver, rushes to the kitchen, gets a lantern, covers it with her uncle's red bandanna and she runs out of the house. Then she climbs the fence and embankment and gets to the track just in time to stop the train. All manner and things happen to her while she is doing this, and the ending of the story is both ingenious and entertaining. The lovers are, of course, reconciled.

THE LOST HAT (May 24).—An old man's hat blows through a Pullman car window and is lost. He doesn't notice his loss and takes another's hat by mistake, thinking it is his own. The two men stop at the same hotel by coincidence and the man with the wrong hat gets into the wrong room, much to the mortification of an elderly lady, who immediately screams for help. In making his getaway the man drops his hat and through this clue the innocent owner is arrested.

The lost hat is picked up by a tramp, who later robs the hotel and in getting away he, also, drops his hat. This results in the arrest of the other man. After many extremely exciting and amusing incidents the mystery is finally unraveled by the arrest of the tramp, who confesses the hotel robbery.

THE KATZENJAMMER KIDS (No. 4)—THEY ENTERTAIN COMPANY (May 24).—The mischief-making schemes of Hans and Fritz result in fast and uproarious fun at a supper party given in honor of Mommer Katzenjammer.

MELIES.

THE RUSTLER'S DAUGHTER (May 30).—Molly, curious to know where her father and his men got so many fine horses, acts as her own sleuth. A noise in the bushes arouses the gang, one of whom goes to investigate only to find that it was the girl he loved. Thus to her astonishment she learns that her father is a horse thief. The sheriff, being notified by the governor that horse thieves are busy in his vicinity, disguises himself as an Easterner in order not to draw suspicion. Molly, homeward bound, watches the stranger on horseback, and seeing him fall over the cliff, owing to the saddle girth breaking, rushes to his aid. She brings him home and, while taking off his coat, spies his badge. Her father returns with the men, and an argument in the next room in which her father is shot, tells the whole story to the sheriff who has been in hiding. He telephones to his deputies that he has discovered the thieves. On their arrival they arrest the gang. Molly, grieved over the death of her father, begs to be arrested also, but the sheriff, remembering how she saved his life, refuses to do so and begs her forgiveness in playing the part of a spy.

EDISON.

THE CONVICT'S PAROLE (May 17).—The governor of one of the Western states, has inaugurated a new system for handling the convicts. Instead of leasing them on contract to private corporations for private gain, he proposes to release them on parole and give them employment in all cases where they show possibilities of reform. The warden of the penitentiary has a business interest in the old system and with his colleague decides to make an attempt to discredit the governor's plan.

Our interest centers next in three convicts, two men and a woman, who have been released and given employment at a theater. The two men are friends and one of them is in love with the girl. The warden sends an emissary to tempt the younger with the promise of a big haul in a well-planned burglary. A meeting place is appointed in a room back of a saloon.

Having gotten the younger man there with some other criminals, the stool-pigeon produces a set of burglar tools. Meanwhile his friend has followed and the girl has gone to the governor with her story of the possible plot. The result is that she and the governor's secretary are looking through a window and see who produces the burglar tools. But they also see the friend enter and plead with the convicts and the younger man to honor their parole, and the general arrest of everybody concerned, except the warden and the stool-pigeon.

The next morning there is a hearing before the governor. The convicts are allowed to tell their story and the warden strongly intimates that their word is hardly to be taken in a matter of his kind aganist his. Even the girl's story he considers unreliable, but when the governor invites his secretary to step forward and tell what he saw, the warden understands that the game is up. The governor hands him his dismissal and congratulates the faithful among the convicts, and the story ends with honor triumphant and the grafter turned out.

A ROMANCE OF THE ICE FIELDS (May 18).—Dan Wilson, working on the Kennebec River, is very much in love with his landlady's daughter, Jess. The feeling is reciprocated, which causes Alec, the foreman of the job, also in love with Jess, to become jealous and he tries his best to make life miserable for Dan by abusing his authority as foreman.

One day a poorly clothed tramp applies for work and is put to loading ice under Dan's direction. The cold, however, is too severe and while stopping to warm up he is reprimanded by the foreman, and about to be discharged, when Dan removes his coat and gloves and gives them to the tramp. This action so angers Alec that he flings the garments to the ground. Dan forces him to pick them up again and hand them to the half-frozen wretch. This incident only serves to increase the ill feeling existing between the men.

Later in the day while Dan is cutting ice, bordering the open channel of the river, Alec sees his opportunity to avenge himself and, stealing up behind him, pries loose the cake of ice upon which Dan is working and sets him adrift in the river. Jess, driving back from town, hears his cries for help and, urging her horse forward, gives the alarm to the rest of the men who at once rush to Dan's rescue.

The current has caught the ice-cake by this time and is rapidly carrying it toward the falls, half a mile down the river. The men hurrying down the river bank try to get a line to Dan as he swings around the bend above the falls, but to their dismay the line falls short and Dan floats rapidly on toward the falls.

Here the men manage to stretch a line across the breast of the falls and Dan, drifting down to sure destruction, manages to grasp the rope and work his way ashore.

Here he explains that it was Alec who set him adrift and the men, bent on giving him a coat of tar and feathers, start out in search of him. Finally locating him, they are about to carry out their design, when the sheriff, having heard of their intentions takes him in charge.

Not much the worse for his experience, Dan is quite strong enough to propose to Jess, who doesn't hesitate to say "yes."

SCENES IN DELHI, INDIA (May 18).—This film shows many views taken in Delhi, India. Some of them are ancient landmarks, cherished by the natives for their connection with a history that dates back for ages. Views showing a portion of the ancient mosque, a temple, the memorial tower, the "Asoka Pillar" and the shell-scarred Cashmere gate whose mouldering walls are significant of past bloodshed and strife, are particularly interesting. A scene showing the natives carrying water across the country on clumsy wagons, drawn by domesticated buffalos, is quite a novelty, to say nothing of views of the busy streets showing the throngs as they move about bent on their daily enterprises. Like other people of the world they seek amusement and a scene depicting a "mela" or native fair is not unlike the amusement parks and places of recreation in other countries.

THEIR HERO (May 21).—Two college boys, from a very respectful distance, worship the great hero of the football field, Jarvis by name. At the beginning of the picture we see them negotiating for and achieving an introduction to him. After college days are over they become assistant shipping clerks in a big establishment. On one of the pillars of their workroom is pinned a big newspaper picture of their hero in full football regalia. Whenever they pass it they stand in salute before it. One day a great event happens; at a cheap table d'hote dinner their hero makes his appearance and

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Synopsis and Full Information on Request. DO IT NOW with much trepidation they finally decide to go over and claim acquaintanceship with him.

Instead of a haughty repulse when they might have expected, he invites them to sit down at his little table and have their dinner together. It is a great honor and a great event for the boys. And then we become cognizant of the fact that, as a young lawyer, the football hero is not a success. Things go from bad to worse with him until he is entirely out of money and is very glad when a chance meeting throws him again in the ways of the boys and they invite him to their room to help partake of a box of good things from home. Of course, the boys see him only as their ideal hero and know nothing of the struggle against poverty which he is making. But one day, when he is down to the last notch, he answers an ad for a porter and the next thing he knows is face to face with his worshippers in the very place where they are working. The situation is both comic and dramatic, but, like the true blue that he is, he goes to work under his two small admirers. Of course, he soon rises to a better position and is able to marry the girl who has waited for him all this time. But through it all the two young adorers are true to their ideal and rejoice at his success.

THE ARTIST AND THE BRAIN SPECIALIST (May 22).—In an attic studio lives an invalid artist with his wife and children, in dire distress. A friend (Harry Furniss) visits them and, learning of the artist's misfortune, advises him to apply to a benevolent institution for aid, giving the artist's wife a letter of introduction to Sir Tufto Dauber, a presiding officer of the institution. In presenting this letter she meets with bitter disappointment and is rudely ordered out of his house. Returning to her friend (Harry Furniss), she describes her ill-treatment at the hands of Sir Dauber, whereupon the former vows vengeance. Disguising himself as Professor Cyclops, the great American brain specialist, he presents himself at Sir Dauber's studio, having arranged by 'phone to pose for his portrait. Sir Dauber, highly flattered with an order from such a celebrity, begins work at once. A lady having a previous sitting returns for her umbrella. The moment Sir Dauber's back is turned Cyclops changes the handsome lady's portrait to a most laughable caricature, quickly returning to his seat, assuming a most unconcerned attitude. When the lady makes the horrible discovery of her distorted portrait, she flies into a violent rage, destroys the portrait and departs in a huff.

Sir Dauber unable to account for the transformed portrait imagines he is going insane. Recovering himself he begins to outline the portrait of Professor Cyclops; at an opportune moment Cyclops again tampers with the canvas on the easel, which adds new horror to Sir Dauber's perturbed mind and he implores the brain specialist to diagnose his case. Cyclops pronounces him insane and orders immediate rest in a sanatorium. He conveys him to the attic of the poor artist and there he, Cyclops, reveals his true identity. Sir Dauber discovers he is the victim of a practical joke brought about by his uncharitable attitude and promises to be more benevolent in the future, and proves his assertion by immediately contributing to the support of the distressed family, bringing about a happy conclusion.

THE SUNSET GUN (May 24).—Thomas Brainerd, a Civil War veteran, is an enthusiastic old soldier and a firm believer in discipline. His household, which consists of his married daughter and his beloved grandson, Dick, is run on strict military rules, and if Dick objects to the early arrival of bedtime it needs only a word from grandpa on the subject of a soldier's first duty to bring the youngster to strict obedience.

As Decoration Day approaches, Brainard and his G. A. R. comrades meet and discuss the plans for the annual parade in the village. But Brainerd has been failing of late and, in spite of the doctor's efforts, seems to be getting weaker as time passes.

The eventful day arrives and Brainerd, dressed in his best is ready to take his place in the line with his comrades, but as he takes his beloved rifle from its place his weakness is so apparent that his daughter finally prevails upon him to give up his idea of marching in the parade. He will watch from his chair in front of the house and insists that his daughter and little Dick take their places in the parade. Reluctantly they leave him and report his illness to his waiting comrades.

The march to the soldier's monument is begun. As the stirring sound of fife and drum reaches his ears, Brainerd starts up, rifle in hand, and there comes to him a vision of battle. He is in the midst of the charge, the bursting shells, the cheers, the groans all come back to him. Only a moment and it passes away, but the sound of fife and drum are real, for there, passing before him, is his little band of comrades on parade. They cheer the old man as they pass on their way. At the monument the roll is called and many a name is left unanswered, but litle Dick cannot remain silent when grandpa's name is called and bravely steps out and answers in his stead.

Brainerd, too, has answered roll-call, but it is one of long ago, the vision comes back to him as if but yesterday as he steps out and answers to his name.

At the monument they now fire a salute for their departed comrades. It sounds to Brainerd like the booming of "The Sunset Gun." He sees again the sinking sun of long ago, the officer gives the command, the gun booms out and slowly the stars and stripes flutter to the ground. The vision disappears and Brainerd sinks exhausted into his chair. The exertion has been too great. There now floats to him from the monument the sounds of taps. How many times has he heard it in the stillness of the night! He sees it all once more, the bivouac at the end of the day's fighting. The trumpeter steps out. How sweet the notes sound upon the night air! The last call. All lights out. With a smile he sinks back and closes his eyes. His light is out, he has answered the last call. His returning comrades find him serene but cold, and reverently cover him with the tattered old battle flag.

A WESTERN PRINCE CHARMING (May 25).—Mrs. Hindemiller, a widow with five young children, the eldest of whom, Lena, is only eleven years old, finds that the struggle to keep the wolf from the door is becoming too great and decides to send Lena into service. To this end she arranges to send her to Mrs. Maloney who runs the Quarry Hotel. Lena is placed in charge of Fritz, the old stage driver and, amid the tears of her family, is whirled away to her new home, tightly clasping to her breast her one treasure, a thumb-worn copy of Grimm's Fairy Tales.

Arrived at the Quarry Hotel, Lena is at once put to work. From daylight until long after dark Mrs. Maloney drives her from task to task.

The hard work, the rough men and Mrs. Maloney's constant abuse, do not tend to cure little Lena of her home-sickness. Her only consolation is her book of fairy tales, which she keeps hidden under her cot in the garret. Here, after her day's work, she manages to steal a few sweet moments poring over the trials of poor Cinderella and the Prince. But even these are denied her, for Mrs. Maloey discovers Lena at her reading and rudely takes the book from her. This is the last straw. She writes a letter home, telling her mother of her treatment and that if she does not come and take her away she will jump into the river and drown herself. This letter she drops out of the window to her one friend in the house, little Tommy, with instructions to give it to Fritz to deliver. Tommy gives Fritz the leter just as the stage is pulling out for its night run. The Circle Bar boys have been out on a wild lark. Coming back from town they spy the coach and decide to have some fun with old Fritz. They accordingly hold up the stage in true bandit style and, seeing Fritz clutching litle Lena's letter, forthwith make him read it. The pathetic tale it tells has a sobering effect on the boys and they decide that Mrs. Maloney needs a lesson.

Tying Fritz to a tree, they ride to the Quarry Hotel and very nearly wreck it. Lena hears the noise and huddles frightened on her cot until there comes up the stairs a big handsome man. At last! It is her dream come true: Prince Charming has come to rescue her. True his dress is slightly different from the one in the fairy tale but he is big and handsome, so it must be he. Without any hesitation she goes to his arms.

VITAGRAPH.

PROFESSOR OPTIMO (May 20).—A dense gloom pervades Mrs. Brown's boarding house. All the boarders are at odds with each other, their landlady and the rest of the world. Professor Optimo arrives in town and, in searching for a livable home, accidentally comes across Mrs. Brown's boarding house. He secures accommodations and hangs out a sign as a "crystal gazer" and dissipator of gloom. His very presence in the boarding house seems to impart sunshine to its cheerless atmosphere. When he takes a seat at the table with the rest of the boarders, his happy disposition, humorous stories and bright remarks put everybody in good humor. He promotes love and acts as a matchmaker.

He has many patients who call on him to have him analyze their grouches and diagnose their dispositions, and everyone of them are immediately benefited when they gaze into his globe of crystal, into which he reflects and through which he transmits his optimistic nature and his bright views of life, imparting them to his clients, who depart with faces wreathed in smiles. His fees are within the possibilities of all, for he gives his services without money and without price; he is anxious to have others enjoy that which he knows helps make the world better and happier.

He is a welcome guest wherever he goes and when he is about to depart and spread his magic wealth of crystal light in other dark places, Mrs. Brown hates to have him leave, feeling that the happiness which he has brought into her home and the lives of its occupants may go with him. She is almost in tears, but his smile and assurance that it has come to stay makes her satisfied that gloom has been dispelled and joy established forever.

FORTUNES OF A COMPOSER (May 21).—Samuel Herman, a composer, in seeking recognition for fame and fortune, goes to Paris and takes a position in a small music hall, playing there at night and writing music during the day. His compositions do not find a market and disappointed and disheartened, he sends them to his wife and daughters in America, to be disposed of by them if possible. He loses his memory through an attack of aphasia. His wife and daughters dispose of his compositions for $100,000. They send word to their father to the address which he had given them, but no one knows what has become of him and so the letter is returned unclaimed with a report that the professor is dead.

Two years afterwards Herman's memory returns when he hears his music played upon the street and he determines, after he has fully recovered, to return to America. He goes to his old home and is told by the janitor that his family has moved away when they become rich. He makes his way to the opera house where one of his operas is advertised to be sung that night. As he is entering, his wife and daughters, in evening costume, alight from a limousine and pass in without recognizing him, so changed is his appearance. He gets a seat in the front row of the gallery, where he listens intently and raptly to the music which his own brain conceived, and the hand with which he is unconsciously beating time has written. He does not see his wife and daughters, sitting in the opera box, applauding and taking to themselves the credit and fame of the father and husband.

After the performance everybody leaves but the professor, who is left sitting there alone. The lights are put out and the hand of death closes the old man's eyes and he awakens in Heaven.

THEIR GOLDEN ANNIVERSARY (May 22).—Farmer Jones is a hard parent of the old school, who believes in strict obedience from his children, even when they grow up, and always wants them to be working. John, his youngest son, and the only one now left at home, is always getting into hot water with his father. He has no love for farming and is not particularly robust, and his father is always driving him. He stays on at the farm, however, for the sake of his mother, a kind-hearted, cheery woman, who is always trying to make peace. John is interested in photography and spends his spare time working at it, to the disgust of his father. John takes a picture of his mother, of which he is very proud. In developing and fixing it, he wastes, he considers, valuable time, and when Mrs. Jones tries to plead and shows him the photograph for an excuse, he tears it in two. He and John quarrel and the son leaves home, his father remaining stern and angry, his mother broken-hearted.

Five years pass by, and the father begins to repent his action, for the old folks have heard no more of their son. On the eve of their golden wedding anniversary, he and his wife have a long talk and he promises to take her to town the next day, the anniversary. They drive to town. In passing a photographer's studio, he proposes they have their pictures taken. The photographer, a very attentive and gentlemanly young fellow, in passing the old folks, recognizes them as his parents. They do not recognize him, for he has changed, but when he reveals himself as their son, John, clasping his mother in his arms, there is a general jubilee of great joy and reunion.

DIAMOND CUT DIAMOND (May 24).—Mrs. Bunce grows suspicious of her husband's good-looking stenographer and Mrs. Brown sees visions in her mind of her husband entertaining chorus girls at wine suppers, a regular cut-up. She doesn't believe his stories of being detained at the office with his two faithful clerks. She makes up her mind to find out, and one night, when he is kept at work later than usual, she calls up his office, but it so happens that Bunce and his clerks

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had finished their work and had gone to dinner. She receives no answer to her phone call and is assured that her suspicions are correct. When he returns home he receives the icy stare and the stony heart from her. She determines to catch him at his deception.

She writes a letter to her husband as if sent by a mutual friend, saying that a Westerner who is visiting the city would like to be shown the town. Mrs. Bunce disguises herself as the Westerner and calls on her husband with the aforesaid letter. Her husband recognizes his wife, but to get one on her he makes an appointment to meet her at a swell hotel, saying he would like to introduce her to a couple of attractive young ladies, with whom they can have a red hot time. He arranges with his two clerks to impersonate the two young women, and they do it to perfection. Mrs. Bunce, disguised as the Westerner, meets her husband and together they meet the two girls. She can stand it no longer. She confesses her identity in tears and humiliation. In the midst of her denunciations of her husband's rascality, the two clerks take off their wigs and give Mrs. Bunce the merry ha-ha.

THE REDEMPTION OF BEN FARLAND (May 25).—Ben Farland finds it hard to resist drinking. He has another enemy, however, in Steve Higgins, a fellow ranchman, who is in love with Doris Maitland, the ranch owner's daughter. Ben is left in charge of the ranch by Maitland. He neglects his duty and goes to a nearby saloon, where he becomes intoxicated. Steve sees a chance "to get his goat" and provokes a quarrel, in which Ben knocks Steve down. Higgins reports Ben's conduct to Mr. Maitland, who reproves Ben and tells him if he repeats the offence he will discharge him. Ben promises to keep from drink and does so until Steve, who again meets him in a saloon, entices him to drink and again tells his boss, who summarily dismisses Ben.

Doris meets Ben leaving the ranch. She encourages him, telling him to brace up and redeem himself. He does so, securing a position on another ranch, and being a fine workman and skilled ranchman, he gains the confidence of his new employer by his sober, industrious behavior, and is made manager. Ben goes to town in his employer's automobile, and stopping at the post office, he meets Doris. She is riding a fractious horse, and on her way home the horse runs away with her. She is unable to stop him. Ben sees her danger and instructs the man at the wheel to give chase. It is a hot chase, but Ben, who is an expert lariat thrower, lassoos Doris' horse from the tonneau of the auto and quickly brings him to a halt. Doris is all but exhausted. Ben places her in the automobile and they are soon speeding homeward. During their journey Ben proposes to Doris and she unhesitatingly accepts him.

LUBIN.

A RAILROAD ENGINEER (May 20).—Tom Benson, the engineer of the Nightingale, is the pride of the station and John Butler, the despatcher, freely gave his consent that Tom should woo his daughter May. So they were engaged. One day at the end of his run he sees one of his frequent passengers, a flip drummer, flirting with his sweetheart May, who likes the city man's attention. That night at a barn dance Tom is much neglected by his sweetheart, and Dick Thompson, the drummer, gets most of May's dances. Next day the dispatcher's daughter takes her accustomed walk along the track to see Tom's train pass. She is joined by Thompson and he suggests that they sit down in the shade under a trestle. During the flirtation, Thompson carelessly throws a cigarette stub behind him which alights among the dry brushwood, which takes fire and blazes up towards the structure. There is no way of stopping the fire and the train is due at the viaduct. May implores Thompson to walk the trestle and flag the train, but he is terror stricken and runs off in the opposite direction. May looks after him in disgust and starts herself to flag the train. She catches her foot in one of the ties, falls and sprains her ankle. She then calls for her little sister to flag the train, but the little one gets terrified at the approaching engine and stands panic stricken on the track. Tom sees her, but he cannot stop the engine on the down grade, he climbs around the engine down to the cow-catcher and picks up the child from the track. This brings about a reconciliation of the sweethearts, and May resolves that it is better to give herself to a heroic man than to a nerveless masher.

DARBY AND JOAN (May 22).—Darby, an old cabinet maker, and Joan, a lace maker, are an elderly couple who have been married for years. The wedding of Minnie and Alfred takes place at the home of the old couple. Minnie is a maid in the service of Lady Wilbur and Alfred is the coachman. Soon after the return from their honeymoon, Minnie becomes envious of her mistress' beautiful clothes and she steals a handsome scarf. Alfred discovers what his young wife has done. They quarrel, and he angrily leaves the house. Minnie goes to Joan, telling her the whole story, and Joan promises to return the scarf to its owner. She takes some pieces of lace, and while showing them to Lady Wilbur manages to leave the scarf without her seeing it. Sir Wilbur enters. His wife asks him for money to pay for lace, and as he is giving it to her he unintentionally draws a note from his pocket. It is from a London actress. Joan overhears it. Lady Wilbur goes out on her horse. Joan returns home, where Minnie is still weeping. Darby has, in the meantime, found Alfred drinking at a tavern and brings him home with him. The old couple busy themselves getting supper so that the young couple will make up, which they promptly do. The old couple kiss them and they leave happily. Lady Wilbur falls from her horse, and Darby and Joan bring her into their cottage. They wish to reunite the husband and wife, and so Darby conceives a ruse by which he brings the husband to the cottage. The second couple make up and leave and we last see the old couple alone with their candlesticks about to retire.

A BACHELOR'S WATERLOO (May 23).—Clarence K. Peabody, a rich and handsome young bachelor who does not care for the society of women, is greatly annoyed by the attentions of a Mrs. John Hall Proudfit, who seems determined to make a match between Peabody and her pretty daughter Alice, much against the protests of the girl. The bachelor is so pestered with letters, telegrams, etc., that in desperation he flees to the country for a week's rest. Arriving at the Inn, he is horrified to find the verandas and hammocks filled with girls, and he turns the back back to the station. On the way Deacon Johnson hails the driver for a few words and, being introduced, learns of Peabody's predicament. The Deacon invites the bachelor to his home and assures him of peace and quiet. Bess, the Deacon's daughter, is a tom-boy. Having an aversion for men, she proceeds to make Peabody's visit so unhappy that he resolves to get away pretty quickly. Then he begins to realize that he will miss the little girl's pranks. The next morning, as he is strolling through the grounds to take a farewell look at the place, he comes upon Bess standing by the gate weeping. Their eyes meet and they realize that they are really in love. Breathing tender words into each other's ears, they are surprised by the Deacon, who flies into a rage. It has always been his wish that Bess shall marry a clergyman and he orders Peabody from the premises. Love, however, finds a way. Peabody disguises himself as a minister and, presenting himself at the house, he is cordially welcomed by the Deacon. Bess is quickly run up against the supposed minister and her father insists that she shall marry at once to circumvent Peabody. Bess rebels and Peabody remonstrates, but the Deacon insists and a young minister, a friend of Peabody, is sent for. The knot is tied and Peabody throws off his disguise and papa is won over with his little girl's kisses.

THE SPONGE INDUSTRY (May 25).—The fishing for sponge is done with hook poles and also by divers, both of which methods are shown with perfect realism, and true photography taken on the south coast of Florida, Cuba and the West Indies. The cleaning and preparation for the market is also pictured.

DREAM OF A LOBSTER FIEND (May 25).—A. Gourman, fond of the inner man, but has never suffered the pangs of indigestion or had bad dreams, is not careful of his diet. One night he heartily enjoys a meal of lobster, beer, ice cream, etc., which causes him great distress. In a dream he imagines he meets a charming woman, whom he takes to a ball. When she removes her hat and veil he finds that she is a colored lady. They are shown out of the place. Wandering from there he comes to a house which he thinks is his home. Then he tries to find the keyhole, but the doors rock to and fro. Finally, disgusted, he throws away the key and jumps through the second story window. Looking around he finds a woman's dress, which he dons and goes out. He meets a policeman at the front door who tries to flirt. The policeman is persistent and follows him. Gourman is about to enter an ice cream parlor, when C. Swellfellow mets him and invites him to a cafe. He accepts; the policeman still following. They enter the cafe. C. Swellfellow orders and puts down the cigar he is smoking, when Gourman picks it up and smokes. Swellfellow is greatly surprised and, in trying to get the cigar away from him, Gourman's wig falls off, disclosing that "she" is a man. A chase ensues. Gourman, after losing the woman's clothes, discovers the policeman following him. In his anxiety to get away from him, he jumps up a telegraph pole and walks the wire into the three story window of a house. Coming through the window, he discovers a lady and her children eating. He admires the lady and kisses her. The chef is called and Gourman is thrown out of the window, landing on the policeman. Finally he takes to the woods, when he is suddenly surrounded by Indians. One throws a spear, which pierces his body, and while the Indians are dancing he escapes. Then there is a chase through the woods, when finally he stumbles, the point of the spear sticking in the ground, throwing him in the air, while the Indians build a fire under him and dance. Gourman is awakened by his family coming in to bid him good night. He then finds that it is a dream and is very thankful.

PATHE.

PATHE'S WEEKLY, No. 20, 1912 (May 13).—

Portland, Ore. The public school children welcome Spring by preparing their individual (8 x 15 ft.) farms for planting.

New York, N. Y. The body of the late General Frederick Dent Grant with its military escort passes through this city on its way to West Point for interment.

Bremen, Germany. The Emperor of Germany receives floral tributes from the little girls with the Committee of Welcome on his recent visit to this city.

New York, N. Y. The Japanese residents present the city with twenty-five hundred Japanese cherry trees and a bronze tablet.

Paris, France. Spring hairdressing fashions.

North Yakima, Wash. Miss Della Parker, crowned Queen of the Apple Blossom Carnival by the Queen of last year, receives a boquet of blossoms from Governor Hay and the Key to the City from Mayor Splawn.

New York, N. Y. The baseball season is well under way. Scenes from the Giants-Boston game, with Herzog making his home run in the fifth inning.

Halifax, Nova Scotia. The funeral ship Mackay-Bennett arrives with the bodies of those recovered from the sea at the scene of the Titanic disaster.

N. B.—This program subject to change without notice should any events of greater importance than the above occur after going to press.

FROM THE LAWYER'S WINDOW (May 18).—Up in the Canadian woods is a small town where John Stanway's law office window looks into the window of a saloon next door. One day while working at his desk Stanway sees a brawl in the barroom, in which the bartender finally hits a man over the head with a mallet; this is all Stanway can see clearly. It develops later that the man who was struck dies, and the blame is shifted by the bartender, who knows nothing of Stanway's espionage, to the town drunkard, who has a beautiful daughter with whom Stanway is in love. Of course the story ends properly, as all stories should, with the bartender in jail, the town drunkard reformed and the lawyer married to the girl. But before it ends there is a corking good fight between the accused man and the real culprit.

SING LEE AND THE BAD MAN (May 22).—Sing Lee, a cook on Crooked Z Ranch, is unsatisfactory, and is removed to the office of potato peeler. The new cook, who comes to take his place, is a very charming girl. One of the cowboys in forcing his attentions upon her gets in wrong and is driven away from the ranch. He comes back, however, when apparently nobody is around and heckles the girl; the Chinaman interferes with intensely dramatic results.

'TIS MOTHER! (May 23).—A young girl elopes with her sweetheart and becomes wealthy, while her parents become poverty stricken. One day her mother, in search of work, gets a cook's position in a beautiful residence where her cooking is not satisfactory, and she is again discharged. Being engaged and hired by the butler she never sees the mistress of the house until she comes to leave, when she discovers it's her own daughter.

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PROSPECTOR SWEETHEARTS (May 25).—A prospector is injured, found by a young Mexican woman, taken to her hut and nursed to health. When he is almost well his sweetheart from town comes out to see him. When the Mexican girl finds that she is coming, she has some of her friends intercept her and hold her prisoner. She is rescued, however, by a small Indian boy whom the prospector has befriended, and everything ends as it should.

ORPHANS OF THE PLAINS (May 15).—The overland mail coach is attacked by Indians. Little Emily, a four year old girl, escapes unnoticed. Finally she meets a little Indian boy who takes her to the lone tepee of Moose Head and his squaw. Here the youngster is taken care of. In the meantime a wounded survivor of the Indians' attack on the stagecoach crawls away and notifies the cowboys of the fight, and a great battle takes place between the Indians and the cow-punchers. Later, the latter come across Moose Head and his squaw and kill them both. The little Indian lad's Indian blood permits him to kill little Emily under the Indian code of "a life for a life," but realizing that he is alone in the world he spares her life that she may be his playmate.

C. G. P. C.

MAX IS CONVALESCENT (May 14).—The story of this film is particularly interesting, because our old friend Max has recently undergone a very serious operation, and this is his first reappearance. He plays this little sketch with a view of assuring his friends that he has entirely recovered, and he is ably assisted by his sister and father and mother. In the picture Max arrives at his home town, is met at the station by his sister, who accompanies him home, where he meets his father and mother and all the pets of the houehold. The story is built around these pets and is a corking good comedy.

THE HARVEST IN SICILY (May 14).—These are interesting views of the period in Sicilian life when the crops are gathered, and every one joins the harvest feast of hilarious mirth and frolic.

A ROYAL WHIM (May 17).—Francis I was rather a gay monarch and particularly fond of the ladies. Once when he was visiting at the castle of one of his noblemen, he rather thought that he would like to hold a tete-a-tete with the countess, so under pretence of kissing her hand at parting with her and her husband for the night, he slips a note into her palm suggesting a redezvous. The countess is torn between love for her husband and fear of her monarch, but her dilemma is finally solved by her old nurse, who gives her a potion which puts her into a state resembling death, just when her royal suitor approaches. This alarms the household and his majesty is discovered, and with the best grace possible in the circumstances takes his leave of the countess and his host.

HOLLOWHEAD AS A MAGICIAN (May 21).—Hollowhead witnesses many wonderful stunts pulled off with the aid of a magic wand, so he swipes the wand and going home, experiments on the family with terrible results.

FOXY CUPID (May 24).—A young woman whose sweetheart is objectionable to her father, is taken away by the latter on a trip to sea. The young man, however, ships on the same boat and, when his prospective father-in-law becomes seasick, disguises himself as a physician and treats the old man so well that when the deception is discovered the irate parent is perfectly willing.

BIOGRAPH.

WHEN KINGS WERE THE LAW (May 20).—Over the Kingdom of Romanda there reigned a King who was greatly influenced by his favorite, whom he devotedly loved. He presents her with a necklace of fabulous worth and enjoins that she never part with it, which command she swears by the stars to keep. About this time an impecunious cousin of the King calls to beg the loan of money, which is refused. The favorite promises to intercede for him. The cardinal and the favorite are bitter enemies because of her thwarting many of his pet schemes, and he plans a revenge by inciting jealousy in the King. The scheme he devises is to have the necklace missing and found in the cousin's pocket. The plan succeeds so well that the King condemns the seemingly guilty pair to an air-tight chamber, where they would have suffocated to death had not the lady-in-waiting, who helped in the plot, become horror-stricken and confessed. The cardinal himself was plunged into the depths of remorse, as he did not think the scheme would drive the impetuous King to such extremes; he merely wished to have the favorite exiled from the Court.

Paris Fashions Shown in Animated Weekly.

A CLOSE CALL (May 23).—A couple of street fakers fail to draw a crowd, so decide to change their act, one of them blacking up and singing coon songs. This might have gotten the crowd had not the blacked-up singer been mistaken for a colored fellow, who was suspected of a kidnapping. His neck is saved by the child being found by the nurse, who had allowed it to stray away.

HELEN'S MARRIAGE (May 23).—Helen and Tom try to elope, but papa catches them and drives Tom away with a gun. At first Tom's friends at the club give him the laugh, but next day when he tells them of a plan, which was suggested by seeing a motion picture company at work, they consent to help him, bringing his scheme to a succesful finish.

Among the Exhibitors.

Jacksonville, Ill.—W. A. Jacoby and V. R. Thompson will open up a moving picture theater here.

Sparrow Point, Md.—A motion picture house will be erected here at a cost of $20,000.

Erie, Kans.—The Erie Moving Pictture Show was opened to the public.

Pittsburgh, Pa.—The lot at the northwest corner of 60th and Ludlow Streets was purchased by William Freihofer and Fred G. Nirdlinger, as the site for a new theater.

Atlantic, Iowa.—It is reported that another moving picture theater will be opened here. That will make three picture shows for the town of Atlantic. Those now in operation are doing good business.

Long Branch, N. J.—The St. James Church property, in Broadway, Long Branch, on a plot 144 x 198, has been purchased by Henry Rosenberg, through Van Huel & Holston. The rear of the property will be improved with a theater seating about 2,000, and the front by an office and store building.

Chrisholm, Minn.—A new moving picture show will be erected here.

Shamokin, Pa.—L. W. Chamberlin of this city, will enlarge the Victoria Theater.

Batavia, N. Y.—A new opera house will be erected here.

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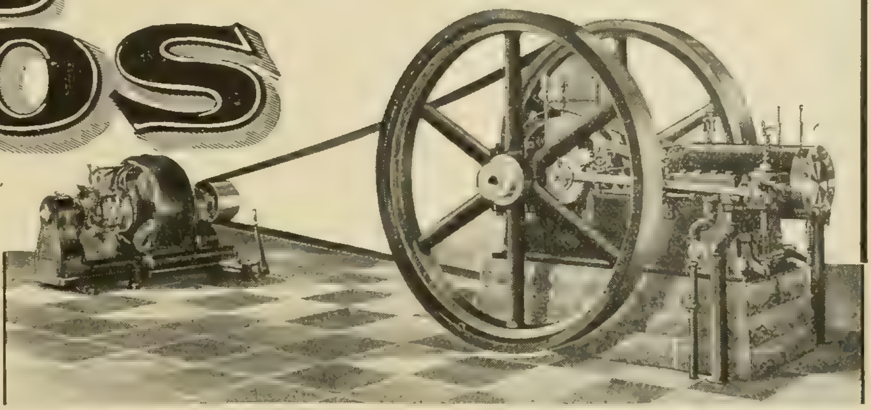

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Independent Film Stories

GAUMONT.

ATTACKED BY A LION (May 16).—In the lone, vast deserts of Morocco, with his nearest neighbor more than thirty miles away, a contented hermit is passing his life. His house is fairly well concealed from the bands of marauding Arabs who traverse this desolate waste, so that he does not deem it necessary to have any connection with his neighbor, so distant, except by telephone. One night, however, a group of Arabs discovered his hut, and by means of stealth tried to gain admission, for the purpose of pilfering his house and killing him. Their plan, however, is frustrated when the hermit sees them on their approach and opens fire. By virtue of his position the latter is able to withstand the enemy, despite their number. With rifle in one hand, he resorts to his telephone and attempts to notify his neighbor of his peril. The Arabs discover this means of communication with outside assistance and, one of the best shots of their number directs his aim at the telephone wire, with the result that he cuts it in two. Part of the message, however, has already been received by the friend over thirty miles away, and the hermit hopes, almost against reason, that his situation has been made clear. The friend on the other end has understood the whole matter. He realizes how dangerous and short-lived must be his efforts in keeping so large an enemy at bay. Without delay he mounts his swiftest and surest steed and heads for the scene of action.

On the way a terrible sand storm blows up and the journey is of course impeded. Little did the benefactor who had pledged himself so willingly to the rescue of the hermit realize the dangers of his undertaking. While asleep, with his horse cautiously picketed near him, he is suddenly disturbed by the roar of the savage lion. He jumps up in dismay only to recognize one of these monstrous beasts about to spring at his horse. He grabs his rifle, and, without having time to aim a sure shot, kills the lion in the very act of pouncing upon his faithful beast. After encountering several similar desert terrors, the horseman finally succeeds in reaching the vicinity of his friend besieged by the Arabs. He makes his appearance in the very nick of time as the bold marauders had, by their craftiness and endurance, completely worn out the lonely hermit. His powder and ammunition was entirely exhausted. His water supply was also gone. Not one bit of food was left. There was nothing for him to do but to surrender. The presence of the friend, however, turned the tables. The Arabs, fearing a large rescue party had come, were dismayed and were driven in confusion to the outskirts of the desert. The two friends then sat down to recount to each other the details of their respective perils.

THE FATE OF MOTHERS (May 19).—The willing deprivations that mothers make for their offspring is a theme familiar to all. The extent of the suffering incurred by her devotion often reaches down to the tenderest cords of her heart. In this two-reel subject, Mrs. Herbert, a widow, centers all her affection on her charming daughter, Suzanne, a pretty and dainty young lady of eighteen. Her devotion keeps her from accepting the offer of Ernest Prather, a friend her age, who keeps reminding her that Suzanne is no longer the child she was when he made his first request for her hand, some five years back, and that she is now perfectly able to take care of herself without maternal fondling.

Nevertheless her unsefish love for her daughter quite fills her life, for which reason she persistently holds her admirer at bay. One afternoon, however, Suzanne steals off and not caring to interrupt her pleasure, sends a note to mamma explaining that she has called upon family friends. the Dunkirks, who have urgently invited her to stay to tea, and that she will be home promptly at 10 P. M. The unusuality of such a procedure causes Mrs. Herbert to call on the Dunkirks herself, where she learns that Suzanne has not told the truth. Overcome by the disclosure, she returns home to await her truant daughter. At ten o'clock her patience is rewarded when she sees Suzanne alight from a taxi in the company of a charming fellow who claims an affectionate good-night kiss. Upon the daughter's entrance to the library, mother upbraids her severely, only to learn that Suzanne loves this friend, Willis Allison, and has already affianced herself to him. The mother is overcome at the intelligence, but is forced to make the best of it.

The young couple are wedded and settle down in a veritable mansion of luxury, taking Mrs. Herbert with them to live. However, both Willis and Suzanne, having come from families used to extreme comfort, prove careless with their money and squander it most shockingly. Mrs. Herbert ventures a precautionary warning, which so incenses Willis that he insists that his mother-in-law leave their home and live by herself. This ultimatum proves a hard blow for mother to endure, but there is no other alternative, wherefore she packs up and goes off to herself.

Young Allison's recklessness soon leads him to wild speculation, with the usual result—complete bankruptcy. He is forced to meet an obligation of $50,000 when he hasn't even a ten-spot to his name. This crisis fells Suzanne, who, forgetting her husband's mistreatment of mother, runs pell-mell to her with her woe. Daughter finds mother just signing a letter to the persistent but kindly Prather, this time agreeing to accept him as her husband, thereby ending her enforced loneliness.

Mrs. Herbert listens to daughter's tale of despair, tears her letter to Prather into shreds, and, with true motherly affection, draws a check for the sum of $57,000, her entire savings, and transfers it to the account of the youthful Allisons, Willis and Suzanne, thereby protecting them from everlasting humiliation. Thus is an example of the sincerity of mother-love, one of the many daily, yes, momentary, occurrences of maternal sacrifice.

TOMMY BECOMES A TOREADOR (May 23).—Tommy, the ambitious butcher-boy, has been spending a most busy life, but an advertisement of a pretty young girl desiring to marry a toreador, in order to inherit her uncle's huge sums left her. He forthwith presumes to be a noted bullfighter, wins the girl's consent to marriage and accepts the generous hospitality of her relatives, who give a large banquet in honor of the engaged couple. During the festivities, Tommy is asked to pantomime some of his arenic strokes, during which demonstration he accidentally whirls up against a stranger at one of the other cafe tables. The stranger resents the accident, and asks Tommy where he learned bull-fighting, at the same time presenting his card, which discloses him to be the noted Local bull-fighter. A match in which both are to exhibit their skill is arranged. Tommy enters the arena with shaking knees, is tossed most brutally by the bull. Of course he is discovered as a fakir, loses his fiancee, who marries the real toreador, while Tommy is forced to continue working as a butcher-boy, and even forced to deliver meat to the home of the young toreador and his rich wife.

SOLAX.

SOULS IN THE SHADOW (May 15).—Alice Penryhn, the younger of two orphaned sisters, is engaged to Harry Mayne, but in a moment of girlish folly, accompanies Will Mortimer, a member of the "fast set," to a somewhat rapid Bohemian restaurant, and promptly regrets it, being fearful that Mayne will discover her imprudence. Her elder sister, Christine, has discovered that Alice has an organic heart affection, and that she is in a dangerous condition. Christine is herself in love with Mayne, but conceals it for her sister's sake. Mortimer forces Alice to see him at midnight, and in a drunken humor, tries to embrace her. In her terror and frenzy she strikes him with a heavy ornament and kills him. Christine discovers the accident, and, taking the burden on herself, is arrested for the crime. She is placed on trial, and, just as the jury is bringing in a verdict of guilty, Alice staggers into court, confesses that she killed Mortimer, and collapses. The judge is thereupon forced to discharge Christine.

IN THE YEAR 2000 (May 17).—A great number of prognosticators often terrify us with visions of what will be when women shall rule the earth, and the time when men shall be subordinates and adjuncts. It is rather a fine question to decide—for chivalrous men, anyway. To-day, with the multiplicity of feminine activities and the constant broadening of feminine spheres, it is difficult to predict to what height women will ascend.

In the Solax production of "In the Year 2000," the release of Friday, May 17th, a serio-comic prognostication is unreeled on the screen with such magnetic force, charm and rich imaginative detail that one is compelled to accept the theories advanced on their face value.

The conditions are reversed. Women in this film are supreme, and man's destiny is presided over by woman. No attempt is made at burlesque, but the very seriousness of the purpose of the theme makes the situations ludicrous.

THE GLORY OF LIGHT (May 22).—A blind man, although in comfortable surroundings, suffers mental agony because of his affliction. His kind wife and little child try their hardest to make his life happy for him, but the young blind man continually broods over his misfortune. While sitting on the steps of a public building—and all the world passes on seemingly happy—God reveals to the blind man in a vision a side of life which makes the blind man satisfied with his lot.

The young man sees, instead of a patient and good wife, a veritable shrew, a woman who is mercenary and unwifely. She sends him out with curses to earn a living. He tries hard to find employment, but an uncharitable and commercial world is impatient with his shortcomings. He comes back to his house and finds that he is dispossessed, while his wife upraids him. He goes out again and tries to steal some bread, but he is caught by a mob, and as the mob pounces on him, the blind man wakes up and finds that it is growing dark and that his good wife has come to take him home. He then thanks God, while his former mental agony is alleviated.

THE KNIGHT IN ARMOR (May 24).—The father of an heiress has objections to Billy because he (the father) wants his daughter married to a man with a title and distinction. The father has Billy rudely ejected from the house while the favored suitor is encouraged.

Billy gets an idea. He steals a suit of armor from his sweetheart's parlor and dresses up in it. The armor happens to be an antique, with a marvelous lock. Billy locks himself in it and although he creates havoc with the household (here we get a demonstration of very entertaining trick work) he later finds that he cannot get out of his plated suit.

He is taken to a blacksmith and there at the forge his coat of steel is removed, not only in the presence of the people he has tormented, but also in the presence of his sweetheart and her father. The father has a sense of humor and gives up his daughter to the man with imagination and nerve.

REPUBLIC.

THE OLD CHIEF'S DREAM (May 21).—Chief Patt Tyhee, the head of the almost extinct tribe of famous Bannic Indians, visits President Taft at the White House and after a lengthy interview with the "White Father," he is slowly walking down the steps of the capitol, when, overcome by fatigue, he rests upon the steps, pulls forth his pipe and smokes. Sleep soon overcomes him and he sees a vision of his by-gone days when he was a young buck and the whites were beginning to settle in his territory. He again sees the famous raid on the town of Mitchellville, when he and his small band attacked the town during the absence of the male population.

Scene by scene is vividly portrayed in his dream. The Paul Revere-like ride of one of the young girls of the town, as she went for reinforcements, the heavy rain of leaden messengers pumped into his band by the brave women of the West, the different times his band was repulsed by the white squaws, and finally the complete defeat of the Indians as they were driven away by the white settlers, led by a white squaw. So real does the dream seem that he awakens with a start, gazes around as though in a trance; then realizing that he is in the capitol city, slowly continues his journey.

HER BIRTHDAY ROSES (May 25).—When you have promised your sweetheart as a birthday gift a rose for every year of her life, and ordered your florist to send her eighteen roses, and the florist, trying to show that he appreciates your patronage, adds twelve roses to your original order, and unknown to you, sends the entire lot to the young lady, what can you expect but an instant breaking of all ties.

Poor Edward could not understand why he was driven from his sweetheart's door on the day of her birthday when he went to see how his present of roses was accepted. Can you imagine his rage when the florist tells him that he sent thirty roses instead of eighteen to the young lady?

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CHAMPION.

THE CASHIER'S ORDEAL (May 20).—Bob McCoy loves his East Side lassie with vim and devotion. Bob is a chauffeur and a peculiar genius, but he is not the hero of this photoplay, though he plays an important role in it. The hero is Jack Cummings, who is cashier of the First National Bank of Bacon City. Now Cummings owns a car and loves the daughter of the Bank President. The latter is not favorable to the cashier's suit as the latter is not well fixed with this world's goods. Now, the Vice President schemes to get a half of the bank's funds and inveigles the cashier to come in on "a sure thing" proposition. Thus a "loan" is negotiated and the cashier's prospects look immense.

In the meantime the chauffeur takes his girl on a joy ride, and the cashier finding it out, discharges him. The chauffeur pleads, but the cashier is obdurate and the chauffeur leaves, vowing vengeance. Now the bubble burst on the "sure thing" proposition and the cashier finds himself confronted by a terrible dilemma—disgrace and ruin staring him in the face. Almost bereft of his senses, he decides to take his life. He sits down and writes a letter acknowledging his culpability.

At this juncture, the chauffeur, in the role of a burglar, enters the room and levels his gun at the cashier. He sees the situation, however, and decides to hold the cashier so that he must take his medicine. Several hours elapse, and in the early morning, the cashier's sweetheart rushes in on the scene with a newspaper in her hand. The Vice-president has committed suicide and confesses his guilt, and takes upon himself the entire blame. But stranger than this, the "sure thing" proposition has panned out good, and the cashier can meet the demands of his sweetheart's father. He is overjoyed. The chauffeur demands his old job back again, which is readily done and the incriminating letter is destroyed. Shortly after, the wedding bells ring out for a double header.

MRS. ALDEN'S AWAKENING (May 22).—Mrs. Alden, a society leader, is so much taken up with club work, social gatherings, etc., that she devotes very little time to her home life. She is the mother of a son of twenty-two and a little daughter of six. One day she realizes that the colored mammy, who has been in her service for years, is incapable of teaching her young daughter as she should be taught. She is discharged and an advertisement inserted for a governess who speaks French and plays the piano. Her son has quarreled with her about the neglect of the child and after a heated argument Mrs. Alden orders her son from the house.

Jack takes up his abode in a respectable boarding house where he meets May Moore a poor girl. They see the ad for governess and Jack persuades May to apply. She does so and secures the position. Mrs. Alden, being unaware of the plot, the child and the governess become great friends. Being busy with club work, Mrs. Alden sees very little of her child. One day the child's clothing gets afire and she is rescued by the governess, unharmed but her dress has been badly burned.

The governess is struck with the idea of using the incident to arouse the latent instinct of motherhood in Mrs. Alden. She places the child in bed after bandaging her up with much cotton and bandages, and phones the club about the accident. Mrs. Alden rushes to the bedside of her child, at last realizing her neglect. In her agony she also sees the injustice she has done her son, and expresses a desire to see him. May, who has plotted for this, now sees her opportunity to unite the divided family. She hastens to Jack and brings him to his mother. Explanations follow, and Jack and May receive the mother's blessing to the great joy of the child who was the innocent cause of it all.

NESTOR.

THE COUNTING OF TIME (May 13).—With equal chances for success, the brothers, Jack and Dick Conway, leave their country home to seek employment in the city. To the annoyance of Dick, Jack insists upon their taking rooms at a cheap boardinghouse, and at once starts out to find work. In answer to an advertisement, the brothers find work with an importing firm, but while Jack makes himself a favorite with all and rapidly advances, Dick is soon discharged through his combativeness. At night Jack hurries off to night college, while Dick frequents the Athletic Club.

Some time later, we see Jack studying law, while Dick is training to be a fighter, and still later, Jack has been admitted to the bar and is pleading his first important case, while Dick is fighting his first championship fight. Jack loses and hurries home, to the same little room that he and his brother first engaged, to study. Dick wins and with a merry party of friends enters a smart buffet and later the cafe, where he meets, for the first time, the class of women who frequent such places, and in the wee small hours, he is brought home to his handsome bachelor apartments.

Later we again see Jack pleading a case and this time he wins, while Dick, who is fighting to hold the championship, loses.

A year passes. Jack is a successful lawyer, of whom Dick is forced, from time to time, to borrow money. Dissipation has done its work and those who crowded around him but a year ago, now pass him by with a curt nod. At last Jack writes to his father to come and take Dick home, as his health is not of the best. Dick is finally forced to submit, so after years of wasted efforts, broken in health and spirits, Dick finds himself at the starting point.

THE SHERIFF'S ROUND-UP (May 15).—A private banker, J. C. Rodgers, is going out of business and, knowing that his cashier, Chester Byron, is anxious to go West and that the bank out West in which he is interested, is in need of a new assistant cashier, he secures the position for him. So Chester Byron, with a letter of introduction to the president of the bank, starts out.

A notice of Byron's appointment as assistant cashier, and the day that he is expected to arrive in the Western town, is printed in a local paper and it is brought to the attention of Allen Hayden, who resides in a neighboring town. With the aid of two Mexicans, Joe and Pete, Hayden decides to meet Byron before he arrives, by boarding the train a couple of stations below. He does this, giving Byron the following note: "This will introduce to you Mr. Clay Randall, our confidential clerk, who will meet you en route regarding a private business transaction," with the signature of the president of the bank attached to it. On the strength of this note, Byron alights at the next station with Hayden and accompanies him to Hayden's house. Here Byron is offered wine. The wine has been drugged and as soon as Byron becomes unconscious, Hayden quickly appropriates the other's letter of introduction, etc., and leaves Byron in Pete's charge. Hayden goes to the bank, representing himself as Byron and is soon, on account of his previous record, placed in full charge whenever the cashier is out. Finding the coast clear one afternoon, he closed the safe door without setting the time lock, so that, later, when he returned to the bank, "to do some extra work," as he told the watchman, it was an easy matter to open the door, take the currency in the safe and lock the door without exciting suspicion. Byron had, in the meantime, been kept a prisoner by the Mexicans.

Upon the night that Hayden decided upon robbing the bank, he sent Joe the following note: "Everything arranged for tonight. Have Pete with horses at Dell's corner 9 o'clock. Don't fail. Big haul. Will wait for you below Eagle Rock, Brush Canyon. Signal."

It was Joe's open delight that excited Byron to strike for liberty that very night. Something was afoot, he felt sure. Pretending to be ill, be staggered from his bed to the floor and no sooner did Joe bend down to his aid, than Byron jumped, and, taking the other wholly by surprise, obtained possession of Joe's revolver and marched him outside, where, fortunately, he found the coast clear. As they reached the moonlit road, an automobile came along. Quickly Byron explained the situation to the driver and soon Byron and his captive were speeding toward the sheriff's office. Here the sheriff decides that Joe should be taken to Eagle Rock to act as a decoy. Accordingly the sheriff, his posse, Byron and Joe set out on horseback, and some distance from the rendezvous drew rein and Joe was commanded to give his signal, which was promptly answered by Hayden. Then, while the posse circled around, Joe was forced to advance, on foot, to where Hayden was waiting, so that almost before his suspicions were aroused, the sheriff and his men had closed in upon the bank robber and his accomplice. Hayden and the Mexicans were taken into custody by the sheriff, while Byron entered upon his career as assistant cashier.

CUPID'S VICTORY (May 18).—While on a visit to Brownsville, May Richley meets and falls in love with Bob Mayfield, a young country lawyer. They become engaged, and on May leaving for the city, Bob promises to call to meet her folks.

Bob calls, but Mr. Richley absolutely refuses to have him for a son-in-law and Bob is politely shown the door. Back in Brownsville, Bob accepts the invitation of the old justice of the peace to take his judicial post during the latter's week vacation. May's father, a gay old boy, goes on a grand joy ride with a friend and two chorus girls. They reach Brownsville while an open-air election meeting is in progress and run into the platform with their car, breaking up the meeting and getting themselves arrested. The justice is sent for. Bob arrives and Mr. Richley does his cleverest to get friendly with the young justice, but without success. Bob passes a note to the old man which reads: "If I can have May, put up your right hand and you all go free on suspended sentence; if not, it's three months for you all."

When Bob calls on May the following day, he is again ordered out; this time by May's mother. Father, however, sings Bob's praises and inveigles her out of the room, leaving the young people alone. May's feminine bump of inquisitiveness is finely developed and Bob is obliged to make good use of his legal training to sidestep the issue. He gets the girl without having to divulge papa's little escapade.

ESTUDILLO HOUSE, CAL. (May 18).—This very interesting scenic shows the marriage place of Ramona as it is to-day. "Ramona," as most book-lovers know, is the heroine of the great American novel of that name. Estudillo House is where Father Gaspara married Ramona to Alessandro, for whom Ramona had left her beautiful home to wander from town to town, happy in her great love for the handsome Indian. Beautiful views of the garden, grape arbor, Wishing Well and temporary abode of Ramona are also shown, together with kitchen, oven and cart, so vividly described in the book.

IMP.

A CAVE MAN WOOING (May 20).—George, our hero, falls in love with Clarice, a fascinating young girl of an athletic turn of mind. There is a rival in the field, however, one who would attract any woman—a manly man, while poor George is a weakling, consequently, he is decidedly out of it in the race for her hand.

At this time he reads in an article published in the papers by a famous authoress that women like cave man methods to-day, just as they did hundreds of years ago. This is a tip which he promptly takes advantage of. He joins a class in physical culture and after many amusing and exciting experiences, he finally accomplishes the end in view, and becomes indeed a giant in strength. His friends and family, and especially Clarice, look on in amazement at the wonderful acts of strength he performs, and when, at the end of the evening's surprises, he picks up the unresisting girl and bears her off to a clergyman's house to be married, the climax is reached.

Of course, when Clarice realizes what it all means, she does not submit passively, but such struggles are apparently unnoticed by the strong man. His destination being reached, the marriage ceremony is performed. Just then the girl knows she does care very much indeed for George, and when there intrudes upon them her entire family, she is indignant, and peremptorially commands them to depart. This they do forthwith, leaving the husband and wife alone in their new-found happiness.

THE CLOWN'S TRIUMPH (May 23).—Ravelle, a clown, with a traveling circus, is in love with Mimi, the columbine, and she with him, but in an indiscreet moment she accepts an invitation to dinner from a gallant attending a performance. Ravelle thinks she is unfaithful and when she returns after an innocent evening's amusement, he drives her away.

Penniless, Mimi wends her way along the lonely country road until, tired, she is given a lift by an old vegetable woman, who takes her to London in the wagon. There she finds a home with a fellow circus woman, and through her meets a theatrical manager, who gives her an engagement at the Theater Royal.

One night, Bert Grimaldi, the famous clown, meets with an accident, and it looks as though there will be no performance that night. All is confusion. The manager rushes from the theater in search of a substitute and to his delight, discovers the traveling circus wagon of which Ravelle is a member. He rushes up to the clown, drags him into the dressing room, and forces him on the stage. Ravelle makes a tremendous hit. Suddenly he comes face to face with the woman whom he thinks has wronged him. She leaves the stage sobbing, goes to her dressing room, where she writes Ravelle a note, and then vanishes. Ravelle, on receiving it, goes in search of her, but his quest is in vain.

The little actress falls ill, and by chance Ravelle learns that her life is in danger. He tries to see her, but the doctor forbids this. Mimi gets sufficient strength to write, as she thinks, a farewell note, sending him a little bunch of roses. These he receives with many other floral offerings, as he peforms before the King of England and the President of France, and amid the plaudits of his public, rushes from the theater to the bedside of his sweetheart.

A new joy comes into her life as she sees him by her side. The crisis has passed. Mimi and Ravelle are reunited and two lives made happy again.

THE MAID'S STRATAGEM (May 25).—Bridget Kelly is a very pretty Irish girl, accomplished, and with a good education. She is maid to Mrs. Warner, an arrogant society widow, who is hated by all her servants. Mrs. Warner receives an invitation to a big society affair at which the Governor of the state will receive, but as she is hurriedly called away by the illness of her mother, she finds it impossible to attend.

Bridget desires to shine as a lady, and feels that she can hold her own with any of them. She forges her mistress' name to a letter, stating that she is unable to be present, but that she is sending her niece to represent her. Bridget dons one of Mrs. Warner's gowns and attends the reception. Owing to her wit, beauty, and musical accomplishments, she makes a decided hit. A young millionaire falls in love with her, and begs permission to call; this is granted.

Meanwhile word is received from Mrs. Warner that all the servants are to be discharged. Before this is done, however, they agree that Bridget shall invite her friend to dinner, so they may see for themselves how well she can play the lady. This dinner promises to be a great success, but in the midst of it, to their consternation, the real mistress arrives. All the servants make a hasty retreat and leave Bridget to her fate.

Mrs Warner denounces the girl as an impostor, but the young fellow, being really in love with Bridget for herself, and not her social standing,

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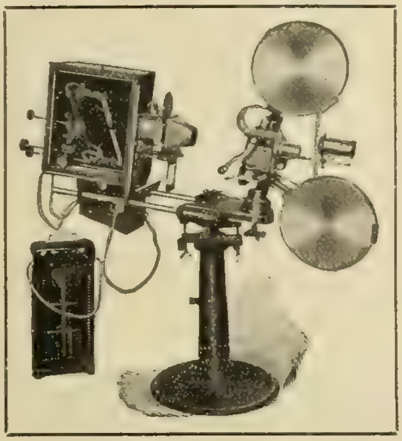

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proposes marriage, and to Mrs. Warner's great surprise, the girl tearfully accepts.

VIEWS OF LOS ANGELES, CAL. (May 25).—Los Angeles, Cal., is counted one of the most beautiful and progressive, cities in the United States. It is fortunate in its situation, being near the Pacific and under the shadow of picturesque mountain ranges.

This picture gives a very good idea of the architectural and commercial features of the city, and in panoramic form, shows the beautiful residential environment. It also includes views on an ostrich farm, together with pictures of alligators on a farm devoted to the propagation of amphibians.

MAJESTIC.

TOMBOY (May 12).—Tomboy sits on the veranda reading a book, and occasionally throwing an apple at her young neighbor, Bob Whitman. An interview follows, and she becomes engaged to Bob. While Bob is telling his father of this, Tomboy assaults them with a bean-shooter. She gets her father, a near-sighted minister, to try a shot, and he, innocently taking the bean-shooter, is promptly accused by the Whitmans of making the assault. A scene between the parents follows, the engagement is broken, and Tomboy is packed off to boarding school.

Her pranks at school are equally edifying. She decorates one girl's face with burnt cork, and with the aid of pepper she sets the entire class and the principal sneezing. Finally she is sent to her room, in disgrace.

But Bob has not been idle, and he sends Tomboy a note, planning an elopement. The following night he comes to the boarding school, with an automobile and a ladder. He is to throw a pebble against Tomboy's window. He throws it against the principal's window. When Bob does notify Tomboy, and they are ready to elope, the principal and a fat cook appear, and Tomboy is led ignominiously back to her room.

A period of despair is followed by a brilliant idea of Bob's. If he could get the cook's dress, and Tomboy were to don the chauffeur's uniform, the elopement could be carried out successfully. Back go Bob and the chauffeur to the cook's room. She is overcome, then bribed. Bob gets the dress, the cook takes the chauffeur's clothes to Tomboy, and the chauffeur years Bob's suit. Thus arayed, Tomboy and Bob walk boldly out, under the very nose of the deceived principal.

And now it is Tomboy's turn for an idea. They drive to her father's house. The alleged little chauffeur and big fat woman present themselves before the nearsighted minister, and ask him to marry them. He is rather surprised at the disparity of the pair, but consents to perform the ceremony. Bob's father is summoned from next door, to act as a witness. The marriage takes place.

When the identity of the couple is revealed, bewilderment and consternation on the part of the parents melt into admiration. Tomboy has won her happiness, which begins for her and Bob by their receiving the blessings of both fathers.

BUNCOED (May 14).—Nettie is a very clever girl, but she is without funds, in a country hotel. So she announces that she has lost a five-dollar bill with the corner torn off, and five rural admirers help her to search for it.

Of course the bill is not found, but the smartest countryman conceives a plan. He tears the corner off a five-dollar bill, presents it to Nettie, and tells her he has found it. She is delighted, and invites him to call for a walk at three.

One after another the five carry out this idea, each concealing it from the others. The second has to pawn his watch, the third and fourth work at carrying baggage and sawing wood, and the last, a "tightwad," yields with great reluctance.

At three o'clock all call at the hotel, dressed in their best, but Nettie has gone. A horrible suspicion comes to them. They dash down to the station in time to see the three-ten train depart, with Nettie aboard. But they receive a note, which reads: "Boys—Aren't you glad it wasn't a ten-dollar bill?"

DOGS (May 19).—Jones is called away from his suburban home and his wife and her sister left alone. They become frightened at seeing a tramp in the garden, and the wife decides to buy a bulldog that is advertised for sale. As the dealer will not sell one, she ends by purchasing all five. That day the tramp returns and enters the house. He soon rushes out again followed by all the dogs. He feeds them bits of a sandwich he is carrying and they become very friendly. Just at this moment Jones returns home. One of the dogs rushes after him. Then another spies him and makes a dash after him. He climbs a tree until the tramp assures him that the dogs are harmless. Then he comes down and the dogs follow him into the house.

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THE MARRIAGE GAME (May 21).—Nell and Tom are in love. But Nell's father refuses his consent, saying that he will never give his daughter to a man who lacks business ability. Tom and Nell get together and think up a plan, whereby they can make money and convince father that Tom is a business man. Tom opens a matrimonial agency and Nell works as his typewriter. Among others a cobbler, Scardon, attracted by their circular letter, comes to the agency for a wife. At the same time, Mrs. Jones, a hard-working washerwoman, arrives. She is looking for a husband to take care of her. Scardon selects her, and they are married.

Pickle had expected his wife to love him and a pretty housemaid. They also marry. Mrs. Jones finds that matrimony is not all she expected, she has to work twice as hard to support her lazy husband. However, when he comes in drunk one night, she and her two children throw him out.

Pickle had expected his wife to love him and care for him. But she makes him do all the work. When he asks her to help him she quits him in disgust. So he goes back to his tailor's bench.

However, Nell and Tom have made plenty of money out of their agency, despite the fact that it is satisfaction to none of the clients. Father hearing of Tom's success is forced to consent to the young people's marriage.

AMERICAN.

THE HATERS (May 16).—The cowboys on ranch "L" had sworn to debar the feminine sex from their thoughts forevermore. Jim Bradley, foreman, was particularly loud in his complaint against the fair sex; so when he fell sick with a fever, Charley Williams undertook to doctor him with whiskey. That failed, however, and when the official ranch doctor called, that personage was highly alarmed and at once prescribed quiet and a trained nurse. He sent one—a dainty, pretty little miss in the usual white cap and gown. But she only came after her aunt, also a nurse, positively refused to have anything to do with men.

The rangers notice a change in Bradley's condition for the better. One day they were astounded, on peering through a window, to find the nurse's face buried on his shoulder. They swore to be revenged on him. Meantime, Charley Williams found time to hang about the house and invite the nurse for strolls. That didn't have a beneficial effect on the injured feelings of the cow punchers, either. Finally the aunt became suspicious. She donned her bonnet and sallied forth to the range in quest of information as to her niece's long absence. It happened that the couple were out for a walk, as couples often are; so this determined man-hater went in uninvited and made herself at home.

Now old Ben Griscom was one of the band of sworn woman-haters. He had found, however, that the longer he knew this pretty nurse, so in proportion changed his sentiments toward the weaker sex. In fact these sentiments changed so rapidly that he actually went to town and bought all manner of stuff. This he modestly pushed under the door. It happened at that time that the old nurse was firmly seated in an arm chair awaiting the arrival of the missing couple. She observed the offerings pushed beneath the door and finally decided to investigate. This she did by opening the door suddenly, just in time to fall fairly into old Griscom's arms. There was grand rejoicing, for instantly they remembered an old love affair and a promise of long standing.

BISON.

THE CRISIS (May 15).—The Rev. John Mason, living in Iola, Kan., whose powerful sermons had made him known and respected throughout the sparsely settled country, receives a call from a band of settlers in Medicine Bend, Wyo., and decides to accept. With his family, consisting of his wife, his daughter, Marie, and his son, Ned, he takes the train to Blue Gulch, Wyo., the stage to Laramie and prairie schooner to Medicine Bend.

The construction of the church is shown and the sending of the letter by the church committee, which is delivered via pony express riders, who change horses at full gallop, and stagecoach to the railroad.

Ned Mason has caused his parents and his sister much pain by his wayward habits and his liking for liquor. While waiting for the prairie schooner in Laramie he makes the acquaintance of a number of cowboys, who invite him into a saloon, and Ned becomes intoxicated. When he meets his father, the parson, indignant and disgusted, disowns Ned, and goes on without him. Ned goes back to the saloon, where he spends the night, and is shown to the door when he has reached a state of helplessness.

The next day, with an aching head and slender purse, he fights a mental battle and vows to follow

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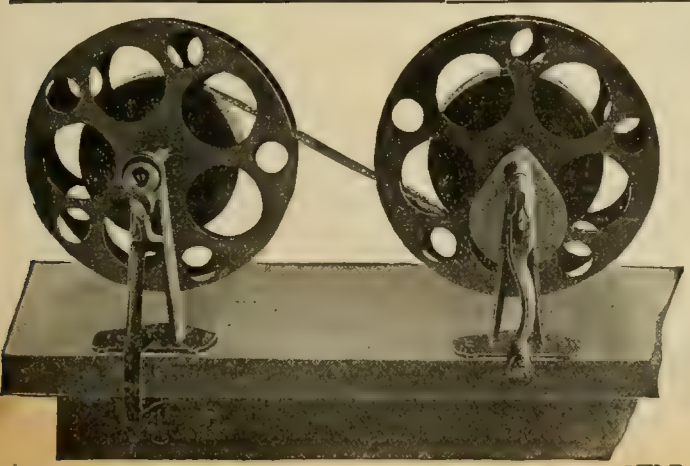

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a straight path and to beg his father's forgiveness.

Parson Mason is warmly received by the settlers, and the Sunday service is attended by every one able to attend. Mason's pleasure at the bright future for his church is darkened by thoughts of his son. Mrs. Mason and Marie grieve over the absent son and brother, and break down at the dinner table.

The Indians had been giving evidences of unrest. To the sophisticated Westerner the dances and harangues, lasting far into the night, boded no good. The Indian commissioner, with a view to averting an outbreak, visited the Indian village and held a pow-wow with the chiefs, but his friendly advances were met by taciturnity and frowns. Knowing from previous experience that quick action must be taken by force of arms to prevent a massacre, the commissioner bade goodbye to the redskins and made haste to reach the distant fort.

Riding on a burro, Ned is nearing Medicine Bend when he comes upon one of the first victims of the Indians. With his dying breath he asks Ned to warn the settlers, and Ned rushes on. The news that the Indians are on the warpath creates the wildest alarm, and the settlers gather together for mutual protection.

The Indians had expected to surprise the white men, and their whirlwind charge is met by well aimed rifle bullets, which deplete their ranks and cause them to withdraw. Craftier tactics are adopted, and dogding from tree to tree and rock to rock, they surround the whites and play the savage game of warfare, drawing the fire of their foes and waiting patiently until their ammunition would be exhausted.

Like a shepherd protecting his flock, Parson Mason proves his calibre. The church is converted into a fort, and with bullets and arrows whistling around them the minister leads his congregation in prayer, and picking up his rifle takes command.

The coolness of his father toward him has stung Ned deeply. From the moment of his arrival the tremendous excitement prevailing has prevented a moment's private conversation with his father. Without uttering a word he takes his place at the loophole and many an Indian bites the dust when his rifle barks.

The uneven conflict rages until, in despair, the whites realize that their ammunition can last but a short time longer. It is the first time that Ned has had his life in jeopardy, and the crisis brings out his noble manhood. This sight of his terror stricken mother and sister and his brave father and a realization that a horrible death awaits them all, spurs him on to a desperate undertaking.

Leaping from the window he dashes through a group of Indians, who are thunderstruck for a moment, but with a yell take after him. Ned brings down the nearest pursuers, and leaping on a horse gallops away.

A troup of cavalry has left the fort and is making its way toward the Indian village. Ned hears the bugle call in the distance and turns his horse toward the sound. In a few moments the situation is explained to the captain, and a race against time is made to save the besieged settlers,

Like a hurricane the cavalry bursts upon the astonished savages. The battle is quickly over, the surviving Indians scamper away, with the soldiers at their heels.

The bravery of Ned filled Parson Mason's heart with pride, and when his son dashed through the lines the stern old man was so overjoyed at the regeneration of his son that had the outcome been different he would have met his death with resignation. As Ned came up with the captain he suddenly found himself in the embrace of his father, mother and sister. Words were unnecessary. The glad look in their faces told the story.

RELIANCE.

PRINCE CHARMING (May 15).—Little Billy, the newsboy, is having a lonesome time in the park when a rich little girl and her roller skating friends pass by. The little girl drops her gloves. Billy picks them up and returns them to her. She is so pleased that she calls over her governess and makes her give Billy her bag of cakes. Billy looks after her longingly and, when she is out of sight, returns to his little shack and sleepily sits down to munch the cakes.

He falls asleep and dreams that a wonderful lackey, dressed in silken doublet and hose, is standing before him. He hands him a letter, commanding him to appear at the court of the Princess Marie, and also gives him a wonderful court costume. Billy attires himself in his new costume and is soon at the court. The Count and Countess Moneybags and the Duke and Duchess of Gingerbread precede him, but much to their chagrin are refused admittance to the throne room. When Prince Charming (Billy) arrives, the jester is told to lead him at once to the Princess. The others resent the unknown being made a favorite. Prince Charming makes love to the Princess and wins her favor, which causes the other members of the court to vow immediate vengeance. They get Prince Charming while he is alone in the throne room and, notwithstanding that he puts up a splendid fight, he is overpowered by sheer numbers. They are about to evict him when the Princess appears and saves him. She commands the jester to take him away and clothe him in "clothes of gold." Upon his reappearance the Princess calls upon her court to bend upon their knees and she takes Prince Charming as her royal husband. Then Billy wakes up. But "Gee, it was a great dream."

MIXED IDENTITIES (May 18).—The picture opens with the home of Tom and Ethel Brandon, brother and sister, on the outskirts of the village. Tom is going to town to spend the evening at his club. The two servants also go out to spend the evening, leaving Ethel alone. Tom has told her that he will be back at 11:30. Ethel spends the evening reading. At 11 o'clock she picks up the paper and reads an account of a burglar who has been breaking into houses in the village. She goes to the window, pulls down the shades. The paper describes the robber as being tall, good looking and quite gentlemanly appearing.

Tom is at the club playing billiards. Bob Gordon, an old friend of Tom's whom he has not seen for several years, enters and Tom invites Bob to visit him. Bob consents. As he has been traveling all day he is quite tired, and Tom tells him to go on up to the house and he will follow shortly. Ethel hears the front door unlock and picks up an old sword and an old pistol, which are used as wall ornaments and, with assumed bravado, faces the door. Bob enters, advances toward her and, she, much afraid, backs away, dropping the weapons as she does so. She mistakes him for the robber, as she has never met Bob before, and he looks very much like the man described in the papers. Ethel goes to the dining-room to get him something to eat, as she is going to try and detain him until Tom arrives. While she is out of the room he picks up the paper and he sees the article she has been reading. He catches on at once, and decides to play it out until Tom arrives. Ethel enters with the lunch. He eats. Ethel sits and talks with him and decides to give him some silver and jewelry. She goes to the dining-room and filling a tablecloth with stuff takes it to him. She hears Tom at the front door and fearing that Tom will be killed by "the burglar," she hustles him out of the window, just as Tom enters. Tom asks her where Bob is, and she tells him that she had seen no one. Just then the bell rings. Tom goes to the door and a policeman enters with Bob. Tom explains everything and at the end we learn that Bob is in love with Ethel.

THE BOA CONSTRICTOR (May 18).—This subject shows how a boa constrictor is forcefully fed when it refuses food. It also depicts a battle between two different species of the tarantula spider; the asp, a snake of the kind that is supposed to have poisoned Cleopatra; and further illustrating a wonderful picturing of the timber rattlesnake striking at an enemy.

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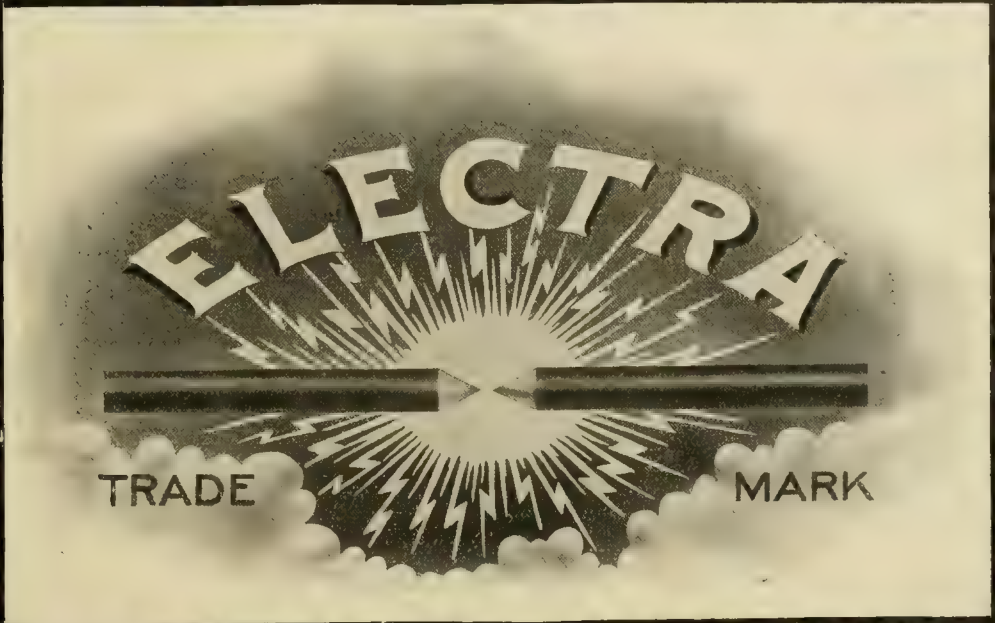
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THANHOUSER.

ON THE STROKE OF FIVE (May 21).—There was nothing particularly romantic about her love story. She was a poor girl and had two suitors, both humble workingmen. The man she chose was the more worthy of the two, and loved her fondly. The other man, a brutish individual of ungovernable passions, became involved in an altercation with his foreman and savagely attacked him. Thorugh the efforts of the successful suitor he was captured and, as his reputation was bad, was sent to States Prison for a long term.

When the prisoner was set free, eight years later, his first desire was to find the woman he loved and the man he hated. With very little difficulty he located them, for they had married and settled down in the quarter where they had lived most of their lives. The ex-convict rejoiced to find that his foe had met with an accident, was helplessly paralyzed, and while he still lived, could not move nor speak; only his eyes showed that he was alive.

Calling at the tiny cottage, the convict gloated over his foe, but was careful to conceal his feelings from the wife. In the presence of her or her little girl, he was the sadly sympathetic friend. When alone with the helpless man, he gloated over him, and whispered insults into his ear. The invalid was unable to retort or complain, he could only gaze at the man, and wish that his strength might come back so that he could defend himself.

The convict found that his love for the woman still existed, and he proposed that she elope with him. She rejected his advances with scorn, and his love turned to hate. He brooded over what he regarded as his wrongs, and planned a fiendish revenge.

He called at the house, pretending great friendship, and presented the little girl with a music box. She was delighted, and the mother was also pleased. Then, while the two were playing with the new toy, the convict tiptoed over to the paralytic and whispered to him that the music box really contained an infernal machine, and that it had been cunningly set by clockwork to go off on the stroke of five. Then he pointed to the clock, which marked fifteen minutes of the hour, bid a pleasant farewell to the family he designed to destroy, and departed.

The woman and child suspected nothing wrong; the man who knew was powerless to say anything. He suffered mortal agony as time sped on, and he was unable to warn them. Finally his little daughter came over to "cheer up poor papa," and noticed his intense gaze. He looked from her to her blocks, which were on the table at his elbow. The two had often "played spelling." The girl would speak a word, then hold up blocks. When she picked the right letter, the man would blink his eyes, and the little girl knew how to spell many words, having learned it in this unique way.

This pastime was now put to a stern use, and the man supposed to be helpless was able to convey the warning. The woman hurled the bomb from the window in time, and it rolled down the steep hill to the feet of the ex-convict, who was waiting there for the explosion that meant the death of three innocent people. He had no time to escape, and the fate he had meant for others became the frightful death that Providence dealt him.

THE RING OF A SPANISH GRANDEE (May 24).—A romantic young girl, visiting St. Augustine, finds that she must make the choice which means happiness or misery for life. She has two suitors, one an everyday young American who has made his way in the world and is proud of it. He has money, will have more, and in every way would seem desirable. But the other man had ancestors! True, he didn't apparently have much else except a fondness for cigarettes, but he could talk for hours of those knightly days and dazed knights. He had a wonderful ring which had been given to his great great and a few more great grandfathers, who, as governor of St. Augustine had saved the fort and been rewarded with a ring from the fair hand of the Queen of Spain. He offered her the ring and asked her to marry him. She said yes, and took the ring. It was so romantic.

And then some power transported her to "those good old days," and she learned the true story of the ring. It ended her infatuation, and she decided to stop being romantic, and wed a good American who could supply her with affection, also new gowns, opera tickets, and a steam heated home with all modern improvements, things they did not have in the time when the ring of the Spanish grandee was simply a jewel, and not a family heirloom with an absolutely incorrect history tacked on.

LUX.

THE CONVICT'S SISTER (May 17).—A merry party of guests are gathered at the home of Malcolm Fairweather. All are enjoying themselves thoroughly, when suddenly an air of gloom is mysteriously cast over the yarty. Mrs. Fairweather becomes very silent and none can explain the reason of this mysterious gloom. Crouching outside the Mansion gates, stands Percival Reven, her degenerate brother, the knowledge of whose existence she has so far been successful in hiding from her husband. Knowing this full well, the villain has come to levy blackmail upon his sister.

During the evening, the conversation turns to precious stones, and Mr. Fairweather shows his guests a splendid diamond which he has recently purchased. The diamond goes from hand to hand and suddenly the lights go out and the room is plunged in total darkness. The servants enter, explaining that this was caused by a defect in the wiring and the light is soon switched on again. It is then discovered that the diamond has disappeared. A hurried search is made, but no diamond can be found. The gentlemen present insist on being searched by their host. One by one they are searched, until it comes to the turn of Robert Wadbrook, who refuses to be searched and leaves the house. Naturally the suspicion falls upon him.

Later Mrs. Fairweather calls to see him and demands to know why he refused to be searched. He shows her the reason of his refusal by drawing her picture from his pocket. This he had in his pocket at the time the diamond was stolen and not wanting her husband to see his wife's picture in his pocket, he refused to be searched, and risked the danger of being called a thief.

At this moment Mrs. Fairweather takes the diamond out of her muff and explains that she had taken it, showing Wadbrook a letter which she received from her brother, saying that he would wreck her life unless she provided him with money. Therefore she was forced to take the diamond in order to get money for him.

That night she goes to her husband's study and there is confronted by her brother, who has gained entrance to the house, and a duel ensued. He levelled a revolver at her and a struggle takes place, in which the weapon was accidentally discharged. Thus Mrs. Fairweather silences her brother forever—true she had not wilfully caused his death—but he was killed and nobody regretted it. A public apology is tendered to Wadbrook by Mrs. Fairweather and all goes merrily again. Wadbrook alone knows the truth.

REX.

LOST YEARS (May 16).—She was a wealthy politician's daughter and he was a rising officer of the navy, but that wasn't the best reason for the marriage; it was their love. The marriage date was set, but a few days before it reached the calendar, the government dispatched him on a secret mission to Europe, and the happy happening and the tender hopes were postponed.

From the ship upon which he was returning a few weeks later he sent a wireless, bidding his bride-to-be to prepare for his arrival and the wedding on Thursday, at 2 o'clock. The impatient longing and uneasy waiting and suspense transformed into a busy happiness; the house was arranged; the bridal gown tried on a thousand times and a few, and the million and four thousand details acessory to a wedding ceremony were prepared and arranged, with delicious disorder and ardor.

Thursday came, and the news that was parent to the dark disaster that followed. The ship had caught fire, had sunk, and the dismal report conveyed the tragic tidings that all had perished. She read the news, the bride that was to be wedded to a dead man's memory, and a merciful fate robbed her tortured thoughts. She forgot, knew not—knew naught.

Every morning she dressed in her bridal attire, waiting for two o'clock and her loved one. But two o'clock never came, for always they turned the cruel clock back and made a liar of time.

The man had drifted to a desert island, and the years that were days for the girl were eternities for him. Living a solitary, deathly existence, hopeless, helpless, the invincible years paused and passed; until a ship revived the dying dream.

He returned; at two o'clock he met the bride of the dead years, and her mind bridged the chasm of the buried past. It was yesterday again, the ancient yesterday; it was two o'clock, and he was there. And she was fair, as fair as on the day she had first waited freighted with hope and happiness; time had not written its cold scroll on her heart, nor left its scar upon her soul; the lost years had left her as young and strong as when they had first dropped into the abyss of oblivion. . . . And he was there!

WHAT AVAILS THE CROWN? (May 19).—She was the princess, and a human girl. Sincere, simple, with an earnest love for all things everywhere, she hated royal pomp with a hatred that was passion. In her light, bright eyes was the uncopyrighted story of human struggle, of contending human emotions. You were impressed at first glance that she was composed of the purifying and preservative forces that have made civilization. For a princess, she was refreshingly real.

This, then, was the girl to be sacrificed for a political alliance. The prince selected was a jellyfish personage with enough blue blood to give a girl with as much red blood as the princess the blues. With all her stubborn individuality, she rebelled against the selfish decree of the Court, but when her aged father, the king, sternly commanded her, as her father and sovereign, to fulfill his mandate, the girl choked down the rising lump, acceded and accepted the ring as a pledge of the betrothal.

Then she flew to her room, and the girl conquered the princess. In a wild abandon of grief, she sobbed her pitiful apology to herself—and felt better. And the thought was born.

She would go to the home of her old nurse, and live among the people. She would live free from the iron fetters of regal birth, free from the slavery of royal lineage. She went out and met life, merged and mingled with its rushing tides and varied sides. And among the people, with hearts that beat with the heat of life, she found love and lost her heart.

The blow was too great for the weak heart in the old frame of the king, and he died, as he had lived, a martyr to royalty. And the girl was proclaimed queen.

For the moment the realization and appreciation that she was queen and could do as she willed and wished, surged through her, and her being filled with fervent ecstasy. Then she remembered the cost of her birth, remembered the state and the people and her duty to them, saw and realized that she had contemplated turning traitoress to the government of which she was queen; and in sadness and resignation she dismissed the man she loved, to marry the thing her nation needed.

For she was queen, to live in garish grief and wear a golden sorrow until death emancipated her from the slavery of the throne.

ECLAIR.

THE REVENGE OF THE SILK MASKS (April 30).—The troubles of Kittie and "Kid" have not ended with their escape from the "Silk Mask Gang." The rascally nephew of the dead Uncle Bill steals a pearl necklace, and by a clever ruse turns suspicion on Kittie. She is arrested and saved from punishment through the brave detective work of "Kid" the Western boy, who turns a neat and surprising trick upon the gangsters and sets things right again.

COUSIN KATE'S REVOLUTION (May 3).—Mrs. Strong, a strenuous suffragette and her puny husband, a writer of moribund romances, are visited in their New York home for the first time in ten years by their spinster cousin from the country. They are both "victims of the artistic temperament"—and their home shows it, from the dirty-faced children to the untidy rooms and the slovenly maid. They leave Cousin Kate alone, to make herself at home. The way in which she does this—starting in to make the house clean and orderly—is one of the most amusing film plays ever put on the screen.

A USELESS SACRIFICE (May 12).—The photoplay has for theme the fickleness of Pierre, the village "Beau Brummel" of a pretty little French town. He makes love to Blanche, who promises to be his bride. Her friend, Mariette, coquettes with Pierre, and wins his affections, falling in love herself, at the same time. The jealousy which develops between the two girls, and the weakness of Pierre in deserting his fiancee are depicted in a most enthralling manner.

ROSES AND THORNS (May 16).—Here is a mirth-provoking farce of mistaken identities, of the sorrows which overtake a romantic young gentleman in search of a romantic young lady who is to prove her identity by wearing a white rose. It happens that on this particular day, white roses are popular! And thereby hangs the trouble!

HER FOLLY (May 19).—Here is a story, so often and so wretchedly true of marital relations in this country, as well as in the beautiful Paris where it was taken. Gaston Chauvelt woos the wife of his friend, and on being repulsed by the faithful woman, he threatens to destroy himself. By posing this way, and working upon her sympathy, he finally persuades her to yield him an interview, and he proposes an auto ride to Havre. Jeanne, the wife, foolishly agrees, seeing little harm in this. But an accident prevents the fulfillment of their plan, and the young woman is injured in an auto wreck. Her husband, while attending her with the physician, receives a false telegram from Havre, stating that she had arrived safely there for a visit, and signed with her name. This arouses his suspicions, and he investigates the matter, to learn the true state of affairs. His frenzy on the discovery almost drives him to the slaying of his false friend, but when proof of his wife's innocence are shown him, he reconciles himself and forgives her for her folly.

ANDALUSIAN DANCERS (May 19).—The scene is the wonderful Sevillian garden of the Alcazar, and the beautiful Spanish dancers are shown in their characteristic poses and steps. This film possesses musical and poetic quality seldom equaled on foreign travel films.

CHAMBER OF FORGETFULNESS (May 21).—The powerful story of a wife's innocent mistake and its bitter punishment, the rancor of a jealous, misguided husband and the ultimate righting of a great wrong to his son. It will bring tears and teach a beautiful lesson to every beholder.

POWERS

GRANDPA'S "SPECS" (May 14).—Grandpa loses his spectacles, and his older granddaughter helps him look for them. Not finding them, she then starts the farmhands upon the search, and even Grandpa joins in. After a careful hunt they finally decide that Grandpa lost his spectacles down the well when he was drawing a bucket of water. It is then that the youngest granddaughter discovers the glasses on Grandpa's nose and—well—

A PAIR OF SUICIDES (?) (May 14).—Alf and Betty have a terrible lovers' quarrel. Then Alf

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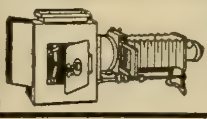

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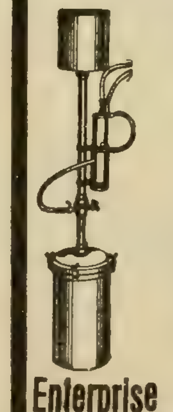

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determines to teach Betty a lesson and Betty decides to wring Alf's heart and the troubles of this loving couple begin. Alf leaves a note, saying that he is going to jump into the creek, and Betty writes that she is going to drown herself in the same creek. Alf finds Betty's letter and Betty discovers Alf's note, and each, filled with remorse, starts out to discover the other one's body. The two lovers are each joined by their relatives and friends, who aid in the hunt for their respective bodies. The two parties of searchers meet, headed by the remorseful lovers. Alf is in the middle of the creek and Betty on the bank. When each discovers that the other is alive, they rush into each other's arms in the middle of the flowing water of the peaceful stream, and all further misunderstandings are over.

HIS NEIGHBOR'S WIFE (May 18).—Ames is ill, apparently, and his physician advises him to take outdoor exercise. He retires to his country home, and, giving his gardener a holiday, he proceeds to do the man's work.

Next door, a new family have moved in, a husband and wife, little girl, and the husband's charming sister. Bessie, the sister, mistakes Ames for a hired man and Ames humors her along, and thus plays a joke upon her. To get even with him, Bessie leads him to think that she is her brother's wife and the mother of the little girl. This leads to the most romantic complications, especially when the child succeeds in locking Ames and Bessie in the library on the second floor of Ames' house, and sends the only key to the door up into the air tied to a bunch of toy balloons. Poor Ames tries to make a martyr of himself, but is not permitted, and to his joy, suddenly finds himself possessed of a blushing, but rather mischievous little bride-to-be.

FOR THE GOOD OF ALL (May 21).—Essie is secretly engaged to Harry, meeting him on the sly. Her parents finally discover the love affair, and in order to cure her of her infatuation, send her to her aunt's home in the country. Arriving at the farm, Essie soon plays havoc with the hearts of all the men folks, who sadly neglect their various duties, in order to dance attendance upon her. Things come to such a pass, that Essie's aunt, who discovers Harry prowling about the farm, manages to corral him and then begs him to elope with Essie. She even furnishes him with a ladder and points out Essie's window. After the young couple have disappeared, the aunt writes Essie's parents that she did all she could to prevent the elopement, but that after all, it is probably the best thing that could have happened for the good of all concerned.

THE HOUSEKEEPER (May 25).—A miserly widower has a young and pretty daughter whom he neglects, urged on to do so by a scheming housekeeper, who has designs upon his wealth.

The housekeeper has a lover in the person of the widower's clerk, who also has designs upon the old man's money, through his influence with the housekeeper. The housekeeper cajoles the widower into a promise of marriage, and thus winning his confidence, learns the combination to his safe. The clerk then persuades the housekeeper to take the widower's money and elope, arranging that she is to place the money in the daughter's traveling bag and throw it out of the window to him.

The plan works all right excepting that the clerk hears the daughter coming around the house just as the housekeeper throws out the money, and he dodges around the corner out of sight. It thus follows that the daughter is almost struck by the bag, which falls at her feet. Led by natural curiosity, the daughter stoops and opens the bag and finding therein her father's money, she quickly decides that certain suspicions she has had are correct, and dropping a large stone in the bag in place of the money, she hastens with the latter to her father. The widower then realizes the extent of his folly in permitting the housekeeper to steal not only his affections, but his wealth, and acknowledging his error to his daughter, he begs her pardon.

In the meantime, the clerk has returned, picked up the bag, and has joined the housekeeper. The two proceed to the railroad station, where they gleefully open the bag to count their ill-gotten gains. When the paving stone is brought to light, and they realize they have been duped, the love of the clerk cools most rapidly and he climbs aboard an outgoing freight train and disappears.

The widower and his daughter sit down to their evening meal, when, to the astonishment of the old man, his daughter mischievously calls in a new housekeeper she has engaged,—a large colored woman, guaranteed perfectly harmless. At the same hour the former housekeeper is occupied in a foot race with an active member of the police force.

GREAT NORTHERN.

A CLOSE CALL (May 18).—Mr. Deering is blessed with the love of a dutiful wife and a loving daughter, Edith, and ought to be happy, but an unfortunate speculation has shattered his fortune, and he is in despair. He resolves to take his life as a solution to the difficulty, being a moral coward. He procures a revolver and is about to end his life, when his wife enters and grasps the weapon. There is a struggle for the possession of the pistol when the daughter enters, who becomes puzzled at the strange actions of her parents. They are confused, but explain that the struggle was only in a spirit of playfulness. Mrs. Deering takes the precaution to extract the cartridges from the gun and Edith seizes it and, facing imaginary foes, pulls the trigger, snapping the weapon in the faces of her father and mother in the exuberance of her childish spirits. The parents are horrified, but they dare not explain, and the mother soon retires, taking with her the girl. Left alone, Deering reflects and then decides to carry out his original intention to commit suicide. He searches among his effects and finds another cartridge, which he inserts into the chamber of the weapon and then resumes writing. Mrs. Deering, hoping to detract the attention of her husband from his business worries, sends Edith to invite him to take a walk. The girl enters the room and again sees the revolver. She snatches it up and resumes her theatricals, pointing the gun at her father and pulling the trigger. He is horrified and attempts to wrest the pistol from her, but she eludes him and finishes her mock battle by placing the gun to her temple and pulling the trigger. Deering falls, nearly unconscious, and the mother enters and takes the pistol from the girl, frantic from fright. The incident has a salutary effect, for it makes a man of Deering and he resolves to live for his family and try to retrieve his fallen fortunes.

A DOUBLE PLEASURE (May 18).—This is a laughable comedy and concerns the experience of a rounder who drew a cow in a lottery. His trials in taking the animal home are ludicrous in the extreme, but he finally arrives home and installs the bovine in his sleeping apartment, retiring to sleep off the effects of his potations. He awakens the next morning to discover that his prize has eaten the stuffing out of the mattress and has accumulated a mild jag from drinking wine.

Among The Exhibitors.

Rhinelander, Wis.—Emil Scantland, of the Orpheum Theater, is about to enlarge his motion picture business. He has leased the Masonic Hall Building and will fit it up in first class shape, and will double the seating capacity he now has.

Boston, Mass.—A new motion picture show will be opened up here in the Herald Building.

Asheville, N. C.—A new Princess Theater opened up here.

Algona, Iowa.—Messrs. Hutton & Westphal have bought back the moving picture theater of J. L. Johnson, and are renovating it.

Canton, Ill.—Mr. Frank Dare has opened a moving picture show in the building formerly owned by the Ipava Independent Company.

Cedar Rapids, Iowa.—E. M. Byers, the proprietor of the Princess Theater, has leased for five years the new building which Slauson & Hanson are going to erect on First Street. The first floor has been especially planned for Mr. Byers' occupancy, and when completed will be one of the finest moving picture theaters in this part of the state.

Philadelphia, Pa.—The J. D. Allen Company is preparing plans for a moving picture and vaudeville theater, occupying a lot 112 by 200 feet, recently purchased by George F. and Walter Stumpfig, at the northeast corner of Germantown Avenue and Venango Street. It will cost about $100,000.

Philadelphia, Pa.—B. Ketcham's Son has a contract to erect for Mrs. Jennie Effinger a $45,000 moving picture theater at the southwest corner of Forty-first Street and Lancaster Avenue. The theater will be a two-story fireproof structure, 32 by 76 feet, widening out in the rear to 59 by 96 feet.

St. Joseph, Mo.—Construction work on the new Airdome that is to be erected on Felix Street has begun. The front part of the theater will be built of brick.

Cleveland, Ohio.—A new theater will be erected here at Huron Road and East 9th Street.

Seattle, Wash.—A new theater has been established here.

Temple, Tex.—E. J. Geehan, of Galveston, has purchased the Colonial Theater here from Woodall & Carr.

Yoakum, Tex.—J. J. Brooks is erecting a new theater here at a cost of $2,500.

New Hampton, Ia.—C. W. Cramer, of this city, is erecting a new motion picture theater.

New Albany, Miss.—R. M. Craig has opened up a first-class motion picture theater here and will add to his program vaudeville specialties. The building has five hundred chairs, and is steam-heated.

Philadelphia, Pa.—The moving picture theater Nos. 5206-08 Market Street, on a lot 33 by 214 feet, has been conveyed by Henry C. Steinberg to Emil H. Ratzburg for a nominal consideration, subject to a $25,000 mortgage. The assessed value is $27,000.

Stayton, Ore.—Work on the building being erected for the Stayton moving picture show is progressing rapidly and the structure is expected to be ready for occupancy very soon. The theater is being built by Frank Lesley, and is located on Third Street, next to the Stayton hotel. It will have a seating capacity of 200.

Dexter, Mich.—Mr. Gillett will open up an up-to-date moving picture show.

Vancouver, Wash.—A new theater building will be erected here at a cost of $450,000.

Kankakee, Ill.—A new Gaiety moving picture theater will be erected here.

Salem, N. J.—The Opera House of T. Nichols will be rebuilt.

Chillicothe, Mo.—Extensive alterations and improvements are being made at the Airdome. A concrete floor has been laid in the reserve seat section and the seats rearranged throughout for the convenience and comfort of patrons. The Airdome will open soon.

Springport, Mich.—Mr. Gillett has closed the Temple Theater in Dexter and removed it to Springport, where he expects to open up with an up-to-date moving picture show.

Rochester, N. Y.—J. H. Briggs proprietor of a meat market at Jefferson and Bronson Avenue, will erect an $8,000 moving picture theater adjoining his property.

Paragould, Tenn.—George A. Mann is preparing plans for the erection of a new airdome theater here.

Iowa City, Ia.—W. H. Englert left Chicago for this city where he will let a contract for the erection of a new theater here.

Merrill, Wis.—Manager Chas. Staeble of the Cosmo has begun to remodel the building formerly occupied by the Howland Hardware store, and will have one of the most complete, cosy and comfortable picture theaters in this part of the state.

Collins, Ia.—W. S. Ferguson will open a motion picture theater here.

Muscatine, Iowa.—E. M. Henle will erect a modern photoplay theater building in Clinton. Work will commence at once.

Lexington, Ky.—Lexington's new $18,000 photoplay theater, of which J. H. Stamper, Jr., formerly of Cincinnati, is manager, opened to capacity business. It is reported that many had to be turned away at the opening performance.

Vermilion, S. D.—E. M. Valentine, of Yankton, has purchased the Idle Hour Theater and assumed possession. The show has been owned and conducted by Mrs. H. H. Sipe for several years. The new owner has also moving picture theaters in Yankton and Elk Point.

Conemaugh, Pa.—The Palace Theater here has been sold by J. E. Gordon, of Lathrobe, to Robert Hite, who has taken possession of it.

Valier, Mont.—Samuel Shrog of Nashwauk, Minn., has purchased the interests of F. H. Fowler in the Alhambra Theater here, and it will be known hereafter as the Majestic.

Boone, Ia.—C. F. Henning will open a motion picture theater here.

Lansing, Ia.—Bob Frederick will open a moving picture theater here.

Rockwell, Ia.—P. G. Winston bought the moving picture theater here.

Cincinnati, Ohio.—Some changes are being made in the plans for a motion picture house for John A. Ackerman, on Glenway, between Beach and Seton Avenues, Price Hill, by Architect Anthony Kunz. The latter is also planning a new store front for M. Jokers, 273 West McMicken Avenue, and has finished plans for additional remodelling at 746 West Court Street, for Frank Catalano.

Columbus, Ohio.—Mr. Frank Sanguinetti has bought the Highland Theater at Fifth Avenue and Highland, this city. The sale was made through the B. C. Armstrong Agency.

Chillicothe, Ohio.—The Orpheum Theater here has been sold to Mr. H. H. Noyes of Valparaiso, Ind. The deal was made through B. C. Armstrong, the Columbus, Ohio, theater broker.

Plano, Ill.—A new opera house will be erected here .

Redfield, S. D.—Balsiger & Balsiger, it is reported, have sold the Marlow Theater here to a party from Iowa, who took possession the first of April.

Olney, Ill.—The Airdome here opened on May 15. It is located in the heart of the town and on the site formerly occupied by the Opera House. The seating capacity is 1,000. Moving pictures and vaudeville form the entertainment. C. F. Beaird is manager and J. M. Miller is treasurer.

Long Beach, Cal.—C. F. Booth, 125 West Ocean Avenue, and his partner, J. D. Siemons, will erect a new theater here.

Rochester, Ind.—F. S. Hubbard, of Peru, was here and will open up a moving picture show here.

Owensboro, Ky.—Another new moving picture show will be opened here.

Cincinnati, O.—John McMahon is preparing for the opening of a moving picture show on Clinton Street.

Akron, Ohio.—The building department of this city issued a permit to Clint Kline, for the construction of a new moving picture show, to be built on South Main Street, near Lake. The building will be two stories and of brick material.

Pueblo, Colo.—A new theater will be erected here which will cost $100,000.

Galva, Ill.—The Galva Opera House will be remodeled.

Waltham, Mass.—R. F. Eichler will erect a new theater here at Crescent Street, near Hill's Corner.

St. Louis, Mo.—A new theater will be opened up at the northwest corner of Taylor and Delmar Avenues.

Rochester, Ind.—F. S. Hubbard, of Peru, has rented a room in the business part of Rochester, in which he will open an up-to-date motion picture show.

Baltimore, Md.—A motion picture theater, to cost about $20,000, is to be built at Sparrows Point by the Home Amusement Company. The plans, prepared by Architect L. H. Fowler, call for a structure 112 by 50 feet, two stories high, of hollow tile construction, slate roof and steam heat. The contract has been awarded to E. Eyring.

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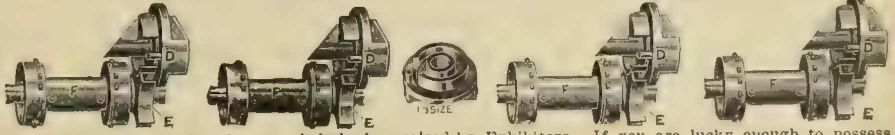

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April 22—Winona (Dr.) 950
April 24—Brothers (Dr.) 950
April 29—The Horse Thieves of Bar X Ranch (Dr.) 950
May 1—An Italian Romance (Dr.)........... 950
May 6—Realization of a Child's Dream (Dr.). 950
May 8—Lucky Jim (Dr.)....................... 950
May 13—What Might Have Been (Dr.)....... 950
May 15—The Duck Hunt (Edu. & Sporting).. 950
May 20—The Cashier's Ordeal (Dr.).......... 950
May 22—Mrs. Alden's Awakening (Dr.)....... 950

COMET.

Jan. 12—The Widow (Com.-Dr.)..............
Jan. 15—The Braid (Dr.).....................
Jan. 19—Thirty Days (Com.)..................

ECLAIR.

April 28—Fishes of the Tropics (Edu.).........
April 30—The Revenge of the Silk Masks (Com.)
May 2—Cousin Kate's Revolution (Com.)....
May 5—The Voice of the Past (Dr.).........
May 5—The Alhambra Granada (Edu.).......
May 7—The Raven, 2 reels (Dr.)..........
May 9—Her Week of Anguish (Com.)........
May 12—A Useless Sacrifice (Dr.)............
May 12—Arabian Customs (Edu.).............
May 14—Saved from the Titanic (Dr.)........
May 16—Roses and Thorns (Com.)...........
May 19—Her Folly (Dr.).......................
May 19—Andalusian Dancers (Dancing).......
May 21—Chamber of Forgetfulness (Dr.)......
May 23—The Beauty Spots (Com.)...........
May 26—Revenge is Blind (Dr.)..............

GAUMONT.

April 28—Dinant of the Meuse (Scenic)........
May 2—The Shade of Autumn (Dr.).........
May 2—The Banks of the Danube (Scenic)..
May 5—Driven from the Ranch (Dr.)........
May 9—Jimmie, the Bold Buccaneer (Com.)....1000
May 12—The Lost Ring (Dr.)..................
May 12—Upper Bavaria (Scenic)................
May 19—The Fate of Mothers (Dr.).........
May 23—Tommy Becomes a Toreador (Com.)..
May 23—Jimmie is Nearsighted (Com.)........

May 26—Two Fold There Were (Com.-Dr.)....
May 30—Zanetto's Marriage (Dr.)............

GREAT NORTHERN.

April 20—Those Eyes (Dr.)....................
April 20—Revenge Is Blind (Dr.).............
April 20—Clever Boys (Acrobatic) ....
April 27—The Dream of Death (Dr.)..........
May 4—The Musician's Love (Dr.)............
May 4—Norwegian Mountain Clefts (Scenic)..
May 11—Uncle and Nephew (Dr.)............
May 18—A Close Call (Dr.)...................
May 18—A Doubtful Pleasure (Com.)........

IMP.

April 25—The Loan Shark (Dr.)..............1000
April 27—U. S. Artillery Maneuvers (Mil.).... 400
April 27—A Piece of Ambergris (Dr.).......... 600
April 29—The Lure of the Picture (Dr.)........1000
May 2—All for Her (Dr.)....................1000
May 4—Melodrama of Yesterday (Com.)..... 600
May 4—Breach of Promise (Com.)........... 400
May 6—On the Shore (Dr.)...................1000
May 9—The Land of Promise (Dr.)...........1000
May 11—The Staff of Age (Dr.).............. 600
May 11—Let Willie Do It (Com.)............. 400
May 13—Jim's Atonement (Dr.)..............1000
May 16—Lady Audley's Secret (Dr.)..........1000
May 18—English Hunting Scenes (Sporting).. 400
May 18—Henpecked Ike (Com.)............... 600
May 20—A Cave Man Wooing (Com.)..........1000
May 23—The Clown's Triumph (Dr.)........1000
May 25—The Maid's Stratagem (Com.-Dr.)... 600
May 25—Views of Los Angeles, Cal. (Sc.).... 400

LUX.

April 19—An Embarrassing Purchase (Com.).. 514
April 19—Ching-Chang in Paris (Com.)......... 429
April 26—The Crimson Heart (Dr.)........... 937
May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.)............. 557
May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com)........... 390
May 17—The Convict's Sister (Dr.)..........1000
May 24—The Smuggler's Dogs (Dr.)........... 685
May 24—Arabella's Flight (Com.)............. 291

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorate (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)...........
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

NESTOR.

April 29—The Impostor (Dr.)..................
May 1—The Everlasting Judy (Com.-Dr.)...
May 4—Her Corner on Hearts (Com.).........
May 4—Isleta, N. M., Indian City (Sc.)......
May 6—The Ten of Diamonds (Dr.).........
May 8—The Thespian Bandit (W. Com.).....
May 11—A Game of Bluff (Com.)...............
May 13—The Counting of Time (Dr.)..........
May 15—The Sheriff's Round-Up (W. Dr.)....
May 18—Cupid's Victory (Com.)..............
May 18—Estudillo House, Cal. (Sc.)..........
May 20—The Power of Melody (Dr.).........
May 22—How the Ranger Was Cured (W. Com.)
May 25—The Sheriff Outwitted (W. Dr.)......

POWERS.

April 23—Bangs' Burglar Alarm (Com.).......
April 27—The Schemers (Dr.) ....
April 30—When the Lily Dies (Dr.)...........
April 30—The Five Senses (Com.)............
May 4—In Friendship's Name (Dr.)..........
May 7—A Bridegroom's Troubles (Com.)......
May 11—Retribution (Dr.)....................
May 14—Grandpa's Specs (Com.).............
May 14—A Pair of Suicides (Com.)...........
May 17—His Neighbor's Wife (Dr.)..........

RELIANCE.

April 6—Mother (Dr.) ....
April 10—When the Heart Calls (Dr.)..........
April 13—An Opportune Burglar (Com.).......
April 17—A Question of Evidence (Dr.)........
April 20—Love Is Blind (Dr.)................
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedelia As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)..........
May 1—Return of John Gray (Dr.)..........
May 4—His Love of Children (Dr.)...........
May 8—The Recoil (Dr.) ....
May 11—The Miser's Daughter (Dr.)..........
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)...............
May 18—The Boa Constrictor (Edu.)..........
May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.)............

REPUBLIC.

April 20—A Severe Lesson (Dr.)...............
April 23—The Averted Step (Dr.)..............
April 27—The Claim Jumper (Dr.).............
April 30—The Tale of a Kite (Com.-Dr.)........
May 4—On the Tide (Dr.)....................
May 7—The Baby's Shoes (Dr.)..............
May 11—From the Path Direct (Dr.)...........
May 14—President Incog (Com.)..............
May 18—Trifle Not With Fire (Dr.)...........
May 21—The Old Chief's Dream (Dr.).......
May 25—Her Birthday Roses (Com.).......
May 25—Seeing Washington (Sc.).............

REX.

April 25—The Fashion Review (Topical)........
April 28—The Serpent's Eyes (Dr.)............
May 2—Sate's Warning (Dr.)...............
May 5—A Thorn in Vengeance (Dr.)........
May 9—Drawing the Line (Dr.).............
May 2—Fate's Warning (Dr.)...............
May 5—The Thorn in Vengeance (Dr.).......
May 9—Drawing the Line (Dr.).............
May 12—The Eternal Conflict (Dr.)...........
May 16—Lost Years (Dr.)....................
May 19—What Avails the Crown (Dr.)........

SALES CO.

April 10—Animated Weekly No. 5 (Topical)...
April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...
May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly No. 11 (Top.)......
May 29—Animated Weekly No. 12 (Top.)....

SOLAX.

April 26—Billy's Insomnia (Com.) ....
May 1—The Reformation of Mary (Dr.)......
May 3—A Question of Hair (Com.)..........
May 8—The Wooing of Alice (Dr.)...........
May 10—Auto Suggestion (Com.) ....
May 15—Souls in the Shadow (Dr.)...........
May 17—In the Year 2000 (Com.).............
May 22—The Glory of Light (Dr.)............
May 24—The Knight in Armor (Com.).........
May 29—A Message from Beyond (Dr.)......
May 31—Just a Boy (Com.)..................

THANHOUSER.

April 12—An Easy Mark (Dr.)................
April 16—The Baby Bride (Dr.)..............
April 19—Into the Desert (Dr.)................
April 23—Rejuvenation (Dr.) ....
April 26—When Mandy Came to Town (Dr.)...
April 30—The Cry of the Children, Parts I and II (Dr.) ....
May 3—Miss Arabella Snaith (Dr.)..........
May 7—The Saleslady (Dr.).................
May 10—Love's Miracle (Dr.)................
May 14—Jilted (Dr.)..........................
May 14—Niagara the Beautiful (Scenic).......
May 17—The Little Shut In (Dr.)............
May 21—On the Stroke of Five (Dr.)........
May 24—The Ring of a Spanih Grandee (Dr.)..

MISCELLANEOUS.

MAJESTIC.

April 14—The Return of Life (Dr.)............
April 16—Not on the Programme (Dr.)........
April 21—Down and Out (Com. Dr.)..........
April 23—The Installment Plan (Com.).......
April 28—Boys (Com.) ....
April 30—The Silent Call (Dr.)...............
May 5—His Wedding Day (Com.)...........
May 7—Redeemed (Dr.)......................
May 12—Tomboy (Dr.) ....
May 14—Buncoed (Com.) ....
May 19—Dogs (Com.) ....
May 21—The Marriage Game (Dr.)...........

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Feb. 27—The Nihilist's Conspiracy............3000
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FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

SHAMROCK.

May 7—A Gypsy's Love (Dr.)................
May 11—Algernon's Busy Day (Com.)........
May 14—On the Verge (Dr.)..................
May 18—Algernon's Busy Day (Com.).........

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 22—The Brave Hunter (Com.)...........
April 22—Won By a Fish (Com.)..............
April 25—One is Business; the Other Crime (Dr.) ....
April 29—The Lesser Evil (Dr.)................
May 2—The Leading Man (Com.)..............
May 2—The Fickle Spaniard (Com.).........
May 6—The Old Actor (Dr.)..................
May 9—A Lodging for the Night (Dr.)......
May 13—When The Fire-Bells Rang (Com.)...
May 13—The Furs (Com.) ....
May 16—His Lesson (Dr.) ....
May 20—When Kings Were the Law (Dr.)....
May 23—A Close Call (Com.)................
May 23—Helen's Marriage (Com.).............

CINES.
(G. Kleine.)

April 27—Confusion (Com.) ....
April 30—'Twixt Love and War (Dr.)..........
April 30—Genoa, Italy (Scenic)................
May 4—The Love Germ (Com)...............
May 7—A Contest and No Prize (Com.).......
May 7—Fiume, Hungary (Scenic)............
May 11—Josephine (Dr.) ....
May 14—Two Weary Willies (Com.)...........
May 14—The Substitute (Com.)...............
May 18—Family Jars (Com.) ....
May 21—Fatima (Dr.) ....
May 21—Scenes in Padula, Italy (Sc.)......
May 25—A Mysterious Telephone Call (Dr.)..

EDISON.

April 20—How Patrick's Eyes Were Opened (Com.) 600
April 23—The Little Woolen Shoe (Dr.)...... 990
April 24—A Tenacious Solicitor (Com.)........1000
April 26—An Unusual Sacrifice (Dr.)..........1000
April 27—A Winter Visit to Central Park, New York City (Sc.).............. 640
April 27—The Butler and the Maid (Com.).... 360
April 30—Winter Logging in Maine (Ind.).....1000
May 1—Blinks and Jinks, Attorneys at Law (Com.) 1000
May 3—Out of the Deep (Dr.)................1000
May 4—The Quilting Party (Dr.)...........1000
May 7—Billie (Dr.) 1000
May 8—Aunt Miranda's Cat (Com.)..........1000
May 10—Treasure Island (Dr.)................1000
May 11—Every Rose Has Its Stem (Com.-Dr.)..1000
May 14—The Bank President's Son (Dr.).....1000
May 15—A Personal Affair (Com.)............1000
May 17—The Convict's Parole (Dr.)...........1000
May 18—A Romance of the Ice Fields (Dr.)... 635
May 18—Scenes in Delhi, India (Sc.)......... 365
May 21—Their Hero (Com.)...................1000
May 22—The Artist and the Brain Specialist (Com. Dr.) 1000
May 24—The Sunset Gun (Dr.)................1000
May 25—A Western Prince Charming (Dr.)..1000

ESSANAY.

April 13—Under Mexican Skies (Dr.)..........1000
April 16—The Clue (Dr.)......................1000
April 18—Sam Simpkins, Sleuth (Com.)........1000
April 19—The Rivals (Dr.)....................1000
April 20—The Cattle King's Daughter (Dr.)....1000
April 23—"Alkali" Ike's Boarding House (Com.) 1000
April 25—The Doctor (Com.) 1000
April 26—Our Neighbor's Wife (Com.)........1000
April 27—The Indian and the Child (Dr.)......1000
April 30—Napatia, the Greek Singer (Dr.)......1000
May 2—His Thrifty Wife (Com.)............1000
May 3—The Chauffeur, the Girl and the Cop (Com.) 1000
May 4—Broncho Billy and the Bandits (Dr.).1000
May 7—"Alkali" Ike's Bride (Com.).........1000
May 9—In Quarantine (Com.)................1000
May 10—Out of the Night (Dr.)...............1000
May 11—The Dead Man's Claim (W. Dr.)......1000
May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.).............1000
May 17—After the Reward (Com.).............1000
May 18—The Sheriff and His Man (Dr.)......1000
May 21—A Western Legacy (Com.)...........1000
May 23—A Good Catch (Com.) 1000
May 24—Detective Dorothy (Dr.) 1000
May 25—The Desert Sweetheart (Dr.).........1000

KALEM.

April 15—War's Havoc (Dr.)...................1000
April 17—The Adventures of American Joe (Dr.)1000
April 19—The Trail of Gold (Dr.)..............1000
April 22—A Mardi Gras Mix-Up (Com.).......1000
April 24—The Mexican Revolutionist (Dr.)....1000
April 26—The Pasadena Peach (Com.)........1000
April 29—The Stolen Invention (Dr.).........1000
May 1—A Fish Story (Com.).................
May 1—Along the Mediterranean (Scenic)....
May 3—Getting the Money (Com.)...........
May 3—The Potters of the Nile (Ind.).......
May 6—The Outlaw (Dr.)...................1000
May 8—Hypnotic Nell (Com.)...............
May 8—American Tourists Abroad (Sc.).......
May 10—Suppressed Evidence (Dr.)...........1000
May 13—Fighting Dan McCool (Dr.)..........1000
May 15—Ranch Girls on a Rampage (Com.)...
May 15—Egypt, the Mysterious (Sc.).........
May 17—The Pilgrimage (Dr.) 1000
May 20—Egypt (Ind.)..........................1000
May 22—Her Convict Brother (Dr.)..........1000
May 24—Under a Flag of Truce (Hist.-Dr.)..1000

LUBIN.

April 20—Captain King's Rescue (Dr.)........1000
April 22—A New Beginning (Dr.).............1000
April 24—A Complicated Campaign (Com.)....1000
April 25—Paying the Price (Dr.)........... 1000
April 27—The Lost Dog (Com.)...............
April 27—The Forgotten Pocket-Book (Com.).
April 29—A Leap Year Lottery Prize (Com.)..1000
May 1—Won By Waiting (Dr.)...............1000
May 2—A Son's Devotion (Dr.)..............1000
May 4—The Tin Can Rattle (Com.)..........
May 4—The Turtle Industry in Florida (Ind.)
May 6—Little Boy Blue (Com.-Dr.)..........1000
May 8—The Salted Mine (Dr.)...............1000
May 9—The Violin's Message (Dr.)..........1000
May 11—Brave, Braver and Bravest (Com.)....
May 11—Wanted, a Baby (Com.)............
May 13—The Wooden Bowl (Dr.)............1000
May 15—A Mexican Romance (Dr.)...........1000
May 16—Just Married (Com.)...............
May 16—All in the Wash (Com.)...............
May 18—Honor and the Sword (Dr.)..........1000
May 20—A Railroad Engineer (Dr.)..........1000
May 22—Darby and Joan (Dr.)...............1000
May 23—A Bachelor's Waterloo (Com.)........1000
May 25—Dream of a Lobster Fiend (Com.)....
May 25—The Sponge Industry (Ind.).........

MELIES.

Mar. 7—Seven Bars of Gold (Dr.)..........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)...............1000
May 2—Widowers Three (Com.)..............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.).................1000
May 23—All Is Fair (Com.)..................
May 30—The Rustler's Daughter (Dr.).......1000

ECLIPSE.
(G. Kleine.)

April 24—John Milton (Dr.) ....
April 24—Exhibition Drill of the H. M. S. "Excellent" (Naval) ....
May 1—Percy's Visit (Com.).................
May 1—Chums (Com.) ....
May 8—The Squire's Fate (Dr.).............
May 8—Tropical Creatures (Edu.)............
May 15—Under the Sway (Dr.)...............
May 15—Scenes in Kent, England (Sc.)........
May 22—Her Better Nature (Dr.).............
May 22—The Jumping Champion, MacMoreland (Athletic) ....

PATHE.

April 18—The Fishermaid's Love Story (Dr.)..
April 22—Pathe's Weekly No. 17—1912 (Top.)
April 24—That Houn' Dawg (Com.)...........
April 24—The Charcoal Industry in Cuba (Ind.)
April 25—For the Papoose (Dr.)..............
April 27—For His Mother's Sake (Dr.)........
April 29—Pathe's Weekly No. 18—1912 (Top.)
May 1—The Red Man's Honor (Dr.)..)..)..)
May 2—The Cowboy Girls (W. Com.)........
May 4—The Salvationist (Dr.)...............
May 6—Pathe's Weekly, No. 19, 1912 (Topical)
May 8—The Empty Grave (Dr.)..............
May 9—The Unexpected Reception (Com.)....
May 11—The Parachute Maker (Dr.)...........
May 13—Pathe's Weekly No. 20—1912 (Top.).
May 15—Orphans of the Plains (Dr.).........
May 16—The Justice of Manitou (Dr.).........
May 18—From the Lawyer's Window (Dr.).....
May 20—Pathe's Weekly No. 21—1912 (Top.)
May 22—Sing Lee and the Bad Man (Dr.)....
May 23—'Tis Mother (Com.).......... ......
May 25—The Prospector's Sweetheart (Dr.)...

C. G. P. C.

April 23—Jane Shore (Dr.) ....
April 26—The Queen's Messenger (Hist. Dr.).
April 30—A la Francaise (Com.)................
April 30—Abaca, Its Culture and Use in the Philippines (Ind.) ....
April 30—Betty Is Worse Than Ever (Com.)....
May 3—A Sister's Devotion (Dr.)............
May 7—Automatic Moving Company (Com.)...
May 7—Palace and Fountains of Versailles (Sc.)
May 10—Henry IV and the Woodchopper (Dr.)
May 10—Cod Fishing Off Iceland (Ind.)........
May 14—Max Is Convalescent (Com.).........
May 14—The Harvest in Sicily (Agriculture)..
May 17—A Royal Whim (Com.)...............
May 21—Hollowhead as a Magician (Com.)....
May 21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)..
May 24—Foxy Cupid (Com.).................
May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....

SELIG.

April 26—The Los Angeles Fire Department (Edu.) 750
April 26—Scenes in Korea (Sc.)............... 250
April 29—Exposed by the Dictograph (Dr.)....1000
April 30—The Price He Paid (W. Dr.).........1000
May 2—Jack and Jingle (Dr.)...............1000
May 3—The Katzenjammer Kids (Com.)...... 500
May 3—Uncle Sam's Tribute to the Heroes of the Maine (Topical) 500
May 6—The Coming of Columbus (3 reels) (Historical) Special Release....3000
May 6—According to Law (Com.-Dr.)........1000
May 7—A Humble Hero (Dr.)...............1000
May 9—The Stronger Mind (Dr.)............1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)........... 500
May 10—Seeing New Orleans (Sc.)........... 500
May 13—The Love of an Island Maid (Dr.)...1000
May 14—The Turning Point (Com.-Dr.)........ 700
May 14—Scenes in Cuba (Sc.)................. 300
May 16—The Vagabonds (Dr.) 1000
May 17—Brains and Brawn (Com.)........... 500
May 17—The Katzenjammer Kids (Com.)...... 500
May 20—A Citizen in the Making (Dr.)......1000
May 21—Rivals (Dr.) 1000
May 23—The Girl With the Lantern (Dr.)....1000
May 24—The Lost Hat (Com.)...............
May 24—The Katzenjammer Kids No. 4—They Entertain Company (Com.).........

VITAGRAPH.

April 22—How He Papered the Room (Com.).. 500
April 22—Marshall P. Wilder (Com.).......... 500
April 23—Counsel for the Defense (Dr.)......1000
April 24—The Woman Haters (Dr.)...........1000
April 26—The Pink Pajama Girl (Com.)......1000
April 27—The Victoria Cross (Hist. Dr.)......1000
April 29—Frank Coffyn's Hydro-aeroplane Flights (Topical) 1000
April 30—The Old Kent Road (Dr.)............1000
May 1—Sheriff Jim's Last Shot (Dr.).......1000
May 3—Red Ink Tragedy (Com.)........... 500
May 3—Old Love Letters (Dr.). 500
May 4—The Hieroglyphic (Dr.) 1000
May 6—Dr. La Fluer's Theory (Dr.).........1000
May 7—Thou Shalt Not Covet (Dr.)...........1000
May 8—The Serpents (Dr.)..................1000
May 10—When Daddy Was Wise (Com.).......1000
May 11—The Greatest Thing in the World (Dr.).1000
May 13—Love in the Ghetto (Dr.)............1000
May 14—The Spider's Web (Dr.).............1000
May 15—Leap Year Proposals (Com.)......... 500
May 15—A Page in Canadian History (Top.).. 500
May 17—The Greater Love (Dr.).... 1000
May 18—The Man Under the Bed (Com.).....1000
May 20—Professor Optimo (Com.)............1000
May 21—Fortunes of a Composer (Dr.).......1000
May 22—Their Golden Anniversary (Dr.).....1000
May 24—Diamond Cut Diamond (Com.) 1000
May 25—The Redemption of Ben Farland (Dr.).1000

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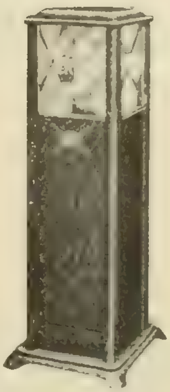

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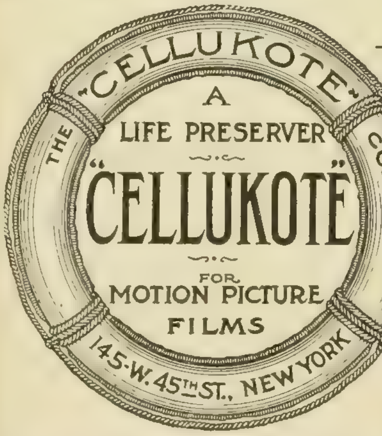

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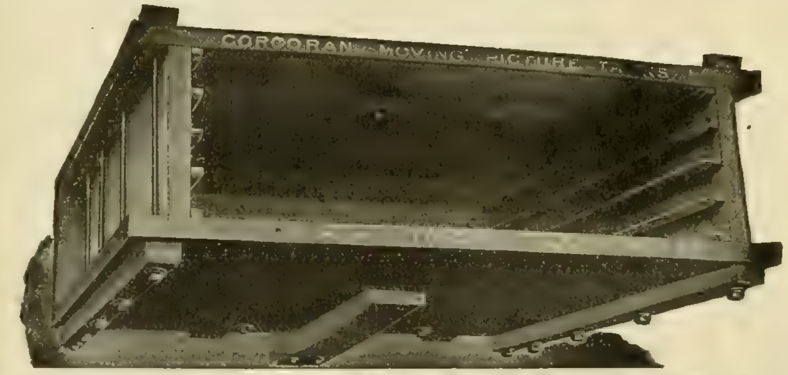

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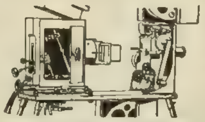

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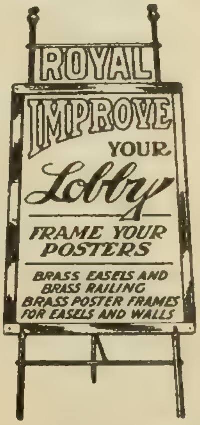
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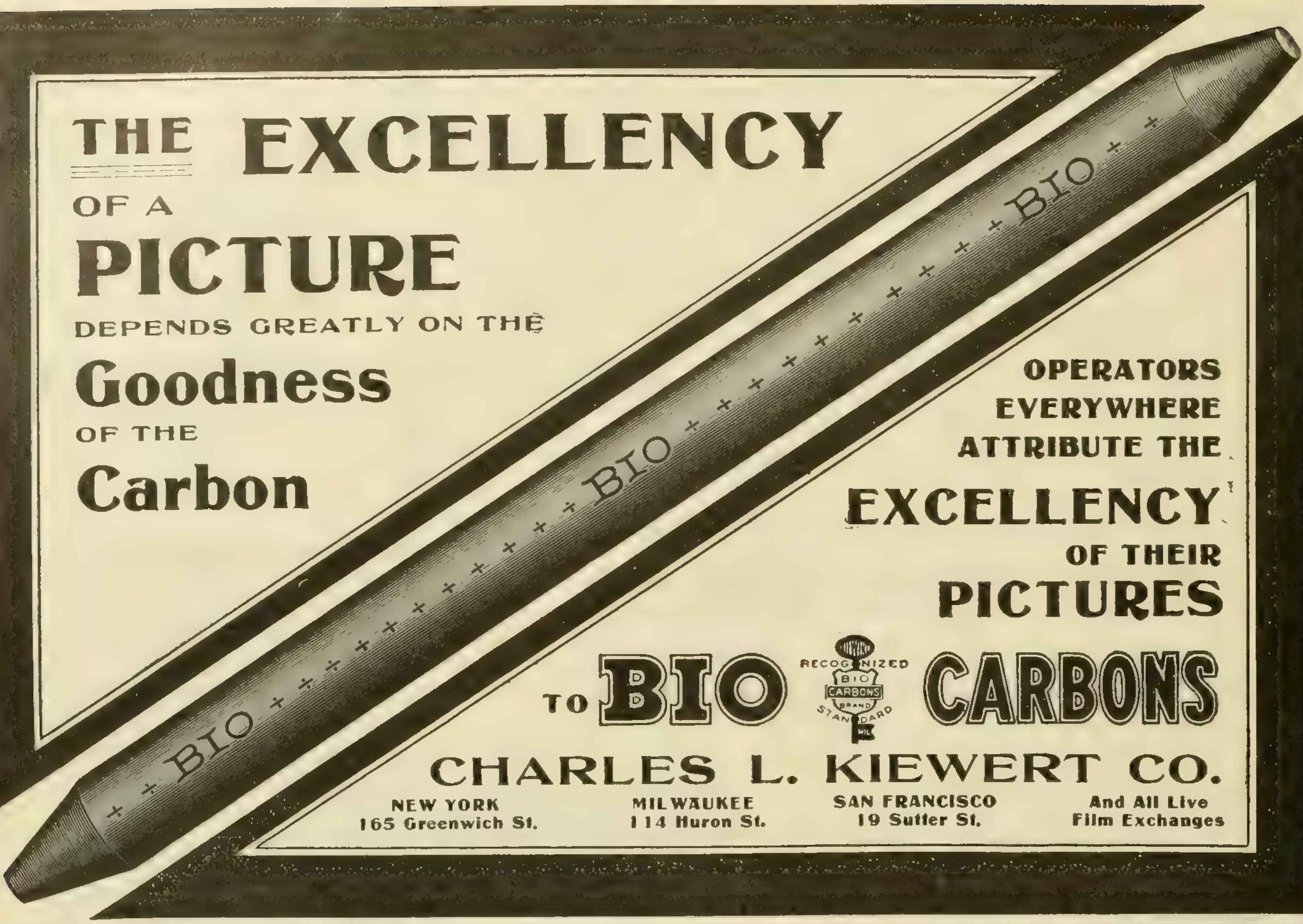

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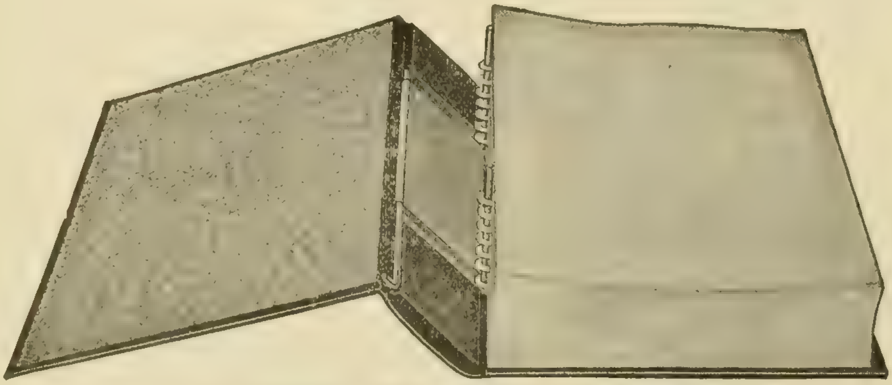

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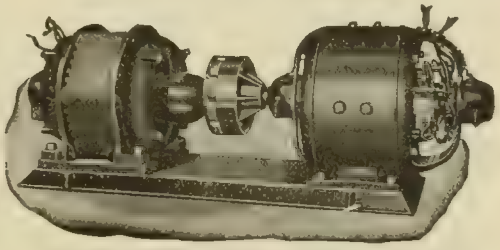

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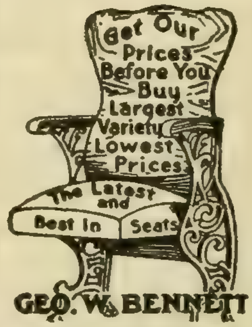

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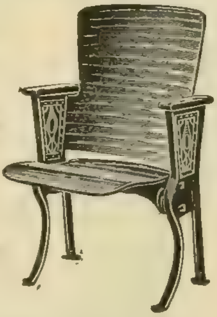

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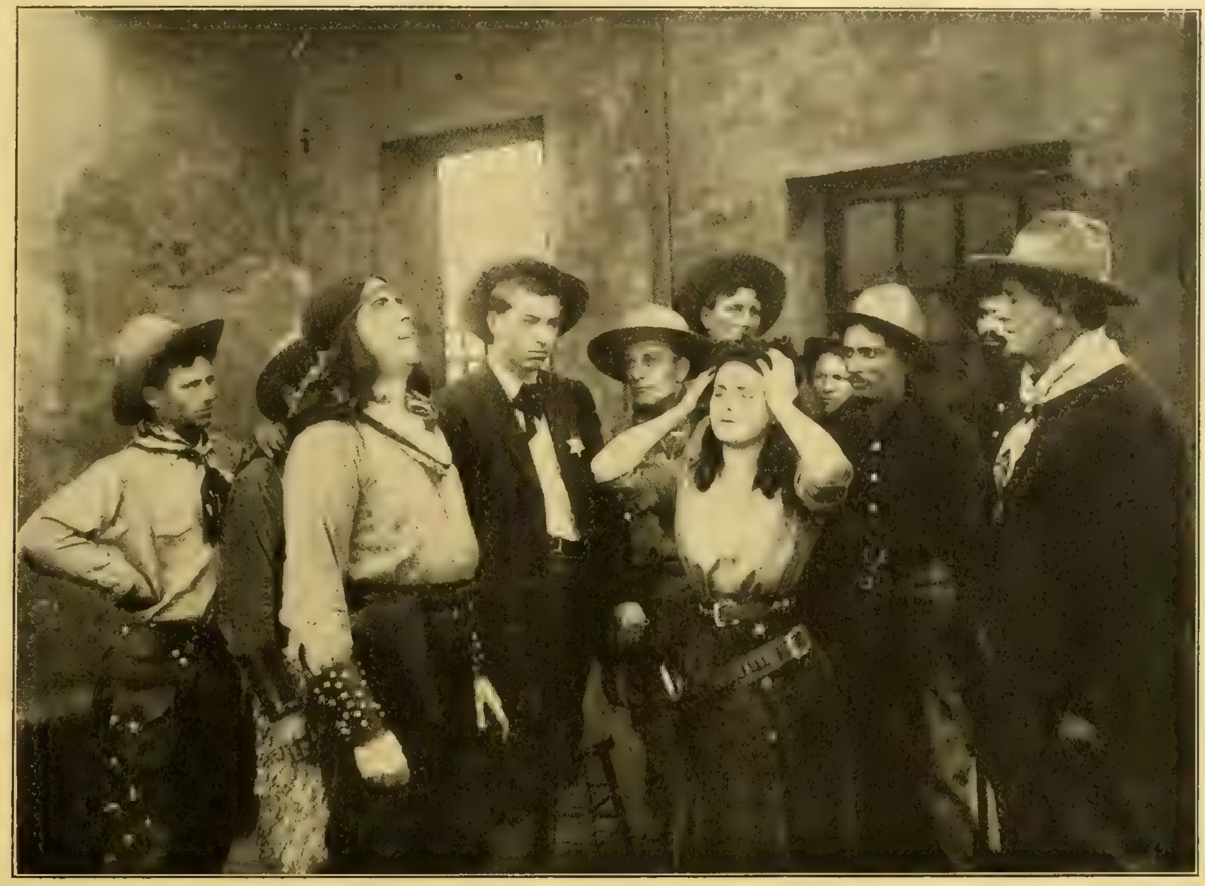

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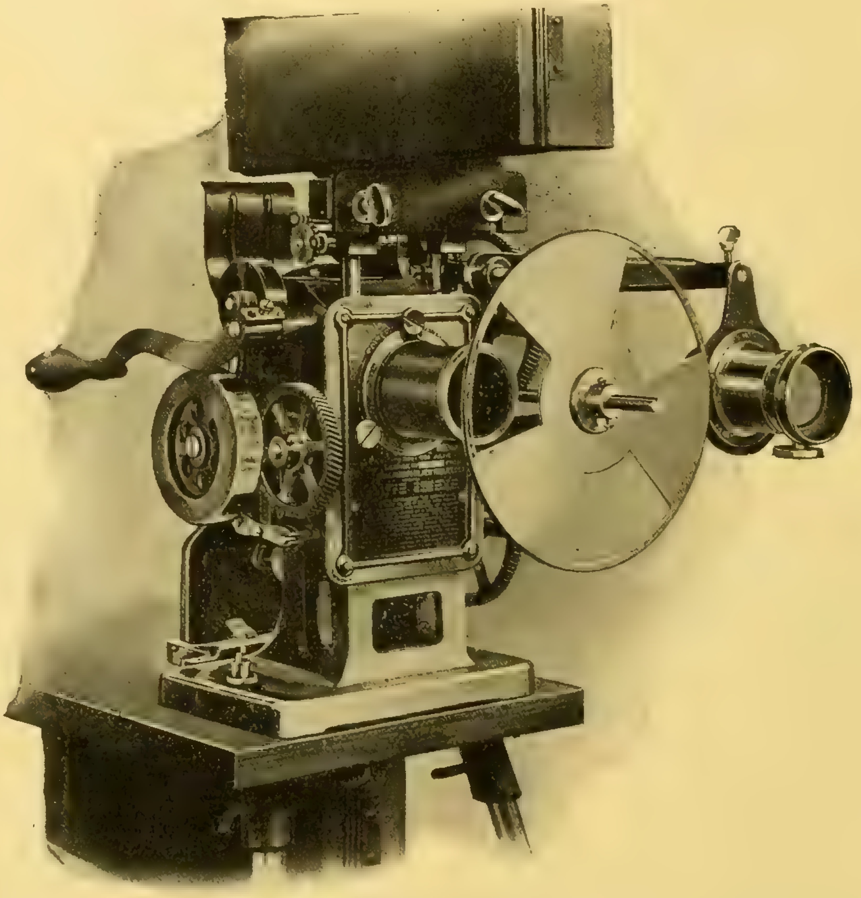

First, it must please your patrons. They must have a clear, flickerless, steady picture. The Power's No. 6 positively projects perfect pictures. That's the machine for them.

For yours, Mr. Exhibitor: An easy-running machine—one a child can operate, but which will do a man's work—a machine whose parts are exposed and get-at-able when necessary; one almost noiseless in operation, composed of the finest material that money can purchase, with the delicate adjustment of a watch, and firm as the hills eternal; a machine that will see you through twelve months in the year. That's the machine for you.

The perfect machine must please both patrons and exhibitor; and Power's Cameragraph No. 6 has over five thousand users who are a living proof that it does this always.

If you use alternating current the ideal combination is Power's No. 6 with two-wing revolving shutter and Power's Adjustable Inductor. Power's Inductor saves the maximum amount of current and operates without heat. It excels particularly in the brilliant, steady light made possible by its use.

Write to-day for catalogue G, fully explaining it.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

FOR FOURTEEN YEARS THE LEADING MAKERS OF MOTION PICTURE MACHINES

CAREY PRESS, N. Y.

Vol. 12. No. 8 May 25, 1912 Price, 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Husband's Awakening" (Lubin).

125 East 23rd Street **New York—Chicago** 160 W. Washington St.

THE THANHOUSER TWO-A-WEEK

Tues., May 21 "JESS," By RIDER HAGGARD
REEL ONE

Tues., May 28 "JESS," By RIDER HAGGARD
REELS TWO AND THREE

TUESDAY, MAY 21
Reel One, "Jess, a Sister's Sacrifice"

TUESDAY, MAY 28
Reel Two, "Jess Through the Boer Lines"---Reel Three, "Jess, the Avenger"

IN 3 REELS

"JESS"

IN 3 REELS

THE GREAT BOER WAR STORY

By H. Rider Haggard
the author of "SHE"

2 kinds of One-Sheets, 1 Three-Sheet, 1 Eight-Sheet from YOUR EXCHANGE.
Illustrated Heralds from HENNEGAN & CO., CINCINNATI, O.

WHOM GOD HATH JOINED

Human Interest Special

RELEASED FRIDAY, MAY 31

Here is the simplest story in the world, but it will set many, many people thinking. In that it is a Higher Motion Picture. It creates thought, study. They are happily wed when she goes aboard a boat that is lost at sea. He, lonely, contemplates a second marriage. The wife-to-be loves him much. And then the wife-who-was-lost (but really WASN'T) returns and you get food for thought a-plenty.

Thanhouser Co., New Rochelle, N. Y.
Send me FREE May Feature-frame. I am / am not getting "The Thanhouser News."

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New Rochelle, New York

YES, "JESS," TUESDAY, MAY 21 MAY 28

GETTING 2 TC 2 A WEEK?

FOUR-A-WEEK ESSANAY

THRILLS! **MIRTH!** **PATHOS!**

ESSANAY PRODUCTIONS DE LUXE!

THIS WEEK

That Master Patomimist G. M. ANDERSON

IN A WESTERN COMEDY-RIOT! A FEATURE WESTERN DRAMA!

Released Tuesday, May 21st

"A WESTERN LEGACY"

When G. M. Anderson sets his hand to comedy you are assured of brilliant originality of plot and a million laughs. This is a corker, scintillating with the funniest kind of fun and presenting Mr. Anderson in humorous role entirely out of the beaten track. A comic feature!

Released Thursday, May 23rd

"A GOOD CATCH"

The second bright comedy-hit for the week. A novel little conceit bristling with just the right kind of good-humor and merriment. Portrayed by a great cast of comedians and featuring Francis X. Bushman and Beverly Bayne in cracking good comic characterizations. A live-wire for any bill!

Released Friday, May 24th

"DETECTIVE DOROTHY"

One of those splendid foto-dramas ringing deep and true with the sincerity of life as it is. A subject that borders on the sensational, yet moistens the eye in its moments of pathos. Little Francis Osman, the marvel of the film world, featured in the title role. Book at once.

Released Saturday, May 25th

"THE DESERT SWEETHEART"

That master pantomimist, G. M. Anderson, again presented in a Western dramatic subject startling in its vivid and vital intensity. A powerful plot interpreted in the great Alkali desert—that region of horror and desolation. A gripping feature of features!

NEXT WEEK!

"THE LAUREL-WREATH OF FAME"

(An Impressive Drama of Great Merit)

NEXT WEEK!

"BRONCHO BILLY'S BIBLE"

(G. M. Anderson in His Famous Role)

READY FOR SALE!—POSTAL PHOTOS OF MR. G. M. ANDERSON! WRITE FOR PRICES.
IN PREPARATION!—MAGNIFICENT LITHOGRAPHED POSTERS OF MR. ANDERSON IN 4 SEPIA-TONES FOR YOUR LOBBY DISPLAY! LET US HEAR FROM YOU!

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You'll Win | GAUMONT THURSDAY AND SUNDAY | If You Get Them Both

JUNE 2nd --- 1992 FEET --- DRAMA DAY

THE MIDNIGHT WEDDING

An electrical engineer, whose love affair does not prosper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is flustered by the appearance of his mother. His heart is softened, and at the last tragic moment he tears his invention from the wall and thus prevents an explosion which would have killed his former sweetheart, his mother and himself.

JUNE 13th—

Jimmie As Hypnotist

AND

The Tale of an Egg

The corking comedies that will make everybody forget the Summer heat outside.

MAY 30th

Zanetto's Marriage

Hand-colored

JUNE 9th—1 REEL

NANINE, THE ARTIST'S WIFE

A beautiful story of a woman's love for her ideal of life.

JUNE 2nd

The Midnight Wedding

2 Reels

JUNE 16th—

When the Leaves Fall

Hand-Colored

A one-reel drama of charm and pathos, revealing a story as delicate and silken as the weave of the silkworm.

JUNE 6th

The Virtuous Horse

GAUMONT CO., Flushing, New York

COMING!

THURSDAY, JUNE 20th

TWO REELS—HAND-COLORED

BELLS OF PARADISE

1 and 3 Sheets Posters

Heralds, Booklets and Descriptive Pamphlets

A story supremely graceful, delicate and touching. Costumes and actions pictures free. A film completely colored by hand. Scenes carrying one into the interior of Louis XVI Cathedrals, gardens, castles and fields. In fact, the most harmonious bit of film beauty that Gaumont has yet offered. The acme of filmdom, even better than Christian Martyrs and The Margrave's Daughter.

Ready for Shipment May 10th

David's War With Absalom

or

The Siege of Hebron

This newly produced BIBLICAL FEATURE is without equal, and outrivals anything produced before in this line.

The narrative is too well known to need synopsis. Every inch of its 1500 ft. is full of SENSATION, EDUCATION and AMUSEMENT.

Three styles, three sizes of lithographs.

New York Film Co., 12 Union Square, New York

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

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Wonders of the Land of the Midnight Sun
Marvels of the Polar Regions

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ROUNDUP

The Real Western Feature
Roundup of 20,000 Cattle
Exciting—Inspiring—Thrilling

ASTA NIELSEN FEATURE

GIPSY-BLOOD

America's Film Sensation
Supreme Dramatic Production
3000 ft. of Film Perfection

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CELEBRATION

The West as It Really Was
Frontier Day Realism
Box Office Sure Winner

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TOLEDO, OHIO

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High quality slides for every Advertising and Educational purpose.

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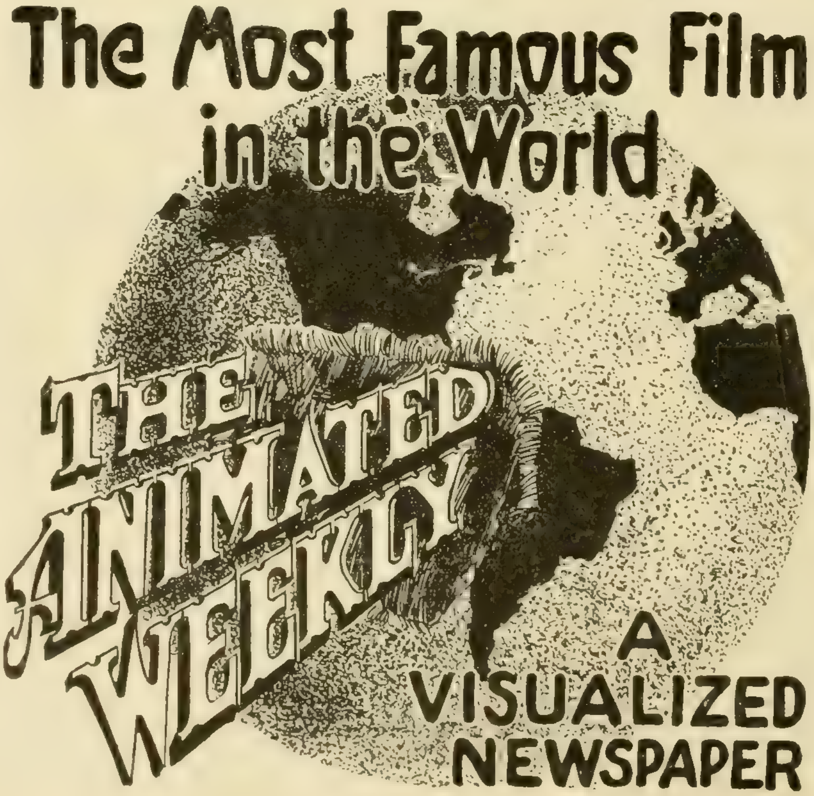
111 EAST 14th STREET, NEW YORK



The Demand is Increasing

ALL THE TIME

For This Programme

MONDAY—AMERICAN, CHAMPION, IMP, NESTOR.

TUESDAY—ECLAIR, POWERS, REPUBLIC, THANHOUSER.

WEDNESDAY—AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX, ANIMATED WEEKLY.

THURSDAY—AMERICAN, ECLAIR, IMP, REX, GAUMONT.

FRIDAY—LUX, SOLAX, THANHOUSER.

SATURDAY—GT. NORTHERN, IMP, NESTOR, POWERS, RELIANCE, REPUBLIC.

SUNDAY—REX, ECLAIR, GAUMONT.

The Above Facts are the Best Evidence of the EXCELLENCE OF OUR QUALITY.

WHEN YOU SEE THE WORD WEEKLY THINK OF THE ANIMATED.

FREE SLIDES FOR
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Oldest and Best

THE WORTH WHILE FILM

NESTOR

RELEASED THRICE WEEKLY

Always a Feature

3 A WEEK

3 A WEEK

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WHEN

YOU GET NESTORS, YOU ARE CERTAIN TO GET THE BEST IN MOTION PICTURES.

Get These Four Record Smashers!

Monday, May 20th, 1912

THE POWER OF MELODY

Smashes All Tip-Top Dramatic Records. A Beautiful Film Melody in 996 feet.

Wednesday, May 22nd

HOW THE RANGER WAS CURED

Smashes All Western Comedy Records. A Rip-Roaring Film Delight in 965 feet.

Saturday, May 25th

SANTA MONICA AUTO ROAD RACE

562 feet of Thrillingly Sensational Film, Showing How Teddy Tetzlaff, Caleb Bragg, David Bruce Brown, Barney Oldfield and other Dare-Devils Smashed All World's Records into Smithereens. Death-Defying Stunts that Delight and Electrify.

OIL FIELDS, CALIFORNIA

412 Feet of Smashing Industrial Film. (NOTE! This Record Breaker Split Reel takes the place of "THE SHERIFF OUTWITTED.")

BOOK THESE PIPPINS NOW !

May 27th—The Foreign Spy (Drama)
May 29th—The Scalawag (W. Drama)
June 1st—The Sheriff Outwitted (W. Drama)

THE NESTOR CO. IS NOT FOR SALE

DAVID HORSLEY : : BAYONNE, N. J.

WE'RE LIARS

if the two releases mentioned in this little column aren't more interesting than merely interesting!

"FROM GRASS TO GLASS"

Release Thursday, May 23d.

"TESTING FOR BACTERIA"

tells all about milk—an industrious industrial!

"STARS THEIR COURSES CHANGE"

Release Sunday, May 26th.

"THE BRAVE PLAN"

A tale of three loves, two as strong as youth and truth, and one as weak as a mockery! Don't change your course in getting it!

The Rex Motion Picture Mfg. Co.

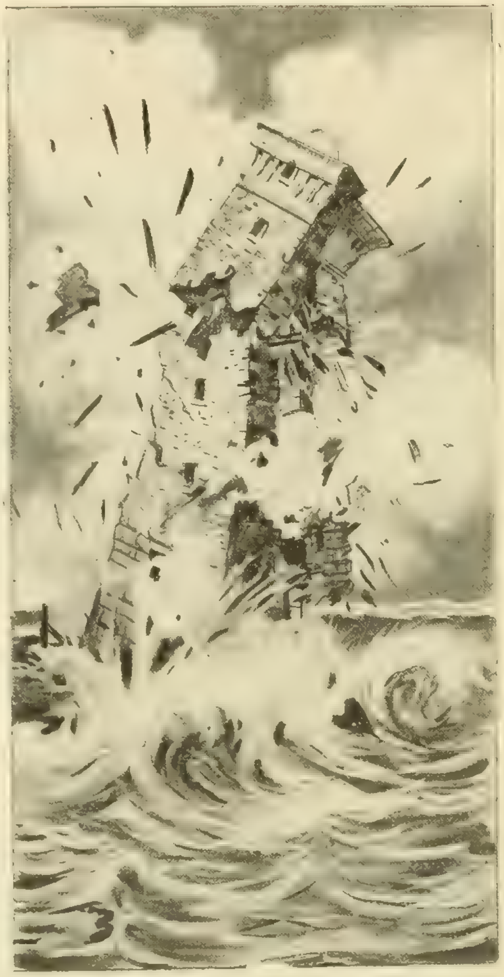
573 Eleventh Avenue, New York

" EVERY INCH A FILM "

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT

THE BIGGEST BARGAIN IN THE MOVING PICTURE BUSINESS!



"The Death Ship"

OR

"The Wreck of the Aurora"

(Copyright 1912 World's Best Film Co.)

Telegrams and letters are piling in upon us. If you're looking for the biggest bargain of the year, wire immediately. Already we have had to reply to many prospective buyers, "Sorry, but your territory is sold." Words cannot describe the tremendously exciting nature of this wonderfully "staged" feature picture. Coming as it does right on the heels of the Titanic disaster when everybody is intensely interested in marine tales, "The Death Ship" or "The Wreck of the Aurora" is packing houses everywhere it is shown. It is

15c A FOOT AND STATE RIGHTS FREE

WIRE QUICK! Don't Wait Till You've Lost Your Chance!

2906 FT. LONG and Every Scene is a Marvel!

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NEW YORK CITY, N. Y.

"THE LIEUTENANT'S LAST FIGHT"

"101" BISON HEADLINER"

2 REELS

SHIPPED JUNE 1

Sensational, Dramatic, Military Production

War in all its realism. Thrilling battles. Heroic deeds. A compelling story of self-sacrifice, in which the Lieutenant, in a wonderful scene of death and destruction, gives up his life.

AMBROSIO

RELEASE OF WED., MAY 22

"THE DIAMOND EAR-RINGS"

AND

"A COUNTRYMAN'S EXPERIENCE"

TWO ROARING COMEDY-DRAMAS ON ONE REEL

NEW YORK MOTION PICTURE CO. 251 WEST 19th ST.
NEW YORK CITY

ATTENTION

Last Call for the Flawless Production

The Soldier's Last Call

Released Tuesday, May 28th

DON'T WAIT BOOK IT NOW

Saturday, June 1st

The Other Man

Another Dramatic Gem of exceptional beauty that will hold an audience spellbound

Watch for our next single reel feature **The Serpent**

REPUBLIC FILM CO., 145 W. 45th St., New York

"The Peril"

HERE COMES "THE PERIL"

(Copyright, 1912, Imp Films Co.)

It is a 1000-foot feature, absolutely different from any Decoration Day release ever produced. King Baggot and a strong supporting company at their very best. If you don't begin to ask for it now, you may not get it at all. Released Thursday. May 30th.

"THE THIRST FOR GOLD"

(Copyright, 1912, Imp Films Co.)

Another of those magnificent western mining Imps. There hasn't been a mediocre one in the whole series thus far, and there isn't going to be! This one has the real "punch" to it. Released Monday, May 27th.

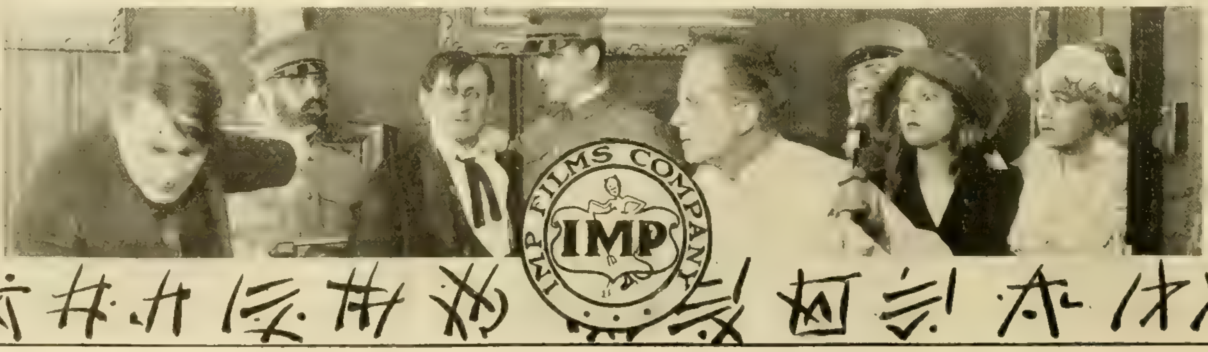
BAGGOT IN A SCREAMING SPLIT "UP AGAINST IT"

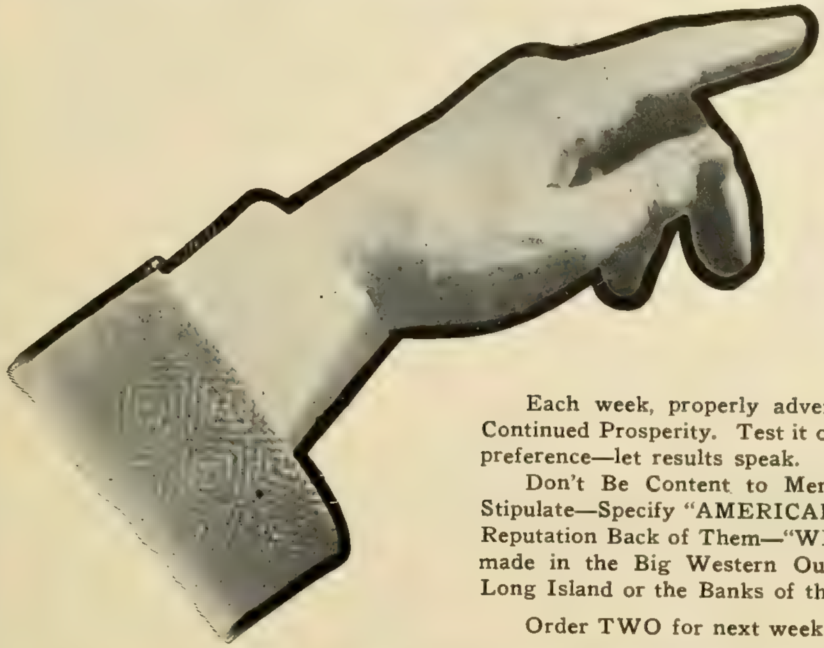
(Copyright, 1912, Imp Films Co.)

This is not only a "split" reel but it tells the story of a "split" pair of trousers. King Baggot goes into society and rips his panties. Then the fun begins. If you don't scream with laughter at this film, you've got a wooden Indian lashed to the mast. On the same reel we release "THE ART OF SILVER PLATE MAKING," one of the most interesting things you ever saw. Secured by special grant from the makers of the famous Sheffield plate. Released Saturday, June 1st. Get it!

IMP FILMS COMPANY, CARL LAEMMLE, President **102 West 101st St., New York**

FOUR MORE PAGES ADDED TO THE "IMPLET," making it bigger and better than ever. Are you getting it EVERY WEEK. If not, why not?





Two Smashing Westerns

Each week, properly advertised, are the best possible Guarantee of Continued Prosperity. Test it out for Yourself. Ask your patrons for their preference—let results speak.

Don't Be Content to Merely say "WESTERN" to your exchange. Stipulate—Specify "AMERICAN"—See that you get "WESTERNS" with a Reputation Back of Them—"WESTERNS" that are Real "WESTERNS"—made in the Big Western Out-of-Doors—not along the gravel roads of Long Island or the Banks of the Hudson.

Order TWO for next week. Now is the time and here are the names:

COMING AMERICANS!

The Reward of Valor

Release Monday, May 27. Length 1000 feet.

The aristocratic Ward family came for a short stay on their Western ranch. Charley Hicox, ranch foreman, met brother Bill and Bill liked him. Then arrived the Earl of Wight, who wanted sister Marguerite badly. So brother Bill and Charley laid a plan for bringing Father and Mother Ward to time. They did. An excellent story, well told and distinguished by a superlative grade of photography.

The Brand

Release Thursday, May 30. Length 1000 feet.

Jim Harroll was a bachelor blacksmith and very lonely. He found an advertised beauty and married her. A salesman called one day and Jim beheld her in his arms. He branded his betrayer with a red hot iron taken from his forge. A sensation-maker, full of thrills. You will want it.

IN PREPARATION

SOME OF THE GREATEST TWO-REEL SUBJECTS EVER PRODUCED ANYWHERE.
WATCH FOR FUTURE ANNOUNCEMENTS.

AMERICAN FILM MFG. COMPANY

General Offices: ASHLAND BLOCK :: CHICAGO, Ill.

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POWERS PICTURE PLAYS

"THE WHITE BROTHER'S TEXT"

A Story of Old Mexico.

For release Tuesday, May 28th

Depicts a New Type of an Indian in a Beautiful Story.

"HIS SECOND WIFE"

A Drama Quite Out of the Ordinary, with Earnest Heart Appeal

For release Saturday, June 1st

POWERS MOTION PICTURE COMPANY

422 West 216th Street New York City

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GREAT NORTHERN

RELEASE FOR SATURDAY, MAY 18th

A CLOSE CALL

An excellent subject with an unusually thrilling climax.

On the same reel:

A DOUBTFUL PLEASURE

A comedy subject with a laugh in every inch of it.

RELEASE FOR SATURDAY, MAY 25th

A CRY IN THE NIGHT

An extremely thrilling dramatic subject.

On the same reel:

THE ISLE OF BORNHOLM

A splendid series of scenes of this beautiful island in the Baltic Sea

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

REMARKABLE CIN-ES WAR PICTURE!

Scenes of the

TURKISH-ITALIAN WAR

Released June 8, 1912

Authentic! Spectacular! Thrilling!

Filmed right in the midst of the Italian forces, it shows nineteen great scenes of genuine active engagements upon land and sea. Showing the firing of the big guns from the trenches and battleships so closely that the recoil is very perceptible.

Your patrons will be thrilled because it shows real fighting by real soldiers.

The interest in the conflict is now at its height! Ask your exchange for the special three sheet posters!

NEXT WEEK'S RELEASES

Cin-es, Tuesday,
May 28, 1912

The Lottery of Love
Comedy

Fountains of Rome
(Colored)
Travelogue

Eclipse, Wednesday,
May 29, 1912

Slippery Tom
Comedy

Rope Making by Hand, Kent, Eng.
Industrial

Glimpses of Belgium
Scenic

Cin-es, Saturday,
June 1, 1912

The Bogus Professor
Comedy

Rome on the Tiber
(Colored)
Scenic

GEORGE KLEINE, 166 No. State Street,
CHICAGO, ILL.

Licensed by Motion Picture Patents Co.

LUBIN FILMS

Released Wednesday, May 22nd, 1912
Length 1055 feet

DARBY *and* JOAN

Darby and his wife Joan are an admirable old couple. Minnie, maid to Lady Wilbur, married to Alfred, the coachman, commits the indiscretion of stealing a scarf belonging to her mistress. Alfred discovers the fault and in anger leaves his wife. Joan hears of the circumstance and undertakes to return the scarf surreptitiously. Pretending to sell some lace she visits the Wilbur Mansion. In paying for the lace Sir Wilbur drops a letter from an actress. This causes an estrangement in the Wilbur family. Joan reunites both couples.

Released Saturday, May 25th, 1912
Length 662 feet

Dream of a Lobster Fiend

Gourman, who has been enjoying Lobster, Beer, Ice Cream, etc., has a horrible dream. He takes a colored lady to a ball and is fired out. He jumps into a second story window and attires himself in female clothes. He is chased and stripped of the petticoats and climbs a telegraph pole, walks the wires into a third story window. Falls out and is surrounded by Indians, who build a fire around him. At last, much to his relief, his family awakens him and he resolves never again to eat lobster.

Length 392 feet

The Sponge Industry

A very interesting and instructive picture of how sponge is gathered by the divers and hook pole fishers. Also cleaning and shipping process. The picture will receive much favor.

Released Thursday, May 23rd, 1912
Length 1050 feet

A Bachelor's Waterloo

Clarence K. Peabody, a rich young bachelor, has an aversion to women. He flees to the country to secure peace and quietness. There he is entertained by Deacon Johnson, whose daughter, Bess, is a terror. She makes Peabodys life so miserable that he resolves to get away. On saying good-bye, however, they discover that they are in love. The Deacon objects, as he wants Bess to marry a clergyman. Peabody disguises himself as a minister and wins out. "Love finds the way."

Released Monday, May 27th, 1912
Length 1045 feet

The Senorita's Butterfly

A pretty romance of Delores, a Spanish beauty who has been betrothed to a Don since infancy, but when grown up dislikes him. Carlos, a young nobleman, though unknown to the family, contests for the fair one's hand He enters the Castilian Manor grounds, and hides behind a bush. Delores, seeing the feather of his bonnet, thinks it is a butterfly and throws her net over it. She catches not a butterfly, but a noble sweetheart.

Extremely beautiful 1 and 3 sheet posters of the above films can be obtained from the A. B. C. Co.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST.
B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND.
BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

"PROFESSOR OPTIMO" *Monday, May 20th*

Take a hopeful view of life. Gaze at the Professor and smile, and keep on smiling. He will put everybody in good humor.

"FORTUNES OF A COMPOSER" *Tuesday, May 21st*

Some men labor and wait all their lives for success; it comes like a requiem at the end, that others may enjoy the fruits of their labors.

"THEIR GOLDEN ANNIVERSARY" *Wednesday, May 22nd*

Great day for anybody. May we all live to enjoy it. It brings exceeding happiness to the couple who find a lost son when celebrating their anniversary. Two great occasions in one.

"DIAMOND CUT DIAMOND" *Friday, May 24th*

Dazzlingly funny, with a fine point. A jealous wife tries to play sharp, but her hubby is a little sharper and beats her at her own game.

"THE REDEMPTION OF BEN FARLAND" *Saturday, May 25th*

Shows up all right. Ben has his faults. The abiding faith of his sweetheart encourages him to do better. She helps him make a man of himself and proves worthy of her love and confidence.

NEXT WEEK **NEXT WEEK**

"THE TRIUMPH OF RIGHT."—All right, all right. MONDAY, MAY 27th.
"AN INNOCENT THEFT."—Brings good results. TUESDAY, MAY 28th.
"ON HER WEDDING DAY."—Stirring and eventful. WEDNESDAY, MAY 29th.
"THE PICTURE IDOL."—Adorable on the screen. FRIDAY, MAY 31st.
"AN EVENTFUL ELOPEMENT."—Full of variety. SATURDAY, JUNE 1st.
SPECIAL (Released through General Film Co.)—
"THE LADY OF THE LAKE," 3 reels—Released MONDAY, MAY 27th.
"THE FRENCH SPY," 2 reels— " " JUNE 17th.

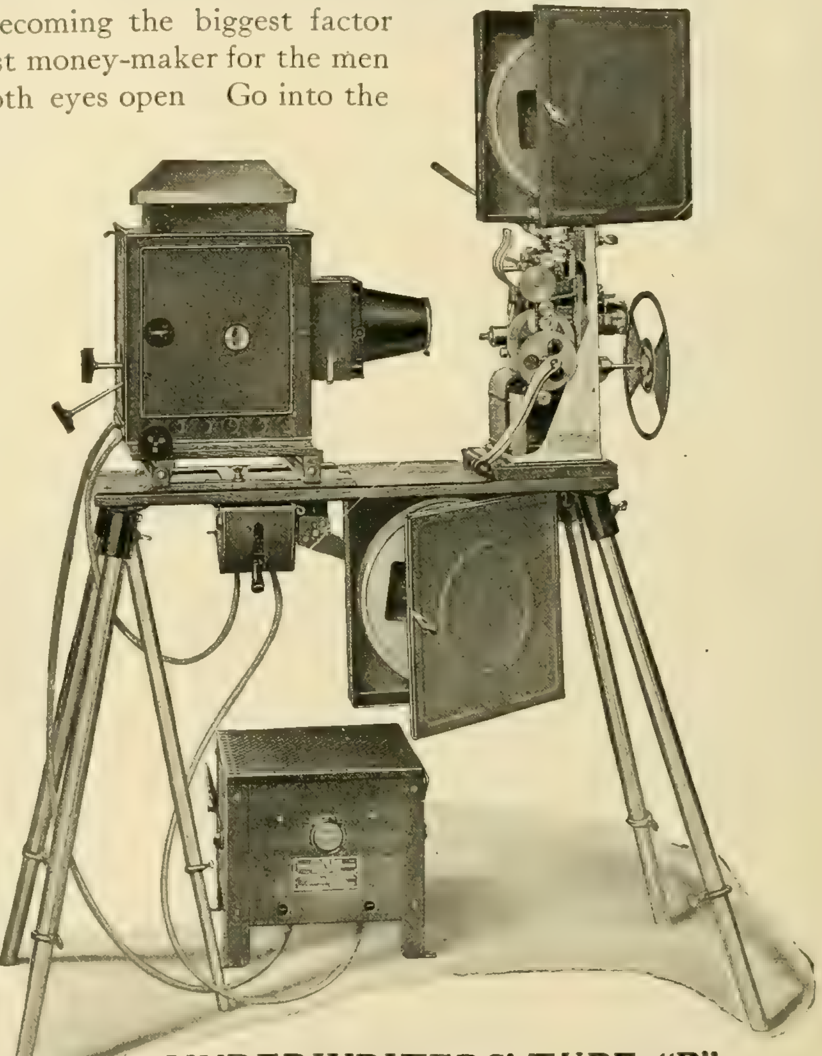
Use the beautifully colored Vitagraph Posters. Made Especially for Each Subject.

THE EDISON KINETOSCOPE

An Unsurpassed Moving Picture Machine from every point of view. "Once used, always used."

The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-maker for the men who are playing the game with both eyes open Go into the business NOW, while it's still young, but be sure to START with the right machine. A cheap machine is a bad investment and a losing proposition from the beginning.

The Edison Kinetoscope projects the clearest, steadiest pictures, is the simplest machine to operate, is absolutely safe and will outwear any other motion picture machine made. Write us today for a catalog and a copy of the Edison Kinetogram.



UNDERWRITERS' TYPE "B"

CURRENT EDISON FILMS

Tell your exchange you want them.

May 22—* The Artist and the Brain Specialist, by Harry Furniss. 1,000 feet. Comedy-drama.
May 24—* The Sunset Gun, by Bannister Merwin. 1,000 feet. Dramatic.
May 25—* A Western Prince Charming, from "A Chaparral Prince," by O. Henry. 1,000 feet. Dramatic.
May 28—* Jim's Wife. 1,000 feet. Dramatic.
May 29—* The Passion Flower. 1,000 feet. Comedy.
May 31—* Views in Calcutta, India. 1,000 feet. Descriptive.
June 1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City. 500 feet. Descriptive.
* Eddie's Exploit. 500 feet. Comedy.
June 4—* The High Cost of Living, from "Bacon Dull: Love Active and Strong," by Hugh S. Fullerton 1,000 feet. Comedy.
June 5—* Very Much Engaged. 1,000 feet. Comedy.
June 7—* The Man Who Made Good, by Arthur Stringer. 1,000 feet. Dramatic.
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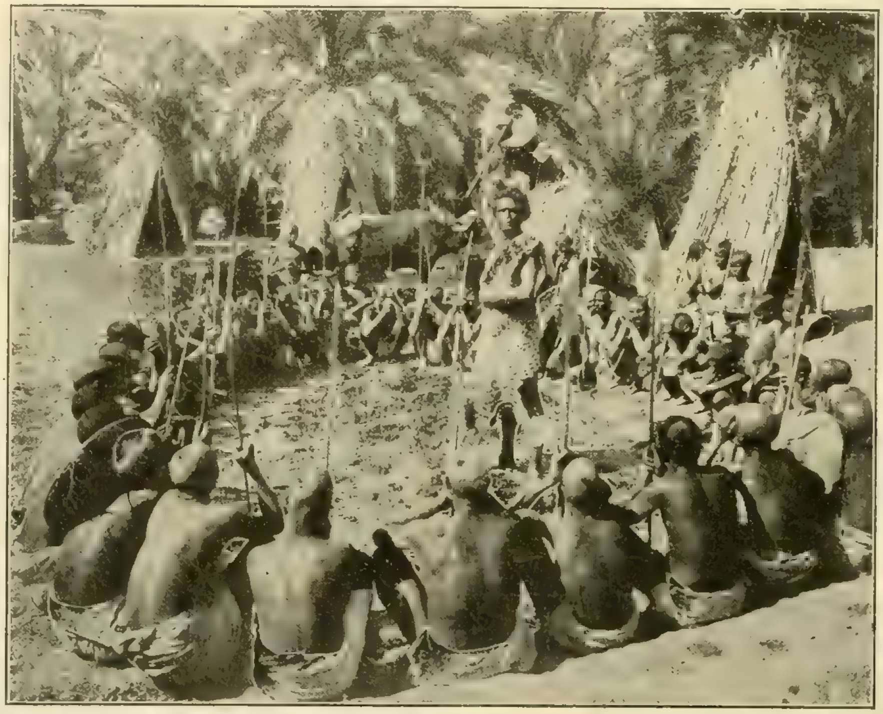

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Facts and Comments

AN OLD expert in the film exchange business, speaking the other day of the changes in the renting branch, remarked that in many respects the exhibitors have been the gainers through the changes of the last two years. Many exhibitors today are printing programs covering an entire week in advance. Of course the distribution of such programs is most agreeable to patrons and has a stimulating effect on the business. In some of the bigger cities exhibitors have been able to get good returns for the renting privilege of their programs. These programs have a genuine advertising value, in no sense inferior to that of the regular theatrical programs. Under the old system of renting reels such a thing would have been next to impossible. In the fierce daily struggle for "a little the best of it" in the matter of service no exhibitor, unless he paid a big premium, could know two days ahead just what kind of a program he was going to have.

*

Today the program can be billed seven days in advance and as a rule it is far better adjusted than in the old days. The programs for hundreds of exhibitors are made up by the one man, who is in a position to know both the needs of the exhibitors and the possibilities of filling these needs. The exchange man is not consulted by the manufacturers as to what pictures he wants and he must take what is offered. He knows the releases, however, for a month or more ahead and knowing what the exhibitors demand he can balance their programs for them to their general satisfaction. It must be borne in mind that the manufacturers follow no hard and fast rules of producing certain varieties of pictures at certain intervals. It would be foolish to ask them to do this, for after all the motion picture is an art, and an art depends largely on inspiration, which cannot be commanded and controlled like a lot of lumber or an assortment of woolen goods or other merchandise. If the manufacturer is able to strike a pretty fair balance in the variety of his pictures he is doing all that can reasonably be expected of him. Most exhibitors want about an even proportion of what is called "drama" and "comedy," with a spice of scenics, topicals and industrials. The proportion between these varieties is pretty well maintained today just about as the exhibitor wants it. While some makes are fancied more than others, no one company today overshadows the rest as was the case a little more than two years ago. A high average is sustained throughout. From the exhibitors' viewpoint this is the ideal state of affairs. What the exhibitor today needs most is an increase of big features. Success for exhibitors as well as manufacturers lies along those paths. It is pleasing to note that the increase in quantity has stopped. We have enough releases, but it is easy to improve on the quality of a good many of them.

* * *

THE City of Baltimore has decided to buy outright, as a permanent municipal investment, a set of motion pictures made for the purpose of showing the advantages of the Monumental City as a place of residence and of business. The appropriation for this purpose was passed in Councils without a dissenting voice. The advertising value of the motion picture is being generally recognized today. Several abortive attempts have been made in the past to organize companies, which were to exploit this end of the film industry, notably in Philadelphia and Chicago. Today many clever, capable and energetic men have interested themselves in the scheme of advertising through the medium of the motion picture and we expect to see great things in this part of the industry in the near future. The motion picture is taken more seriously every day.

* * *

BEFORE an assemblage of experts in a large French city a series of lessons and problems in mathematics were demonstrated on a moving picture screen. They were followed by a series of demonstrations in geometry. Everybody present agreed that the change of the geometrical figures, their composition and analysis was far superior to the old-fashioned blackboard work. The exhibition concluded with a most remarkable feature—the astronomical systems of Ptolemy and Copernicus were shown, and as the differences between the two theories were unravelled on the screen it was agreed that even the dullest pupil is bound to get some idea of the subject. Words alone would leave three out of five average pupils in doubt and uncertainty, while the pictures are absolutely convincing to all. One of the yellow journals of this city, the other day, complained editorially of the proposed use of the motion picture for educational purposes, characterizing all cinematographic education as "peptonized and predigested teaching." An educational system, which can give us a quick and thorough comprehension of the movements of the heavenly bodies is the most effective known at this day. If this method is "peptonized and predigested teaching" let them make the most of it.

* * *

DESPITE the emphatic public approval of the Mayor's proposed ordinance regulating the exhibition of motion pictures, the Board of Aldermen of New York City, insists on obtruding its mongrel ordinance upon the public. It appears now that the "Society for the Prevention of Crime" is in favor of this absurd piece of aldermanic wisdom. THE MOVING PICTURE WORLD has recorded its opinion on the Nichols ordinance in no uncertain terms and has urged the exhibitors here to "nip it in the bud" more than a month ago. We do not say that the present system of censorship is an ideal one, or that its decisions are infallible. The system, however, has been tried out in practice and has produced good results. The decisions of the Board have on the whole been fair and liberal. There is no doubt as to the high personal character of the members and their good and honorable motives. Today the approval of the "National Board of Censorship" is regarded favorably in every part of the country and has won the respect of the authorities in every large city. When it is remembered that the Board has no power to enforce its decisions, that it is called a "national" board only by courtesy, and that its jurisdiction rests entirely upon the good will and consent of the manufacturers, its work is deserving of decided praise. The Nichols ordinance offers not even a probability of a better and more effective system of censorship. Just why the Board of Aldermen insists on pushing this matter when it must know that the Mayor will veto their ordinance is more than we can comprehend. The desire to make itself ridiculous is one of the inherent qualities and time-honored traditions of Boards of Aldermen, to which the New York body is living up most religiously.

*

There is a "rider" tacked on to this bill, which provides for the criminal prosecution of an exhibitor, whose pictures in the judgment of the "inspectors" are in violation of the ordinance. While we expect Mayor Gaynor to make short work of this nonsense, if it ever reaches him, it seems to us, that the organized exhibitors of Greater New York ought to be heard from in this connection. If an organization of exhibitors fails to take some action in a matter of this kind it does not understand the uses and purposes of organized power and seems neglectful of its plain duties. The ordinance also provides for the closing of Motion Picture Theaters on Sundays. There can be no doubt whatever that either graft or special and well-known interests are behind this proposed legislation. Public sentiment does not demand any such drastic and confiscatory action. The motion picture more than ever before in its history is firmly entrenched in public favor. We hope that this particular raid on the motion picture theaters will be defeated in such a radical fashion, that we will never hear of another Nichols ordinance.

* * *

WHILE our law entitles any one, who has been cinematographed without his consent in writing, to bring his action for damages and have the photographer arrested and punished as a misdemeanant, European courts are a little more tender of the rights of motion picture manufacturers. "Jack" Binns, the wireless hero, would have fared poorly at the hands of a Vienna court, which recently decided a most interesting case in point. It appears that a camera man attended a wrestling match between two champions. As he started to take pictures of the match the principals protested and wanted to know "what was in it for them," before allowing the camera man to go on. The latter said he would pay them something, with which the wrestlers were satisfied, stipulating, however, that the pictures should not be publicly exhibited before the question of compensation was arranged to their satisfaction. The pictures were taken and duly exhibited, but no money was paid to the wrestlers. An offer of $10 was made by the film maker and rejected by the wrestlers. The matter was then brought into court. In his defense the camera man urged some very ingenious arguments. He said that the wrestlers were benefited by the cinematographic exhibition of their skill and prowess, as the exhibition added to their fame and made their services more valuable to any club, that might decide to take them on. He claimed further, that prominent persons in all walks of life had repeatedly been photographed without their permission having been obtained and had never made any complaint. On the other hand, the manager of the wrestling match claimed that a profitable engagement in a large city had been cancelled on him, because after seeing the cinematographic exhibition the people there did not care to witness the original match. The Court clearly sympathized with the film maker, but as there had been a technical violation of the law it fined the camera man $10. Binns, it will be remembered, obtained a verdict of $12,500, or thereabouts, because his name and alleged picture had been used by the Vitagraph Company without his consent in writing. We are now waiting to hear from the Court of Appeals whether such an outrageous verdict will be allowed to stand.

The Value of Criticism.

By W. H. Jackson.

ONE of the wisest men who ever lived said: "If you reprove me it shall be as an excellent oil upon my head," such was the value he placed upon criticism. The son of this wise man who not only inherited his father's wisdom, but also excelled him, said further, "rebuke a fool and he will still continue in his folly." These quotations form teachings from which principles of value have ever been learned. The value of criticism is judged by the knowledge and circumstances of the critic, and his ability to make suggestions to remedy the errors he points out. To criticise without knowledge or the power to improve, is the arrogance of impudence and must be scorned. To criticise properly and with just cause, adding the advisability of change, improvement or correction, is legitimate and wise; to heed the same displays, also an exercise of wisdom, while resentment is too often an evidence of a harmful self-assurance and false dignity. The very existence of censorship is brought about by the indifference to other and milder forms of correction. If "the law was made for evildoers" surely censorship is made necessary for "unwisedoers."

THE MOVING PICTURE WORLD has never been a censor in the strict sense of the word, neither must it ever become one; it must, however, act as a critic and advisor, to any and all interests of every side of moving picture work. For this purpose it must be thoroughly competent and, as such, must equally be thoroughly respected. The office of THE MOVING PICTURE WORLD is as a clearing house for every interest of the moving picture. Nowhere else is there centered the knowledge and information so diverse, yet so intricate as there.

If, therefore, there goes forth on the pages of the WORLD anything favorable or unfavorable, commendation or criticism, suggestion or advice; it is not the assumption or arrogance of a personal opinion; but the verdict of evidence—the sifting of facts, the extraction of knowledge with experience, and, as such is of value to every one interested.

If there were printed upon the pages of the WORLD without discrimination, all that comes to the office of the paper, the whole fraternity would be in a constant turmoil; many of the readers have much to thank the WORLD for, because of its judicious siftings. On the other hand, whatever finds its way into print is valuable, in that it is the product of every care and thought. Agreeably with the truisms heading this article, no criticism is made unaccompanied with suggestions for improvement; and therefore in the interest of any party affected thereby.

The aim of THE MOVING PICTURE WORLD as impressed by its late editor and still animating all his associates, is of the highest possible standard; that their suggestions are not always welcomed or acted upon is not surprising, he is a wise man who can take reproof "as an oil," and wiser still if he acts in deference to a more educated judgment, matured in the center of experience. Only last week letters appeared in the WORLD condemning the abominable practice of putting an educational picture and a silly farce on the same reel; this incongruity is resented by every decent audience, and arouses just comments far from complimentary to the makers.

THE MOVING PICTURE WORLD pointed out this absurdity more than a year ago, especially so when a biblical picture and a poor comic were thus linked together; still the evil practice prevails..

"Am I your enemy because I tell you the truth?" is a most fitting question to ask under these conditions. It takes some people a long time to know that those who rightly, timely, and properly tell us our faults, are our best friends.

In the newspaper world the argument is advanced that "publicity secures honesty," the light of that which reveals and enlightens is a benefactor: therefore, just criticism secures purity and perfection, dispelling errors as light drives away darkness, securing that moral health desirable, for as the germ of disease cannot live to do harm in the sunlight, neither can corruption breed in pure water, so that which hinders education cannot thrive where just criticism abounds.

The painter invites his associates to pass judgment upon his work ere it passes before public gaze. The sculptor loves the advice of competent friendly enemies, whose suggestions increase the deftness and delicacy of his chisel. The actor and actress pass through a perfect ordeal of torture often increasing to abuse before their manager will submit them to public scrutiny.

There is no art or science in the wide world, where this close attention to the principles advocated here are so essential as in the making of moving pictures. To be kept in touch with *what* is wanted and *how* it is wanted, is strong wisdom on the part of the scenario writer and film producer. *It is a fact that at this moment a firm is producing at an enormous cost, a set of films not desired by anyone, and when placed before the public, although intended for educational purposes, will be refused by those in authority from the beginning.* Nevertheless, there is no power yet known, that can convince this firm of the absurdity of its doings.

In the course of time, when these films meet their "Waterloo," it will become the duty of this page to refer to this prediction. To suggest to any firm what is wanted is a piece of undaunted presumption. The writer is fully acquainted with the capabilities of a certain firm, and wishes they might produce a certain class of pictures for which success awaits them. They insist, however, in wasting a lot of valuable time in producing a line of "comics" for which they are totally unfitted, and which "jar" even the smaller minds so easily pleased.

The day of "specialists" in film producing has not yet arrived, while the moving picture business is no longer "in its infancy" it is yet in its early youth, and even as many a man does not "find himself" until battered by many an experience so many makers have not yet "found themselves." *Experimental* is the title best suited to the present period in the history of picture making. Only after it has passed through its *"experimental"* period will it possess the qualifications necessary to meet the times.

Progress is daily being made in many directions, not only is there a decided advance in cinematography, but public opinion, and authoritative approval is rapidly multiplying. This necessarily means that greater demands will be made upon both subject matter and the nature of the production; wise workers in all classes will seek information, and positively court criticism, to enable them more thoroughly to fill the desired anticipations and needs, of satisfactory cinematography in all its branches.

This article is the product of experience, and is written with the laudable ambition of helping any who will combine to be helped, in securing art, education, pleasure and profit.

WANTS INFORMATION OF TOOTS.

Edgar Hamilton, stage manager of the Alvin Theater, Chattanooga, Tenn., advises the Moving Picture World that, while playing that theater on April 4th to 6th, one F. E. Toots, traveling with the "101 Ranch Picture," carried away with him one of that theater's regular films. Mr. Hamilton has been unable to locate Mr. Toots, but would like to get information concerning his whereabouts.

Motion Pictures and Patriotism.

By S. Whitney Todd.

RECENT photoplays have drawn largely upon the resources of American history, during the past centuries, for their exploitation. Nothing has been more common than the Civil War drama in pictures, with its wonderful scenes and dramatic situations of heartrending interest. The American soldier is a splendid, rugged picture of a modern warrior and there never has been the slightest suggestion of caricature in any motion picture exploitation of patriotic themes. In fact, no opportunity is permitted to go by without an effort to stimulate patriotism and love for country, which is inherent in the breast of every true citizen.

As the motion picture has gone back even to the time of the Druids and the Fall of Troy for its subjects, the early days of the American Republic and the Revolutionary War have easily been revived for the benefit of photoplay audiences. But the cause of Liberty and of Columbia are never forgotten and patriotism is the dominant theme of this visible recollection of the early history of the country. In fact, the mere choice of these subjects, though they have dramatic purposes of their own, is significant as to the patriotism, which they are sure to arouse. The motion picture, like every instrument of the people, the press for instance, brings the minds of these heterogeneous audiences back to their government and to matters which are of the greatest moment to the country.

And as an instrument for aiding this love of country, for quieting the discontented, who fly the flag of riot and ruin at the expense of their country, the motion picture is loyally strengthening the bonds of affection. Watch a typical photoplay audience while a patriotic picture play is on the screen. With the American eagle triumphant, the patriotism of the spectators is brought to the highest pitch. They applaud with enthusiasm and they go home, glad that they are citizens of a great and enlightened republic and eager to help perpetuate its fair name.

The motion picture has also assisted in its patriotic work by presenting before the people the president of the country in many of the most striking of his duties, as the chief executive of the land. Only recently President Taft posed before the motion picture camera and in this way he will become more familiar to the people of the country than if he had made a personal tour of every town and city in every state and had been thus brought to the personal view of every one of his fellow citizens. Other heads of the government have come before the eye of the motion picture camera. Great governmental events and works like that of the Panama Canal have been placed before the eyes of more people in each state than the comparative few who either conduct their business with the government and its representatives or are the officially invited guests, at any of the important government functions.

In all this, the motion picture has been especially useful as a patriotic agent. It has deepened the love for liberty and quickened the spirit of patriotism all over the land. And in the future the motion picture may be expected to be on the right side of law and order, to show each crime only to illustrate the retribution which lawbreaking always brings. Certainly the motion picture is helping to mold the minds of the people and to make their love of their country and their duties as its citizens more apparent and enthusiastic than ever before in the history of the country.

CINCINNATI MAYOR FAVORS PICTURE HOUSES.

New provisions for the amendment of the building code of Cincinnati, Ohio, relative to the regulation of moving picture theaters are being incorporated in a tentative ordinance under preparation for submission to Mayor Hunt and the city council by the moving picture theater proprietors. A delegation of local Union No. 2 of the Nation Moving Picture Exhibitors' League, headed by President A. Neff, called on the mayor.

At their representations, the mayor agreed to issue ninety-day licenses to all theaters whose licenses expire pending the action of council on the proposed ordinance, unless the violations of the present building code are such as to endanger the safety of audiences.

Mr. Neff told the mayor that if the code were rigorously enforced many theaters would be eliminated on technicalities, especially theaters which existed when the code was issued.

The mayor issued a ninety-day permit to the Liberty Street Theater, whose license expired recently.

Break in Ranks of Sales Company.

Under date of May 14, 1912, the following telegram was sent to all Independent exchanges in the United States and Canada:

> "The Film Supply Company of America, temporary office seven East Fourteenth Street, have secured the exclusive agency for the following brands of Independent films, making a total of twenty-one reels. Kindly place your standing order for any or all of these brands with us for shipment on and after May twenty-seventh as they will no longer be shipped through the Sales Company after that date. To obviate confusion wire your cancellation to Sales Company at the same time you place standing order with us. For the present release dates remain as usual:
>
> "Thanhouser, Gaumont, American, Great Northern, Reliance, Eclair, Solax, Majestic, Lux, Comet.
>
> "Address orders:
>
> "FILM SUPPLY COMPANY OF AMERICA,
> "7 East Fourteenth Street."

This is the first definite announcement that has been made by the combined manufacturing interests which have been quietly getting together for the past month or two. The announcement is unqualified and unexplained by those interested, except by these two paragraphs in a letter to the Independent exchanges which followed the telegram:

> "It is our intention to supply this adequate and high class program to exchanges of good standing using our brands. Prices per foot remain the same as heretofore.
>
> "We intend to arrange exclusive territory as soon as it is practical to do so. We believe your best interests will be preserved by the use of this program of unquestioned quality."

The moving spirit or, more properly, the promoter of the Film Supply Company of America is Mr. H. E. Aitken, for a long time manager of the Western Film Exchange of St. Louis and New York, and more recently a prominent stockholder and director of the Reliance, the Majestic and other picture manufacturing concerns. Back of Mr. Aitken and his associates is said to be a number of Western financiers of large means, and it is declared that all the capital necessary to swing the big proposition undertaken by Mr. Aitken will be forthcoming as it is needed.

Beyond this general statement Mr. Aitken declined to say anything for publication at this time. The action of the concerns whose names are appended to the above-mentioned telegram constitute a definite break in the ranks of the Motion Picture Distributing & Sales Company, which organization has been the clearing house for the Independent manufacturers for the past two years.

Organizing Exchange Business.

Along with the movement of the manufacturers combined under the Film Supply Company of America goes the organization known as the Mutual Film Corporation. This is an exchange proposition promoted by the same persons. Its headquarters are in the Harris Trust Building, Chicago, and the concern is under the general management of Mr. J. R. Freuler, who was for a long time proprietor of a big exchange business in Milwaukee, Wis. This concern is capitalized at $2,500,000 and has for its purpose the acquisition of Independent exchanges throughout the United States. Already a number of exchanges have been acquired by the Mutual, but the exact number has not yet been given out for publication. General Manager Freuler has been in New York for the past week, and when asked by a representative of the Moving Picture World to explain the policy of the Mutual, he said:

"It is our purpose to put the exchange business on a proper basis as far as in our power to do so. We will not compel anyone to sell to us, but hope to guarantee exclusive territory to exchanges owned or controlled by us. Our first purpose will be to get rid of the junk film on the market and already I have succeeded in putting eight junk exchanges out of business, and have called in many thousand feet of junk film owned or controlled by us.

"Our next purpose will be to secure quality and you can take it from me that our own manufacturers will have to stand the test on that point. To insure a quality a better price must be paid for pictures and we do not care how high it goes if we get the results. We are not out for cheap film and do not want it. We will have a Feature Department and have already purchased the business of the F. & E. Company, whose offices are in Cleveland, Detroit and Chicago."

The offices of the Film Supply Company of America are at No. 7 East Fourteenth Street, New York.

Present Status of Sales Co.

Still remaining in the Sales Company are the New York Motion Picture Company, the Imp Films Company, the Powers Picture Plays, the Rex Motion Picture Company, the Champion Film Company, the Republic Film Company and the Nestor Films Company. Of these concerns, the first four named have formed an organization called the Universal Film Manufacturing Company. Charles Baumann is president; P. A. Powers, vice-president, and Carl Laemmle is treasurer. It has been explained unofficially that this company is merely a protective organization formed by the four firms composing it as a sort of pool of interests. It is explained that the organization has absolutely no bearing upon the Sales Company and that its members will continue to release their pictures through the Sales Company as heretofore. At present the members of the Universal are actively engaged in securing allegiance on the part of Independent exchanges to the Sales Company. For that purpose Mr. Baumann, Mr. Powers and Mr. Laemmle attended an important meeting of exchange men in Chicago on Wednesday, May 15th. Regarding this meeting the Chicago representative of the Moving Picture World sends the following report:

Special to the Moving Picture World.

Chicago, Ill., May 15.—A meeting of the committee of three exchange men, appointed at Pittsburgh recently to draught plans and suggest ways and means to secure exclusive programs and exclusive territory on behalf of forty-nine Independent exchanges in the United States was held in the Sherman House to-day. The committee of three is composed of Joseph Hopp, Chicago; V. R. Carrick, Philadelphia, and W. E. Greene, Boston. This meeting was held to further the plans outlined at the recent meeting held in New York. The following exchange men were present: I. W. McMahon, of the Buckeye Film Exchange, Cincinnati; B. H. Powell, United Motion Picture Company, Oklahoma City; C. E. Olson, Wichita Film & Supply Co., Wichita, Kan.; John W. Morgan, Morgan Film Service, Kansas City, Mo.; W. E. Greene, Greene Film Exchange, Boston, and who represented Boston Film Exchange; V. R. Carrick, representing four exchanges in Philadelphia, one in Washington, one in Baltimore and one in Wilkesbarre, Pa.; H. A. Fitzjarrel, representing the Consolidated Film & Supply Co., of Atlanta, Ga., and New Orleans, La., and the Texas Film Exchange, of Dallas, Tex.; P. A. Powers, representing the Rex, Albany, N. Y., Victor, Buffalo, N. Y., and Cleveland O., Toledo Film Exchange, Toledo, O., and Central, Indianapolis, Ind.; I. Wagner, of the Swanson-Crawford Film Co., St. Louis; C. E. Plough, Anti-Trust Film Co., Chicago; Maurice Fleckles, representing the Laemmle Exchanges in Chicago, Minneapolis, Omaha and Des Moines, and Joseph Hopp, representing the Standard Exchanges in Louisville and Chicago. F. E. Bailey, of Butte, and Mr. Crombacher, of Portland, Ore., representing the Montana Film Exchange, Butte, Spokane Film Exchange, Pacific Film Exchange, of Seattle, and the Independent Film Exchange, of Portland, did not arrive until ten o'clock in the evening.

The Universal Company of Manufacturers was represented by Charles Baumann, president; P. A. Powers, vice-president, and Carl Laemmle, treasurer. Mr. H. Blache, of the Gaumont and Solax Co.'s, was also present. It was not a joint meeting of the exchange men's committee of three and the officers of the Universal, as the latter did not engage in the consultations, being present rather for the purpose of conference with the committee if called upon and to make clear the plans prepared by the Universal to meet the requirements of Exchange men.

Most of the time was consumed by the exchange men in arranging exclusive territory for each exchange. Those in the same territory got together and agreed on the boundaries. In case of a disagreement, the committee of three was called into arbitrate and make final decision.

It should be distinctly understood that these exchange men fixed the various territories without the intervention or dictation of officers of the Universal. The forty-nine exchanges demand such territory with programs of uniform merit and quality from the Universal and the Universal has been formed to meet the requirements. How the latter intends doing it will be treated of in my next letter.

The committee of three will do some considerable traveling in order to assign exclusive territory to exchanges throughout the country. Within a week the members will visit another central city and meet all the exchange men in that section. The latter will agree among themselves as to the boundaries and if disagreement arises the committee will decide. The Universal Co. at present includes the Rex, Imp, Bison, Powers, Champion, Nestor, Ambrosio, and Itala. It is the expressed avowal of the Universal to take into the fold any or all of the remaining Independent manufaceurers, but they must be governed by that company's policy and regulations. The Universal will begin to operate in about thirty days, or within that time.

JAMES S. M'QUADE.

"The Lady of the Lake."

New Vitagraph Subject the First of a Series of Big Features in Store for Licensed Exhibitors.

Reviewed by Louis Reeves Harrison.

King James V. of Scotland, disguised as James Fitz-James	Mr. Harry T. Morey
Douglas, the outlawed Earl of Angus	Mr. Ralph Ince
Ellen, his daughter	Miss Edith Storey
Roderick Dhu, the Brigand Chief	Mr. Harry Northup
Malcolm, Ward of the King	Mr. Earle Williams
Allan-bane, the Minstrel	Mr. Tefft Johnson
Lady Margaret, Roderick's mother,	Mrs. Julia Swayne Gordon
Malise	Mr. Francis Newburg

IT is fitting that one of the greatest of landscape painters in poetry, Sir Walter Scott, should be accorded a place in the gallery of our New Art for a poem laid among scenes of surpassing beauty, and I do not know of a work of his that holds more closely to the highest ideals of a verbal delineation, now revitalized by this recent Vitagraph production, than "The Lady of the Lake." Late one summer I was in the neighborhood of Loch Katrine, had more than one glimpse of the lake and surrounding scenery and I can praise with authority as well as sincerity the choice of exteriors made for this three-reel photoplay.

The selection made is perfect, but the use made of it is not always so satisfactory. When we **are** given a far-reaching view of the stretch of water so enchanting, to the sentinel mountains behind it, "so wondrous wild, the **whole** might seem the scenery of a fairy dream," but many of the exteriors that could have been comprehensively grand are too limited in scope. With such an opportunity within easy reach, the director should have laid the action so as to give us other glimpses of the lake whenever and wherever it was possible and consistent. The beautiful expanse in the pictured story like that of the poem, has an infinite variety that never stales.

Someone of good judgment indicated a body of water in this country that admirably suited the text of the poem and grandly responded to all the requirements of the romantic photodrama, and it is obvious in the title that its constant use in sylvan scenes is demanded, but the eternal **mis**director stands in our way—he seems afraid to give us too much of a good thing. It might have seemed commonplace enough to the man on the spot, but the audience is not there, and wherever beauty of exterior is accessible, especially where, as in this case, it is demanded, there is no such thing as showing it in too great a variety.

Our eyes never tire of natural loveliness growing out of the proximity of wooded hills to sheets of water—the picture has a charm of its own and suggests many more to our senses—especially when great masses of tender green surround the dimpling water and far-distant mountains lift their heads to the clouds of vapor riding gracefully above them. There is something about natural beauty in the gentler relations of land and water that soothes while it invigorates, that brings us into restful recognition of how close we are to our biding place, and causes us to feel our intimate connection with the universe.

The Lake of the Lady is a source of refreshing delight in itself and so impresses a **Stranger** who appears on the scene, a **Hunter**, as Scott tells the story, who "hied his way to join some comrades of the day, yet often paused, so strange the road, so wondrous were the scenes it showed." A Stranger! The poet knows better than the dramatist-ordinary that an air of mystery heavily contributes to preliminary interest. This Stranger-Huntsman stands on a promontory and gazes enraptured at the lovely scene, himself a noble and dominant figure in it, then sounds his horn.

Lo! forth starting at the sound comes Edith Storey in a little skiff—she makes a very pretty Lady of the Lake and does her part with intelligent dignity and natural charm—and rows to the spot where the Stranger-Huntsman stands concealed. Upon landing near him she pauses "with head upraised and look intent, and eye and ear attentive bent, and locks flung back, and lips apart, like monument of Grecian art." "Father!" she calls. The Huntsman remains in hiding a moment to study her before disclosing himself—she, too, is a mystery. "Her satin snood, her silken plaid, her golden brooch such birth betrayed, a chieftian's daughter seemed the maid."

Scott invests these characters with obscurity, instead of

Scene from "The Lady of the Lake," Recently Adapted from the Poem of Sir Walter Scott by the Vitagraph Co.

telling us all about them, to arouse curiosity and thus grips interest from the outset, while he proceeds with his artistic development of the story to the dramatic scenes. He writes with as much surity as a motion-picture playwright working on assignment, but the poet-novelist-historian is a master of his medium, chooses instinctively the right method and has something to say. I speak of him as though he was still with us because his spirit really is—we live as long as our works. He presents us with an encounter between two people of significant importance, yet unknown to each other, of opposite sexs and amid romantic surroundings.

The Stranger is a striking figure. Middle age has made its impress on his bold visage, yet had not quenched its youth. "Forward and frolic glee was there, the will to do, the soul to dare, the sparkling glance, soon blown to fire, of hasty love or headlong ire." "His ready speech flowed fair and free, in phrase of gentlest courtesy, yet seemed that tone and gesture bland less suited to sue than to command." The impressive Stranger and the Lady of the Lake are the two central figures of the story, the working out of their destinies is the life of the piece, and Scott not only teaches a lesson in solving the problem but gives us abundant food for thought in his handling of the subject.

Scene from "The Lady of the Lake" (Vitagraph).

The Stranger who falls under the spell of Ellen's youthful beauty is James V. of Scotland, a monarch of noble intentions, who often went among his subjects disguised in order to conserve the interests of the common people. While occupied in seeing that justice was done those most oppressed in his domains, he naturally came upon some enlivening adventures. Of powerful physique, a master of weapons and brave to the point of recklessness, he more than once endangered his life in desperate personal encounters. He could fall victim to the spell of beauty quite as promptly as the rest of us do, which goes to show that he was very much of a man.

King James in the photoplay, announces to Edith (known in the poem as "Ellen"), that he has strayed from his companions and is without shelter. Edith knows a real man from an actor and ferries him across to an island where her father, Douglas, the outlawed Earl of Angus, is hiding from the wrath of his sovereign, in the haunt of a Brigand Chief named Roderick Dhu. The latter is absent with his clan and Douglas is hunting on the mainland. The King enters the house of the outlaws boldly enough, but is startled by the fall of a great sword from its hangings and half recognizes it as that of Douglas.

However tender the clasp of Edith's hand, the purity and courage of her soul holds the King's warm suit and high hopes in abeyance—the phantom of Douglas is ever present—and the adventurous monarch retires to restlessly sleep and dream. In the morning he parts from her and returns to the main shore. Edith, beloved by Malcolm Graeme and Roderick Dhu, sighed and smiled at the parting. Though quite as much a woman as James is a man, she is excused by the poet for loitering until the last. "Forgive, forgive, Fidelity!" "Perchance the maiden chanced to see yon parting lingerer wave adieu, and stop and turn to wave anew; and, lovely ladies, ere your ire condemn the heroine of my lyre, show me the fair would scorn to spy and prize such conquest of her eye!"

The King comes back, but not until Roderick Dhu and Malcolm Graeme are at sword's points over fascinating Edith and the whole of Clan Alpine is roused in arms to battle with the constituted authorities—a little habit of the Scotch. The clan gathers near a strange and wild retreat known as the Goblin's Cave, a sacrifice is made, a groom leaves his bride, a mourning son the burial procession of his father, there are great preparations for war when James Fitz-James penetrates the hostile lines, single-handed, to once more woo the Lady of the Lake, and, being a true hero, he is an ardent lover.

THE LADY:—"O stranger! in such hour of fear
"What evil hap has brought thee here?"

THE KING:—"Sweet Ellen, dear my life must be,
"Since it is worthy care from thee;
"Yet life I hold but idle breath
"When love or honor's weighed with death.
"Then let me profit by my chance,
"And speak my purpose bold at once.
"I come to bear thee from a wild
"Where ne'er before such blossom smiled,
"By this soft hand to lead thee far
"From frantic scenes of feud and war.
"Near Bochastle my horses wait;
"They bear us soon to Stirling gate.
"I'll place thee in a lovely bower,
"I'll guard thee like a tender flower——"

Like a true-hearted Scottish lass, she refuses to purchase all that would make life beautiful and lead to the restoration of those now in disgrace at the price of her own dishonor. Instead, she tells the truth concerning her father's exile and reveals that she is pledged to the one who shared it for her sake, Malcolm Graeme. Her sincerity and courage shame the royal suitor; hope vanishes from his heart, but sympathy replaces it. With true magnanimity he gives her a ring which he claims to have received from the King on the occasion of saving the latter's life and states that it carries a pledge—any recompense the bearer of it may name.

James comes upon murderous Roderick Dhu and his crew and a deadly combat ensues in one of the most spirited scenes of the drama. They begin with sword play that leads to the bandit's discomfiture and finally close in a test of strength rather than skill with weapons, but Roderick is brought to his knees. He dashes back, seizes the King's throat in a throttling grip and bears him to the ground. He draws his dagger and attempts to strike, but exhaustion diverts the blow, the King is saved and Roderick meets defeat in the fairest struggle ever given by sovereign to one of his subjects.

To end the strife, conducted for his sake, Douglas at last yields himself at Stirling castle. Ellen goes in quest of him and appears in the final scene, a well-designed ensemble, as a suppliant, guided by the one she supposes to be James Fitz-James, the King in youthful disguise.

"Within t'was brilliant all and light,
"A thronging scene of figures bright;
"It glowed on Ellen's dazzled sight,"
"Then slow her drooping head she raised,
"And fearful round the presence gazed
"For him she sought who owned the state,
"The dreaded Prince whose will was fate."

She turns bewildered from one to another—every head in the room is bare save that of Fitz-James and all looks are bent upon him—then it dawns upon her that the knight who so ardently courted her is Scotland's King, and she sinks down on her knees before him to plead the cause of her father and of her lover, both of whom have set at defiance the royal commands. The culprits are brought in, Douglas is pardoned, and Fitz-James has redeemed the signet ring in his true guise as King. There remains the lover, Malcolm. The King casts a chain over the latter's head—it is his own gold chain—and lays the clasp in the hands of The Lady of the Lake.

The play ends nobly and artistically. The generous monarch's face is turned away from those he has made supremely happy, and the workings of his mind can be plainly seen. Perhaps he is sighing:

"Fainter and fainter down the rugged dell
"Receding now, the dying numbers ring.
"And now the mountain breezes scarcely bring
"A wandering witch-note of the distant spell——
"And now 'tis silent all!—Enchantress, fare thee well!"

"The Orleans Coach."

An Unusually Strong and Artistic Feature Subject by Pathe Freres—in Three Reels.

A PERIOD play if well done in moving pictures is one of the most acceptable of any. There are not many period plays that can be considered absolutely correct in all detail. It is a pleasure to come across a faultless period picture, and, "The Orleans Coach" is surely one of these. We have called it a play. Perhaps that is not exactly the best way to style it. The subject matter is neither a play nor history, but is taken from a well-known episode in the judicial annals of France during the year 1795. It is a pictured version of a great legal mistake, the story of which has been told in words many, many times, and thousands of French men and women have dropped a tear at the thought of the sad fate of an honorable man who died on the guillotine, not for any crime he had committed, but because he looked like the man who did.

The fate of Roussel (Jean Lesurtues) is as well known to the average Frenchman as the fate of Alexander Hamilton is known to the average American. The film story is not obliged to rely on imagination in the way of a plot. The great dramatic essentials were all present in most perfect array at the time that Roussel was condemned to die through circumstantial evidence. In producing "The Orleans Coach," the Pathe Company has imbedded the facts of the case into the most perfect conception of character and period as is possible to be done. The principal thread running through the story is that of a resemblance between two men. The principal actor in the picture therefore, enacts a dual role. When one is aware that the incidents depicted really occurred, the picture has an influence over one that really seems like looking back into the past a hundred years. It is not difficult for anyone to imagine that he has been transported back for that space of time. Without knowing the story to be true it would perhaps be equally as gripping.

The double part of "Roussel," the merchant, and "Gasnier," the robber, are played by M. M. Ravet. His work is perfect so far as he is concerned, but he is greatly assisted by wonderful camera work in the matter of double exposures and quick change stops. In a number of pictures Monsieur Ravet steps out of a picture as "Roussel," only to immediately appear, following himself, as "Gasnier." An audience will scarcely notice this, but such works require that all other characters in the scene must stand as motionless as statues while the actor is changing from one character to the other. Good work along this line is becoming rather scarce lately. After a camera stop the actor seldom resumes the same position accurately. Nine times out of ten the break shows distinctly on the screen. In "The Orleans Coach," Pathe Freres have done wonderfully well in this particular, there being no stops perceptible. One of the double exposure scenes is wonderfully well done, showing concerted action timed accurately to the second, taking place in both halves of the picture. In a restaurant scene M. Ravet as Gasnier, the robber, is drinking at a table when Nickolet enters with M. Ravet as Roussel. Some pantomine indicating recognition between Nickolet and Gasnier is so well simulated that the trick will never be detected by any audience in the world. There is absolutely no line of demarcation to give away the double exposure.

Roussel was a merchant of Paris, respected and wealthy. His daughter was engaged to a worthy young man and life for all of them held more happiness than sorrow. Roussel's father was an old man who kept a wayside inn on the stage route to Orleans. Roussel occasionally visited his father and sometimes offered him money, as the old man was not earning much money and lived a humble life. The old fellow, though poor, was proud and did not depend upon his son, nor would he accept the money when offered. On a certain day Roussel was going to make a journey to see his father. Before departing he took supper at a restaurant with his daughter and the young man she was to marry. They were a jolly little party during the meal. Seated nearby was a good-humored but eccentric gentleman who made their acquaintance easily on account of his drolleries. This man whose name was Nickolet was a sly crook. He was waiting for some kind of prey at the time of meeting Roussel and the others. Nothing seemed propitious to his schemes, however, until there entered the restaurant a swaggering adventurer who, in face and form, was the exact counterpart of Roussel. Roussel by this time had gone on his way to a livery stable to hire a horse with which to make his journey. Meanwhile

Roussel on His Way to the Guillotine—Scene from "The Orleans Coach," a Pathe Special Release.

in the restaurant, Nickolet had noticed the remarkable resemblance between Roussel and Gasnier. As water seeks its level, and as birds of a feather flock together, so Nickolet and Gasnier, though both strangers to each other, had gotten together and hatched up a scheme within fifteen minutes.

That night the Orleans coach was to carry from Paris a huge sum of money destined to Napoleon's Army in Italy. The robbers' scheme was to attack the coach and get the money, after which it was their intention to fasten the crime upon Roussel. Roussel had made his visit to his father's inn where the Orleans coach would stop that night. But Roussel left for Paris earlier in the night and returned the hired horse to the stable in Paris. When the stage coach arrived at the inn the bandits were there, four in number, and began their attack on the coach, after which they turned in and robbed the hotel. Gasnier was the leader of the gang and to Roussel's old father and the servant boy it surely appeared that the old man's son was robbing him, after having killed the stage driver.

Scene from First Reel of "The Orleans Coach" (Pathe).

An investigation of the crime followed. The old man appeared before the judge and testified against his own son, as did also the servant boy. Roussel with one of the bandits, who dropped a whip with his name on it, was sentenced to die on the guillotine. The record of the hired horse bid fair to establish an alibi for Roussel, but Gasnier learning this broke into Roussel's home by night and destroyed the record. On the way to the guillotine the bandit confessed and declared that Roussel was innocent and that Gasnier was the guilty man. Gasnier had hired a room in a hotel facing the public square where the executions were to take place. He got a warning that the police were coming and made his escape from the room from which he had intended to witness the execution. By this delay the condemned man lost his life. Through the open window of Gasnier's room the deadly knife was seen to descend and put an end to the life of Roussel.

Final Scene of "The Orleans Coach" (Pathe).

The part of Nickolet was masterfully played by M. Treville and deserves especial mention. The scenes in the picture are nearly all taken at the exact locations where the tragedy occurred over a hundred years ago. H. F. H.

Folk Ordinance Held Up.

Board of Aldermen Send It Back to the Committee on Laws and Resolutions Because of Omission of a Phrase.

WHEN the Folk Ordinance for the regulation of motion picture theaters came up for consideration in the New York Board of Aldermen Tuesday, May 14, the discovery was made that the phrase, "Be it enacted," had been omitted from the printed draft, whereupon the measure was sent back to the Committee on Laws and Resolutions for amendment. While this is given as the reason for the hold-up, it is stated that the real reason was that the supporters of the measure lacked the necessary number of votes to pass it and did not care to submit it to a vote in the face of almost certain defeat. The opposition to the passage of the ordinance comes from the Tammany members of the board, believed to be supporting the claims of the legitimate theatrical interests and of the Sullivans, who are deeply interested in maintaining the status quo.

Commenting upon the attitude of certain reformers toward the Folk Ordinance, the New York Evening Sun of May 14 printed the following pertinent editorial:

REGULATING THE MOVING PICTURE SHOWS.

It appears that the Women's Municipal League and the Society for the Prevention of Crime are strongly opposed to Alderman Folks's ordinance for the regulation of moving-picture theatres, on the ground that it does not in any way provide for the censorship of films. We may take it for granted that it is equally opposed by many persons concerned in the management of such theatres, though for a very different reason. The important point to be considered with regard to the hearing to-day is whether the measure is desirable as far as it goes. The question of censorship is another one with which the Folks ordinance has little to do. It may possibly be desirable, as some believe, to establish a more rigid control over the pictures exhibited; but even if it is, the fact has no obvious bearing upon the merits of the main points of the Folks ordinance.

There are at present about six hundred moving-picture theatres in this city, at which the daily average attendance is said to amount to about 300,000. Many of these theatres are unsanitary and unsafe. Under the present law there is no practical way of controlling the smaller houses, though many of them are notoriously unfit for their purpose. The principal object of the Folks ordinance is apparently to establish a greater degree of safety in these places; it provides for municipal supervision of the lighting, heating and ventilating arrangements and is intended to secure safer construction and adequate means of exit in case of fire or panic. No one who has visited some of the smaller theatres can fail to realize that the present regulations are scandalously inadequate or doubt that in the event of a fire many lives would be lost.

The supervision of films is of secondary importance beside the supervision of the buildings where they are shown. The complaint that the present censors are under the control of the moving-picture men and that they have failed to suppress some films that ought to be suppressed does not in any way affect the question under consideration. If the present method of censorship is unsatisfactory let it by all means be amended; but the main thing at present is to make the theatres safe, to provide for sound construction, suitable regulations for the prevention of fire and adequate means of escape in case of accident.

The New York Times also urges the passage of the Folk ordinance.

EXPENSIVE THEATER AT INDIANAPOLIS, IND.

The Lyric Theater, located at 133-139 North Illinois Street, Indianapolis, Ind., which is under course of construction, will be when completed a $75,000 moving picture and vaudeville theater. The place will be of fireproof material throughout and will be 73 feet by 120 feet in dimensions. The general construction will be of concrete, brick and steel. The exterior finish will be of artistic brick with white terra cotta trimmings. The lobby will be finished in marble and will be illuminated by a massive cluster of electric lights.

The interior furnishings of the theater will be elaborate throughout. The first and second balcony furnishings will be identical, and persons visiting the theater will have access to either floor. In fact everything that will insure the comfort of the public has been considered.

The Lyric is being built by the Central Amusement Company, which is composed of Messrs. B. B. Barton, Jesse M. Barton, and Charles M. Olson. The house is expected to be opened by August 15.

ESSANAY GETS KENTUCKY DERBY.

The great Kentucky Derby, run at Louisville, Saturday, May 11, will figure prominently in a forthcoming dramatic subject from the Essanay Company. Essanay had a producer and camera man on the ground and excellent scenes of the race were secured, together with glimpses of the enormous crowd, the stables and other views. With these on hand, Essanay is already busily preparing a sensational racing drama that will undoubtedly prove the greatest film of its kind ever made. Nothing is more exciting to view than a good horserace, and no subject offers more splendid possibilities for live thrills and enthusiasm than the closely huddled bunch of thoroughbreds turning into the stretch for the final heartbreaking dash under the wire.

"For the Good of Her Men"

Reviewed by Jas. S. McQuade.

THE American Western Company has produced a rather unusual film, "For the Good of Her Men," that will be released Monday, June 10. I mean unusual in story, for it is not often that one hears of a woman giving her husband and two sons into the arms of the law, in order to save them from themselves, when she knows that the penalty means many years in the penitentiary. Notwithstanding its improbability, however, the story has a strong grip and is well told in the pictures.

The settings are laid in an arid spot in southern California, so that nothing picturesque can be claimed for the scenes. The photography lacked detail in some places, in the print viewed by me, but it may have been due to overdevelopment in that particular print (the first one made). The acting is commendable and the atmosphere of the Southwest, in which the incidents take place, is faithfully reflected. Warren Kerrigan is always a manly lover, and the love scenes in which Miss Bush participates as Mabel Jessup, are drawn with nice delicacy and sentiment. The sheriff's posse, employed in the final scenes, is certainly typical of the locality, and if one sees a great deal of shooting without any damage on either side, it must be attributed to fear of the film censor and not to a lack of realistic acting or poor marksmanship.

Zeke Jessup and his two stalwart sons run a still in Old Mexico and smuggle their product across the line. His wife and daughter, Mabel, mourn over the dangerous and illegal calling of their loved ones; and the mother is especially grieved as she watches the inroad made by strong drink on the lives of her sons. She pleads with her husband to give up the illicit traffic and with her sons to foreswear the drinking habit, but without avail. Her boys even laugh at her solicitude for their welfare and grow still more sottish and more defiant of the law.

Mabel gets acquainted with Tom Beverly, a young and prosperous ranchman of clean life and habits. They meet often and mutual esteem soon ripens into love. Mabel invites him to her home, where he is warmly welcomed by her mother. The elder Jessup and the boys resent the intrusion, as they fear it will lead to the disclosure of their unlawful occupation. The climax comes when Zeke Jessup rudely orders Beverly from the premises. Mabel follows him and assures him of her unchanging devotion.

This incident causes Mrs. Jessup to carry out a plan that she had thought of for some time to save her husband and boys from filling drunkards' graves. Any disgrace will be better than that, she tells herself, and we see her on her way to the sheiff to disclose the secret of their wrongdoing.

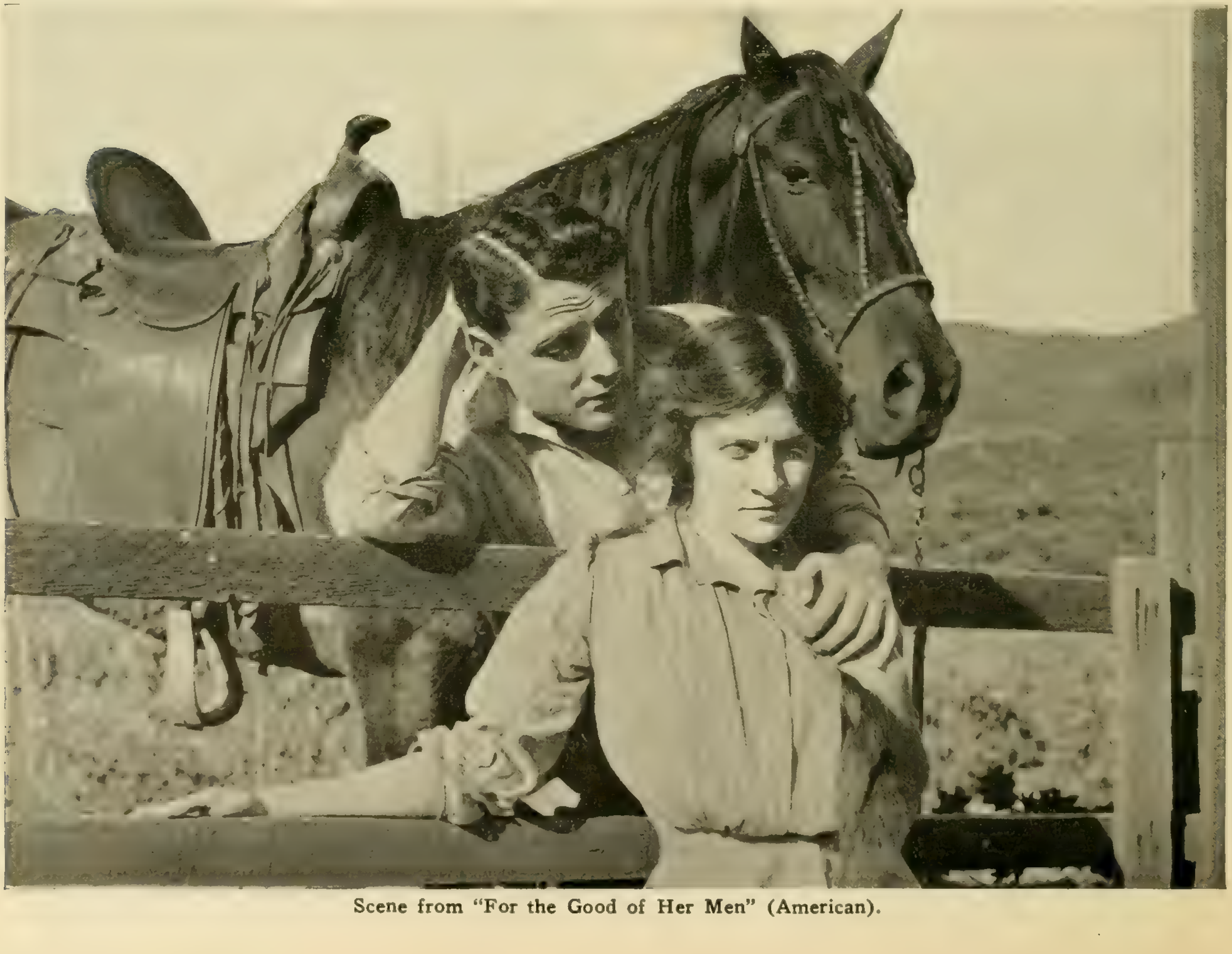
That officer, on learning the truth, immediately assembles a posse and they ride away to arrest the lawbreakers. On nearing the Jessup homestead they meet Beverly, and the sheriff, suspecting him of complicity in the smuggling operations, forces him to serve as a deputy.

Jessup and his sons discover the approach of the sheriff and his men and open fire on them. A running fight takes place as the father and his sons flee to the barn for refuge. The sheriff orders Beverly to go to the door and command them to surrender at pistol point. Seeing no chance of escape and nothing but death in resistance, the Jessups come out with hands up.

Mabel, who had said goodbye to her lover only a few minutes before, arrives and rushes to her father's arms. She looks at Beverly with horror, believing him guilty of betraying her people, and heaps reproaches on him. He listens in speechless astonishment and pain, while her father and brothers add their curses to her charge of cowardice.

But the mistake is soon to be made right. Mrs. Jessup appears on the scene and confesses that she had betrayed them to the sheriff. Husband and sons bow their heads in despair as she tells them that she did it for the good of her men, and that life in prison was preferable to the degraded lives they had been leading.

As the officers depart with their prisoners, mother and daughter are bowed in grief and helplessness. They are roused by the voice of Tom Beverly saying, "I'll take care of you till they come back."

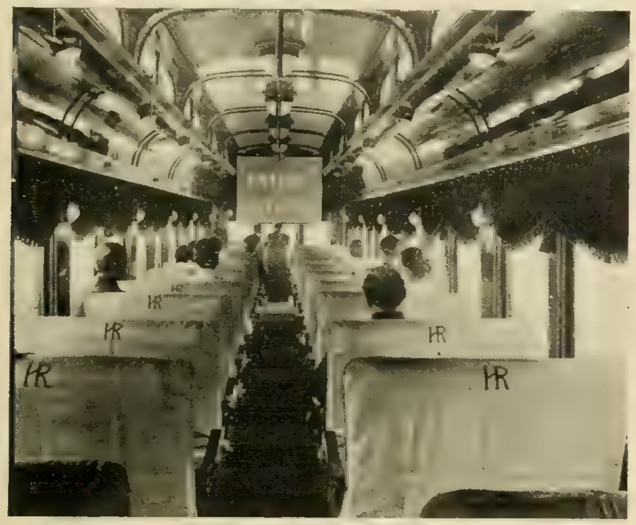


Scene from "For the Good of Her Men" (American).

Novel Use of Pictures.

Interurban Railway Company Installs Projecting Machine In "Party Car" With Pleasing Effect.

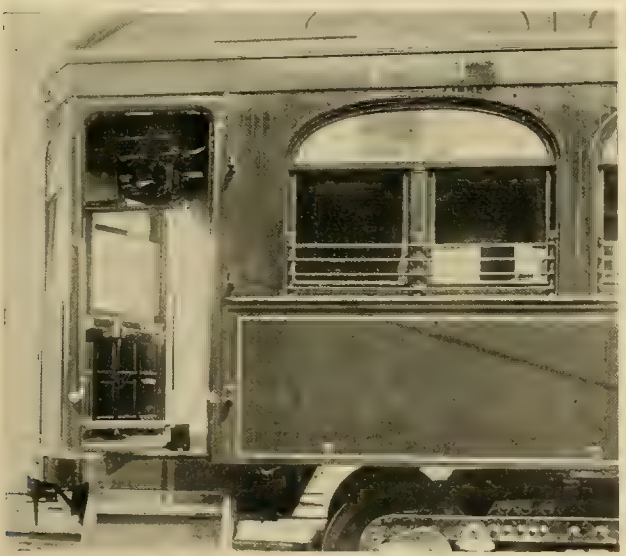
Moving pictures have found their way into a new channel, this time being used by street railway managers for the entertainment of passengers who charter private cars for long runs. The Pittsburgh, Harmony, Butler and New Castle Railway Company, with general offices in the Diamond National Bank Building, Pittsburgh, Pa., and whose lines extend from Pittsburgh to Butler thence to New Castle, Pa., is the first road to use the moving picture machine.



Interior View of Car, Showing Screen.

The "Party car," in which the first machine has been installed, is a rebuilt car, for this piece of equipment was badly damaged by being in a wreck not many months ago. When the car was rebuilt, General Superintendent Harry Etheridge conceived the idea that a "Party car" with a moving picture equipment would be a new traffic producer.

When the matter was given serious consideration, it resulted in the most modern motion picture machine on the market being bought and installed in the rebuilt car, it being attached to the inside of the roof on the rear platform.



Showing Machine in Vestibule.

A small platform three feet square was built and high enough for the operator to stand upon to work the machine. When the trip is ended, the platform is lifted out of the way of passengers alighting from the car.

The screen is in the front of the car, and directly back of the motorman. This is lifted and lowered just as a blind is in the home. It also serves as a "blind" for the motorman, no light penetrating through the screen, thus giving the motorman a clear vision with the headlight of the car.

The electric lights in the car are turned out after the trip has been started, and all is ready to start the reel. Window curtains are drawn, and the car then resembles a cozy theater on wheels.

Two reels of pictures are shown and these reels are never repeated. Reels of the longest length are demanded by the company, for the longest trip the car makes is about two hours—this while being operated as a special between New Castle and Pittsburgh.

When the car is returned to the barn after the return trip at night, the reels are forwarded to Pittsburgh on the first car the following day. When the car is to go out again, an advance order is sent to a Pittsburgh film exchange, and new subjects are then sent to the company.

It frequently happens that the company is compelled to send out two special cars on order for private parties, frequently 100 or more passengers forming theater parties from New Castle and Butler to Pittsburgh. On the trip from New Castle to Pittsburgh, say 50 of the party use the "party picture car" on the "going trip" and then the pictures are "run." Then on the return trip, those who rode in the regular special car change places with those who rode in the "party car" and for their benefit the pictures are "run" on the return trip.

The "party car" is becoming a most popular feature with the company, and is now in demand practically five nights out of a week. It is handsomely furnished, clean white linen being placed over the back of the high seats every time the car is chartered. The appointments of the car are perfect. Lunch and card tables are at the command of the passengers on the "Party car," individual electric lamps being placed on each card table and at each seat for this purpose.

A GOOD JUDGE OF GOOD PICTURES.

George H. Hines, one of the oldest subscribers to the Moving Picture World and holder of the Motion Picture Patents Company's license No. 1, ought to qualify as a good judge of pictures. Mr. Hines has been operating picture theaters in Chicago for a long time and is now owner and manager of the Lyda Theater in that city. Here is what he has to say about a good picture:

> "Chicago, May 10th, 1912.
>
> "Editor Motion Picture World,
> "New York City.
>
> "My Dear Sir—In my past nine years as an exhibitor I have never taken the liberty of recommending a picture, as I have always been more than pleased with the Association pictures. But yesterday I had the pleasure of showing Selig's 'Coming of Columbus,' and I have 1,000 seats and played a record business with 'Columbus,' so much so that I have to-day booked it back again. I never have seen, or run, a picture that has pleased my patrons as 'Columbus' has. This will prove a revelation to picturedom and I think the great success of 'Columbus' should greatly encourage other manufacturers to bring out big feature subjects. One or two special features will be appreciated and welcomed by all high class motion picture theaters every week. Success to the Selig Poliscope Company. Keep the good work up, as motion motion pictures are only in their infancy to-day. They are the pleasing amusement that is liked by all the amusement-going people. Nuf ced."
>
> GEORGE H. HINES.

NEW THEATER FOR WINDSOR, ONTARIO, CAN.

The Builders' and Contractors' Association, of Essex, Thompson Building, Windsor, Ontario, Canada, advises us that one of its chief contractors, Mr. F. C. Poli, is starting to build one of the finest five-cent moving picture theaters in Windsor. The house will have a seating capacity of about 450 and all latest improvements and fittings will be made in it. Mr. Poli has built about thirty of the best showhouses for others in the city of Detroit, and has come to the conclusion that he wants a moving picture theater for himself.

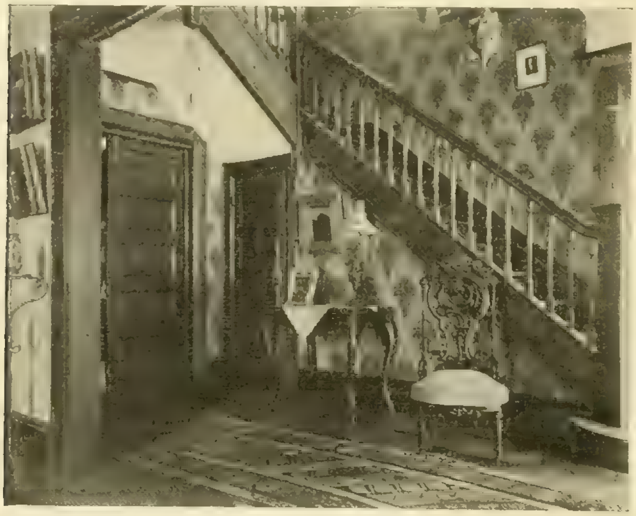
NEW OPEN AIRDOME ON BROADWAY, NEW YORK.

Messrs. Harris & Goldston are equipping a fine open air show on Broadway, near 99th street. They purchased a Powers No. 6 M. P. machine from J. H. Hallberg, "The Economizer Man." Mr. Hallberg reports the sale of an A. C. to D. C. Economizer 40 amp. size to W. C. Grau, Hopkinsville, Ky. A No. 6 Powers with full line of supplies to Earl & Carroll, Cornwall, N. Y. Many places are equipping their theaters with Hallberg A. C. Economizers, throwing out the cheaper devices on account of the better light produced by the Hallberg.

Restraint In Interior Decoration.

By Wray Bartlett Physioc.

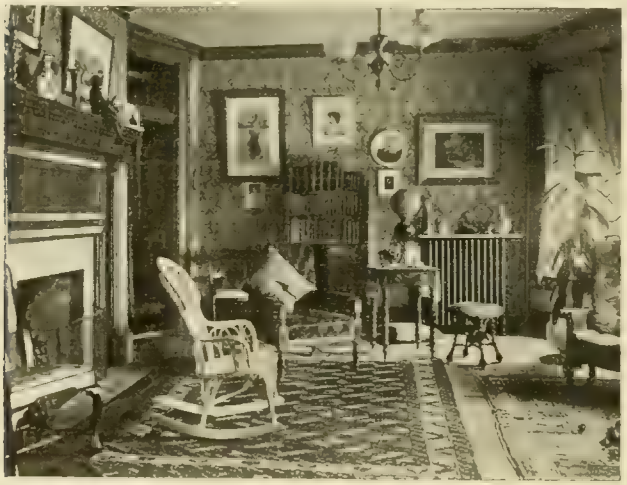
TOO often we see a scenic set in the moving pictures overcrowded with furniture and other household goods with certain expectations of getting an elaborate effect out of a very strictly limited area. It seems strange that we cannot all of us realize that simplicity and elegance go hand in hand when we understand by simplicity that crudity is never meant. Unfortunately most of the pictures we see are so overcrowded with properties of no artistic merit that the composition of the set suggests confusion and renders it completely at variance with any sense of proportion.



Treatment of Hall.

In the narrow strip of a passage which we dignify with the name of hall, there is not, as in the square halls of yore, much room for furniture. A table, a hat and umbrella stand, and a seat of some kind, are indispensable, and therefore they should be of as convenient size and description as possible. The photograph here given shows a hall table, a lamp and a chair. The form is simple, and the only ornament about the set is the delicate mouldings and simple stencil on the wall, so that it answers the purpose required of it.

Drapery, as a means of modifying the stiff and cold appearance of the entrance hall, is not made as much use of as it might be. Whenever it can be employed either as a portière over a door or across an archway, it will, if made of suitable material, and harmonizing in tone with the walls and woodwork, warm and lighten the set, and give it a much more dignified aspect.



A Drawing Room Effect.

In some of the moving pictures we have seen scenic sets representing a beautiful drawing-room in the "dado style," I think they call it, and the scenic artists's charming idea of having flowers painted on the panels of the doors, so beautifully done they were like real flowers. It should be explained to them that the rooms they describe do not appear to be arranged upon such decorative principles in this country, and some suggestions should then be offered for a mode of treatment in accordance with a more cultivated view of the principles of decorative art.

The drawing-room is the part of the house which is devoted to the lighter occupations of life: to the reception of visitors and to the enjoyment of those moments of post-prandial leisure in which we have mainly to consider the amusement of ourselves, our families and our friends. The general aspect of the room should be rather gay than grave, and hence it comes that custom has prescribed the use of lighter and more delicate forms of colors than are admissible elsewhere. But as there is a wrong as well as a right application of every principle, so out of this laudable desire to introduce a feeling of gaiety and to exclude all work-a-day thoughts, the modern drawing-room in the motion pictures displays a tawdry and theatrical style of decoration and furniture and an unsuccessful attempt at ease and elegance, which shows itself chiefly in a jumble of chairs and tables and an introduction of many ornaments, until both beauty and propriety are lost. In how few scenes do we find the evidence of any guiding principle in the arrangement of furniture and decoration, which appears the result of accident rather than of skill and contrivance; so that fitness—the one great source of beauty and composition—is altogether disregarded.

In a recent release of a motion picture I saw the walls of a drawing-room covered with ill-designed attempts at arabesque ornament and figures of nymphs and cherubs which would be more fittingly placed in the Eden Musee's chamber of horrors. Let the scenic artist be content with the simple styles of decoration when he can. We never see any Gothic halls, Elizabethan chambers or Louis Quatorze drawing-rooms in a Harlem flat. It is that pernicious habit of struggling to imitate that has done more than anything else to hurt interior settings. In modern houses we never see such decorations. The culture of æsthetic feelings is too generally neglected amongst us; so that little is known and still less is cared about the principles of decorative art.

LOOK OUT FOR "M. B. COOK."

The Moving Picture World desires to notify moving picture men and prospective subscribers, as far as possible, to beware of an alleged subscription agent who signs himself "M. B. Cook." We have received complaints from various sources to the effect that money has been paid "M. B. Cook" for subscriptions to the Moving Picture World. We also learn that the same individual frequently uses the aliases of "M. B. Briggs," "M. B. Brooks," "R. Sisson" and others, and sometimes styles himself the "Southern Subscription Agency." It is impossible for the World to guard against all the crooks in the subscription business, but would give this general advice to all, "Do not pay subscription money to any person unknown to you, who may represent himself to be a solicitor for the Moving Picture World." We have no solicitors in the field, but subscriptions may always be transmitted direct to this office, or through your newsdealer or some known subscription agent.

THE SUFFRAGISTS GO FILMING.

The Women's Political Union has stolen a march on other suffrage and anti-suffrage propagandists by "putting across" a remarkable argument in the form of a film-comedy, entitled, "Suffrage Wins Herbert." This is being produced by the Eclair Film Company, of Fort Lee, N. J., for release on June 7th, with the regular stock company, in addition to a large number of volunteers who are the leading spirits of the Woman's Political Union. The play is a romantic comedy by Miss Dorothy Steele, a well-known novelist and playwright, who is a member of the Political Union. As may be surmised from the title, it is based upon the love affair of a beautiful suffragist—and the volunteers from the ranks of the workers have proved that there are many such. The influence of the suffragist vote in the recent California election for the presidential primary has proved the remarkable increase in power which has been gained by the women's campaign in this country. Instead of breaking windows, the American suffragists have been breaking precedent by using every possible appeal,—and this of the moving picture play is an advance over the great parade which a few days ago caused a surprising enthusiasm throughout the country. Mrs. Blatch and all the other prominent leaders of the movement, as well as many famous men supporters of the cause, will be seen in the ensembles and important roles of the play. In having their cause put forth to the regular exhibition public by a powerful producing company like the Eclair, the suffragists have demonstrated that they are not lacking in that executive ability which they seek to crystallize into election-day power.

CHICAGO LETTER.

By Jas. S. McQuade.

AT the present writing, a split in the ranks of Independent manufacturers seems not only impending but inevitable. Those responsible for the conditions, it would appear, are more interested in the exploitation of selfish interests than in the future of the moving picture industry. That future is assured, however, no matter what obstacles may be confronted. It is only a question of time and the elimination of unfit factors.

The recent meeting of Independent exchange men and certain members of the Sales Company, in New York, resulted, it is said, in an amicable arrangement, which will be fully outlined when matters are perfected.

In the recent differences and clash of interests among Independent manufacturers, in which exchanges have also been involved, it seems to me that very scant consideration has been given the Independent exhibitor. He seems to have been left out of the equation; but no correct solution can be arrived at without him. It would be well to remember that he is also doing some tall thinking and that his voice will be heard in no unmistakable accent at the psychological moment. While two dogs quarrel, some other tyke usually gets away with the bone.

Editor Fornof's Tribute to Pictures.

John R. Fornof, editor of the Free Press, Streator, Ill., writes: "Enclosed find editorial which appeared in the Streator Free Press of May 1. It truly denotes the sentiment with which the moving pictures of to-day are being received.

The editorial, in part, is as follows: "Motion picture shows continue to gain in popular opinion, as is evidenced by the audiences which daily fill the theaters of this city. The popularity here is indicative of the popularity throughout the country. Film pictures in the beginning were accepted by the public with considerable misgivings. The subjects were of more or less questionable variety, for the managers believed that something spicy was necessary to attract the people. This was a temporary success, but it did not augur well for the permanency of the institution. Progressive managers, however, realized the trend of public opinion and immediately began to give shows of value. The clean, instructive and moral shows attracted a patronage that was impossible to secure with the earlier pictures. With the scenic pictures, the audience was transferred to the wonder scenes of the world. The person who is unable to travel thus has an opportunity to study the scenes and customs of the people in all parts of the globe, from the scenes of the busy city to the jungles of Darkest Africa.

"Great moral lessons have been vividly impressed upon the minds of people through the picturing of some problem. Many are thus able to receive a sermon, from which they can draw their own conclusions, when they would be unwilling to listen to an oral sermon. Unconsciously the motion pictures are working for a better and moral class. The pictures must be given credit for reaching people who cannot be reached in any other way. So great an influence have these passing shows had upon religion that the churches in the bigger cities are rapidly installing stereopticon machines, in view of influencing more people to the cause of righteous living."

Chicago Bars Pictures Showing Disorderly Mobs.

During the recent newspaper strike troubles in Chicago, an enterprising cameraman, supposed to represent the Gaumont Company, set his machine over the entrance of the Hartford Building, opposite the Tribune Building, and in a few minutes hundreds of boys and men gathered. Evidently wishing to give the cameraman a good picture, they began milling in the vicinity, pressing against the newsstands, jostling each other, and in various other ways giving a realistic scene of an incipient disturbance. The picture man smiled and nodded his approval of the fine action, as he turned his crank.

Meanwhile the attention of the city authorities was drawn to the matter and they at once agreed that the exhibition of moving pictures showing disturbances, riots and disorderly mobs would not be tolerated. Steps were immediately taken to have Section 1627, of Article III, Chapter XLVI, of the Chicago Code, amended to read as follows: "Improper pictures (permit not to be granted).—If a picture or series of pictures for the showing or exhibition of which an application for a permit is made, is improper, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such a permit." The amendment was referred to the committee on licenses, and was favorably voted for passage.

Of Interest to Chicago M. P. Operators.

Wm. H. Havill, city examiner of moving picture operators, has been appointed inspector of moving picture operating rooms in the city of Chicago. The appointment was made by City Electrician Palmer, at the request of a committee from the operators' union. This committee expressed the desire of the union to co-operate heartily with the city inspector, in seeing that the members were properly disciplined and that they complied with the laws and ordinances in the interest of safety.

Mr. Havill naturally feels complimented by the action of the operators' union, which has inspired him with confidence. He believes that earnest co-operation between the members of the union and himself will result in the general satisfaction of picture theatergoers as to safety.

The following bulletin has been issued by the board of examiners for the information of applicants for examination and apprentices for permits: "Notice is hereby given that on and after May 8th, 1912, the examiner of moving picture operators will transact such business as may be required from the board of examiners of moving picture operators, between the hours of 1 p. m. and 4 p. m. (except Saturday, which shall be from 10 a. m. till noon). All candidates for examination, so approved for such an examination, shall be examined at 1 p. m. on each Friday. All persons taking this examination must be listed not later than 4 p. m., on the day next preceding such examination to be held."

General Supt. of Police McWeeny has issued the following bulletin to commanding officers, regarding the noncompliance of Chicago moving picture operators with the law: "Complaint is made to me that there are numerous violations of the ordinances governing moving picture shows and that many of the machines are being operated by men and boys who have never secured a license as operator, as provided by the Chicago Code of 1911.

"You will instruct all officers of your command as follows:

"1. See that the operator's license is posted in a conspicuous place in the box office where it may be observed by the general public.

"2. If the operator has an apprentice or assistant, he may be required to exhibit his official permit granted by the board of examiners of moving picture operators. This permit bears his identification at the bottom, and the number thereon should correspond with the number on the operator's license in the box office.

"3. Warn the operator and owner, or manager, in case of violation, that under no circumstances shall the apprentice be allowed to operate either the moving picture machine, stereopticon, or electric spotlight during an exhibition open to the public. Each apprentice is required to sign such an agreement, which is kept on file by the above mentioned board, before he is granted a permit.

"4. Inquire of the operator whether or not the apparatus is all in first-class operating condition and complies with the letter and spirit of the law.

"5. In case of refusal to comply with the law, Section 1618 of Article 1, Chapter XLVI, of the Chicago Code of 1911, should be enforced."

"Across the Isthmus in 1912" Given High Honor.

H. G. Lux, manager of the Alhambra Amusement Co., of Utica, N. Y., has written as follows to the Selig Polyscope Co., this city: "Feeling that you may be interested, we are enclosing copy of letter received from the Department of State Engineer and Surveyor, requesting a repetition of the Selig release, "Across the Isthmus in 1912." Needless to say, we complied with their request, booking this film for a return date, and it was very well received.

"We wish to congratulate you on this class of production and trust that we will have more of it."

A photo copy of the letter received by Manager Lux bears the signatures of twenty-seven prominent engineers and surveyors. Mr. Lux used this letter, with signatures, in a publication called "The Athletic News and Theatrical Review," which was distributed broadcast in the city. He is to be complimented for keen advertising enterprise.

Chicago Film Brevities.

The name of Charles A. Anderson was unwittingly omitted from the finance committee of the National Convention in my letter last week.

The various committees in charge of the National Convention, to be held in Chicago from August 13 to 17, inclusive, are hard at work. Stickers printed in black and red have been forwarded to all the exchanges and manufacturers in the city, to be used with correspondence and packages sent out to exhibitors. These stickers will be forwarded to manufacturers and exchanges throughout the country, with the request that they be used on all packages sent out. The secretaries of local and state organizations are invited to correspond with William J. Sweeney, chairman of the National Convention committee, 110 S. State Street, for any information regarding the convention. Mr. Sweeney also requests exhibitors throughout this country and Canada who are not yet affiliated with the National League to write him for any information desired. All communications will be promptly answered.

* * *

V. R. Day, manager of the Essanay's city office, left for Louisville with a camera force, Thursday, May 9, to take the Derby races which were held there on Saturday, May 11. This race will be used in the coming production by Essanay, the name of which will be announced later.

* * *

Bernhardt in "Camille" is still doing fine business at the La Salle. 10, 15, 25 and 50 cents are the ruling prices at this house until 6 p. m., after which hour the admission is 25 and 50 cents. The management of the house is making a mistake in giving the front of this legitimate theater a tawdry appearance by means of cheap cloth banners, etc. Finely executed art posters—3-sheet and 1-sheet in size—should be employed, so as to give a high-class effect at the entrance, in keeping with the high-class character of the presentation in the theater. Class means everything in a case of this kind. First-class people are not enticed by the surroundings of a dugout.

* * *

C. Lang Cobb, Jr., traveling representative of Reliance, was a visitor at the World office last week. He is traveling through the Middle West in the interest of his company.

* * *

R. M. Powers and Thomas F. Mitchell, owners of the Oakland Theater, 39th Street and Cottage Grove, were seen last week. The Oakland was formerly the Swanson Theater, a very fine and attractive house. The proprietors reported that business has been very good for the past two months. Independent service, furnished by the Laemmle exchange, is used at this house and ten cents admission is charged. A large pipe organ and piano are used to accompany the pictures. About June 15 the house will be closed for a week for redecoration. The Oakland will be kept open all summer, as the ventilation is excellent.

"KERRY GOW" AND "SHAUN RHUE" IN PICTURES.

Kalem Secures Two Celebrated Plays for Production in Ireland—the Author Co-operates.

Apparently Kalem has resolved to maintain their high standard in the production of picturesque dramas in Ireland. Two years ago this enterprising firm sent a producing company to Old Erin and their artistic plays delighted motion picture patrons throughout the world. Last season these artists again visited Killarney and the reception accorded the splendid series of plays—including Boucicault's "The Colleen Bawn" and "Arrah-na-Pogue"—has induced Kalem to send the same company to Ireland this summer.

While Kalem has not disclosed the full details of their coming season's work abroad, it was announced a few weeks ago that Boucicault's "The Shaughraun" had been secured for multiple reel production. It is now learned that Kalem has closed negotiations with Mr. Joseph Murphy covering the exclusive motion picture rights to his celebrated plays "The Kerry Gow" and "Shaun Rhue." These plays, of which Mr. Murphy was co-author, were played by him for over thirty years. Mr. Murphy has co-operated with Kalem, furnishing many details of "business" which made his plays so successful, and the fact that each scene is to be made in the authentic locations should make these dramas fitting successors to the splendid Irish subjects which Kalem has offered in the past.

FILM BASEBALL TEAMS.

Western film manufacturers are evincing a lively interest in the baseball teams recently recruited from the ranks of the American Film Mfg. Company and the Essanay forces. These two teams fought a hard battle, ending in an 8 to 8 tie two weeks ago and are hoping for pleasant weather on Saturday to settle the argument. It is said that the Selig forces contemplate raising a team to try conclusions with the successful contestant.

Kinemacolor Company Branches Out

The American Company Will Make Dramatic and Comedy Subjects in Color—Production Department Under the Direction of T. L. Cochrane.

BRIEF announcement was made in the Moving Picture World last week to the effect that the Kinemacolor Company of America has secured the services of Mr. Thomas L. Cochrane, well known in moving picture circles, to superintend the organization of a plant and stock company for the production of dramatic and comedy subjects by the Kinemacolor process. Mr. Cochrane is now busily engaged in the preliminary work of selecting the proper location for the producing plant and a competent stock company of players. Owing to the nature of the Kinemacolor process all the pictures must be taken by sunlight, which necessitates the location of the studio at some point where the best scenic effects may be found close at hand.

While this work is going on the activities of the Kinemacolor Company are progressing along other and very interesting lines. A representative of the Moving Picture World learned from Mr. Henry J. Brock, president of the company, that a party of operators were to start this week on a picture making trip to the principal national parks of the United States. This work is being done by special arrangement and with the co-operation of the Department of the Interior at Washington. The points to be visited will include the Grand Canon of the Colorado River, Yellowstone Park, Glacier National Park and Ranier National Park, and finally the Great Crater Lake National Park and the world famous Yosemite Valley.

By special arrangement with the Navy Department, the Kinemacolor Company will take views of the principal battleships of the United States Navy.

The expedition to the National Parks will be in charge of Mr. Alfred G. Gosden, who will have the assistance of two camera men and will also be accompanied by Mr. Lawrence Grant, well-known lecturer, who goes to familiarize himself with the points to be pictured. The expedition will be fully equipped with guides and cooks, pack horses and mules to carry the camp outfit. It is expected that the expedition will obtain pictures from points that have never before been reached by the moving picture camera. The Department of the Interior has given every assistance in its power to make this expedition a success. It is announced by the Kinemacolor Company that the title for this series will be "See America First," and it hopes to give the public a new view of the natural beauties of our own country.

While all these activities in the field are progressing, Mr. Brock is preparing to install his company in more suitable quarters in the Mecca Building, Forty-eighth Street and Broadway, New York. The entire sixth floor of that building has been leased for office purposes, giving a floor space of 12,5000 square feet. The present offices at 145 West 45th Street will be used for manufacturing purposes.

"It is our intention," said Mr. Brock, "to establish our own exchanges throughout this country and Canada, which territory this company controls. We expect to have an ample program for all requirements. Many improvements have been made within the past year or two in the Kinemacolor process, and companies have been formed in France, Italy, Belgium and Germany to make pictures by that process. With the product of these companies and that of our own, there will be no dearth of good subjects, and we hope to open the coming season with a long list of interesting and attractive pictures."

"It is also the intention of the Kinemacolor Company," said Mr. Brock, "to control the theaters showing Kinemacolor pictures. The first step in this direction is the appointment of Mr. Arthur A. Lotto to the position of General Representative of the company in the Canadian Northwest. Mr. Lotto will travel to the coast, making arrangements in the various cities for the building and leasing of theaters and the granting of franchises for the exhibition of Kinemacolor pictures. A similar course will be pursued in the United States."

WILLIAM G. GEORGIOU ENLARGES CIRCUIT.

William G. Georgiou, Mansfield, Ohio, who originally started in the picture business as the proprietor of the Arris Theater, at Mansfield, has made several additions to his theater holdings. He recently purchased the Alvin Theater, of Mansfield, the Grand at Mt. Vernon, Ohio, and the Arris at Shelby, Ohio. These houses will be operated in conjunction and special attractions will be booked for the circuit. The seating capacity of the various houses is as follows: Arris, Mansfield, 300; Alvin, 400; Grand, 400; Arris, Shelby, 200. The equipment in all the houses is modern and attractive.

Music for the Picture

BY CLARENCE E. SINN.

Detail Music for Pictures.

"Mr. Clarence E. Sinn, Moving Picture World; Dear Sir:—I must say I am somewhat in the position of Mr. Vail, who felt it necessary to explain in your last issue. I feel an explanation is necessary regarding the programs for the music to the pictures at the "Marvel." I am sure everyone will agree that detail work is necessary in picture playing; I admit it cannot be intelligently done without some detail work, but we are apt to grow monotonous to our hearers by too much of this and in spite of ourselves get into a rut. No one doubts the necessity of good, snappy ragtime for the comedies. Here, too, discretion must be used, for often a popular song even for comedy could suggest a very ridiculous idea. For a comic duel we could not think of playing "Put On Your Old Gray Bonnet." The study of suitable music for drama's taken as a whole is fascinating to say the least.

"Much detail work must be given to the "101 Bison" subjects and the climax of these beautiful plays is well worth studying. I will only mention two: "The Battle of the Red Men," and "The Deserters." I closed "The Battle of the Red Men" with "Torch Dance" from Henry the Eighth Dances, until Indian maid hurls the chief over the precipice, then the presto finale. During the contemplation of the quiver of arrows until the end, "Less Than the Dust" (Indian Love Lyric suite by Finden).

"For 'The Deserter': songs from 'Chocolate Soldier,' 'Forgive, Forgive,' 'Sympathy,' etc.; "My Hero" during viewing body of the Deserter; Chopin's Funeral March for the procession to the grave; after the firing of the volleys, "taps," of course; 'America' as the band and soldiers leave the grave, allowing music to diminish as they disappear in the distance.

"Taken as a whole, 'The Meister Singers' selection worked out fine for the 'Violin Maker of Nuremburg' (Solax), using the 'Prize Songs' for violin contest. One thing more—the rythmical work on 'Classical Dances of Countess de Swirsky' (Imp): No. 1, 'Anitra's Dance' (Greig); No. 2, 'Graceful Dancer' (Tracy), and No. 3, 'Spanish Dances' from La Traviata. Much credit is due our trap player, who assisted so ably in putting these dances over, especially the Gypsy dance. I am, yours sincerely,

M. W. DITTMAR, Frederick, Md."

Just the mere reading of the above is a treat to a picture-music fan. This correspondent evidently believes that the very best you have is none too good for the pictures—that is, for good pictures. The list of music is among the very best, and, moreover, fits the situations cited. The Henry the Eighth Dances contain other good numbers, which I am mentioning for the benefit of those who are not familiar with them. The "Shepherd's Dance" is a good characteristic. "Anitra's Dance" (Peer Gynt suite by Grieg) is also useful in many dramatic pictures. I used it to effect in "The Golden Supper" (Biograph) a year ago. The "Scarf Dance" is another number to have. In fact, the world is full of good music, but it is often hard to think of when you want it most. Such letters as quoted above ought to be of great value in a suggestive way as well for the hints offered toward the proper musical accompaniment of the pictures mentioned. I hope we have not heard the last of you, M. W. Dittmar. Come again.

A correspondent is asking for information regarding music for "Western" pictures. I presume she wants titles of the so-called "Western intermezzos." Here are two or three picked out at random: "Starlight Sioux" (Aubrey Stauffer), "Indian Summer" (Niel Moret), "Kick-a-poo" (Von Tilzer), "My Prairie Queen" (Von Tilzer), "Blue Feather," "Orinoco," "Lily of the Prairie," "Starland," etc. Don't overlook "Zephyr" from the suite of the four winds by Trinkhaus (published by Witmark). Some day I think I will make a long list of this kind of stuff and fill this page with it; there seems to be an unquenchable demand for it. Speaking of the four winds suite, this is a valuable addition to anybody's catalog. The "South Wind" number ("Sirocco") is Oriental in character, and the "East Wind" is a fine Chinese characteristic. All are good.

The Kalem Co. promises us an Egyptian picture with music May 27th. As they have not disappointed us in the past we may safely expect a welcome addition to our list of Oriental music, for it is a safe bet that a great deal, if not all, of it can be used later for other pictures of like nature. I know of some who are still using numbers from "Colleen Bawn," "Arrah-na-pogue," "Spartan Mother," "Il Trovatore," and "Faust" whenever the opportunity offers. And why not? It pays to get this special music when issued by these enterprising producers, and it likewise pays to keep it. So you see you profit doubly. Talking about Oriental music—for we were talking about it a few lines ago—here is a list which is worth your while: "Star of India" (Bratton), "In the Soudan" (pub. by Witmark), "In a Pagoda" (Bratton), "Oriental Dance" (Victor Herbert), "Egyptian Love Dance" (Pryor), "Hiko-Hiko" (Luders), "Hindoo Priests' Incantation" (Bendix), and "Mystic Shrine." Puccinni's "Madame Butterfly" offers some especial stuff which, though not easy, will repay anyone who will take the trouble to study it.

SOME SUGGESTIONS.

Mr. King, director of the Orpheum Theater orchestra, has kindly furnished the following suggestions:

"Queen Elizabeth's Ring" (Cines).

1. Waltz lento through first scene (short).
2. Paderewski's Minuet (or Gavotte—long) till scene with Page and Maid; then:
3. Allegretto till Lord Leigh enters.
4. Short agitato till "The Page Reveals, etc."
5. Andantino from Raymond overture till "The Plot—The Arrest."
6. Agitato till "In the London Tower."
7. Mysterious until change of scene.
8. Neutral till "To the Block."
9. Long pathetic (Massinet's "Elegy," "Aria from Pagliacci," or any standard number of serious nature) till close.

"The Craven" (Vitagraph).

1. and 2. Light intermezzos of the popular "Western" character (like "Sunbird," "Starlight," etc.). Fill in with these till: "Give Me Fifty Dollars or I'll Kill You."
3. Short agitato mezzo-forte till change of scene.
4. Same music as 1 and 2 till letter is shown on screen.
5. Semi-mysterious (agitated nature) till "Black Pete."
6. Agitato for rifle duel ("shot" sound effects); play till she starts to enter the rushes.
7. Second movement in Suppe's "Morning, Noon and Night" overture (the andantino) till end.

"Paying the Price" (Lubin).

1. Intermezzo ("Western type") till Bert Adams seizes woman's arm.
2. Agitato till he rides away.
3. Similar to No. 1 (mysterious nature) till "Tell Ned Davis, etc."
5. Agitato till "The Theft of His Horse, etc."
7. Similar to No. 1 till Ned enters his home.
8. When Ned starts to leave, agitato till "Let Me Take Him."
9. Hurry for struggle and fire till ""You've Lost Your Cabin, etc."
10. Lively till close.

"For the Papoose" (Pathe).

1. Os-ka-loo-sa-loo" (Indian song) till change of scene.
2. When he seizes girl, short agitato till "That Same Night."
3. Long, semi-mysterious agitato till Indian kills sleeping man.
4. Hurry till "Next Morning."
5. Indian music, sentimental order, till man throws cloth over Indian girl's head.
6. Agitato till "Be Not Afraid, My Sister."
7. Long, semi-mysterious till struggle.
8. Hurry till man is seen dead.
9. Sentimental Indian character (long) till end.

Suggestions for Pianists.

By C. K. Aiken.

PADEREWSKI'S "Minuet" has always been popular with pianists and deservedly so, for it has liveliness and grace to a marked degree. Few seem to know, however, that there is a minuet in A by Paderewski which is very nearly as pretty as the one in G. The opportunities for using these minuets in pictures are simply legion. I do not believe in confining their use to just ballroom scenes, but would employ them in parlor dramas or stories of high society. Paderewski plays the G minuet for the Victrola and it would be a good thing for every pianist to first hear him play it before personally attempting it. He takes the first movement in a light, crisp way, almost staccato; in the next he brings the bass up to quite a climax. His "Melodie" from the "Chants du Voyageur," a beautiful nocturne of the sea with soft and exquisite harmonies, is just as useful in its way as the minuets.

In these days when we are having so many Mexican pictures it is a pleasure to run across a new piece like Valverde's "Tango Argentino" or Spanish dance. Music of this character never exists in abundance.

Of course, for all practical purposes, Spanish and Mexican music is the same. Such a song as La Paloma is often designated as Spanish and then again as Mexican. That old favorite, the "Bedouin Love Song," will get across as Spanish, although, to be exact, it is Arabian. Where there is such a poverty of national music, it doesn't matter if the distinctions are not always accurate.

"Moonlight," by Finch, is a late piece of considerable merit. His "In the Shadows" has been very popular, but "Moonlight" should be even more so. Some music stores do not carry these European successes so much as they do the ten-cent American "rags." I wouldn't want to maintain that the price of music is a true indication of its value. Nevertheless, in music as in other things, you must pay for what you get. The really good music, outside of pieces on which the copyright has expired, costs from twenty-five cents to a dollar a copy. Ninety cents for Strauss' "Rosenkavalier Waltz" is money well invested. A dollar for seven of Carrie Jacob Bond's songs in a tiny volume will seem small compared with the satisfaction and pleasure to be derived from them.

To interest intelligent people, pianists must play music of character and intelligence. The entire program must be on a higher plane than it has been in the past. A great deal of attention is now being given to playing the pictures with the idea of fixing attention on the picture through music which either by familiarity of name or sound suggests the picture. This is a very laudable endeavor, but it is a mistake to think that any music, however appropriate, can be attractive when rendered in a cheap, amateurish fashion. There must be refinement and cultivation in the execution, else intelligent people will not care to listen.

POLICE EXCEEDING AUTHORITY.

A singular example of the misuse of police authority is submitted to us by Mr. A. J. Clapham, a manufacturer of motion picture slides. Recently Mr. Clapham offered to moving picture theaters a series of slides appertaining to the "Titanic" disaster. There was nothing sensational or gruesome in these pictures, they being views of the ill-fated ship prior to the disaster, pictures of the officers of the ship and of notables among its passengers, and pictures of the "Carpathia" and its officers.

Notwithstanding, the superintendent of police of Pittsburgh under date of May 1st, 1912, issued the following notice to picture theaters in that city:

> "Owners of Nickelodeons: You are hereby notified that the exhibition of moving pictures or slides descriptive of, or in any way pertaining to, the 'Titanic' steamship disaster are hereafter prohibited.
>
> (Signed) Thomas A. McQuaide,
> "Superintendent of Police."

It may be possible that the ordinances of the city of Pittsburgh clothe its police department with arbitrary power to suppress public exihibtions of any character, and it may be that Superintendent MacQuaide is within his power when he presumes to prohibit the pictures in question. It is strange that the Pittsburgh police should suppress the exhibition of "Titanic" pictures in Nickelodeons, while the identical pictures are being presented to the public in the daily newspapers, and we have not heard that Superintendent MacQuaide has ordered the Pittsburgh newspapers to cease printing pictures of the "Titanic" disaster. If there is a more ridiculous use of police authority than this instance, the Moving Picture World would be pleased to hear of it.

Arrangements for Toledo Convention.

Toledo Commerce Club Assures Ohio Exhibitors that Nothing will Be Omitted to Make Their July Meeting a Success.

Observing that there was some complaint as to the manner in which the Dayton convention was managed, the Convention Bureau of the Toledo Commerce Club has issued an interesting letter to those who expect to attend the convention of the Ohio State Exhibitors' Association, which is dated to be held July 16 and 17. The Moving Picture World considers this communication of sufficient interest to the trade generally to entitle it to space in these columns:

May 15th, 1912.

Editor Motion Picture World,
New York City.

Dear Sir: I notice in the last number of the Motion Picture World a criticism of the last Convention of Motion Picture Exhibitors at Dayton, to the effect that manufacturers were becoming discouraged to bring exhibits to the convention because so much time was taken up with other matters that the delegates had no time to view the exhibits. Criticism was also made that the program was not carried out on time.

As president of the Convention Bureau of the City of Toledo and in behalf of the local exhibitors, I wish to state that the the coming convention in Toledo in July strict business methods will be used in the handling of conventions.

The Convention Bureau of our city makes it a business to go after conventions and then handling the delegates in a way that sends them away from the city as boosters. Conventions handled in any other way are a knock to a city.

We have salaried officers who give their entire time to the handling of conventions, entertaining delegates and seeing that the business of the convention is handled with dispatch.

I was in Dayton and one of the chief difficulties was the fact that the Convention Hall was a long way from the center of the city.

Our hall is in the very heart of the city, not over four blocks from any hotel. In this building are many exhibition rooms where manufacturers can place their goods where all the delegates will spend the balance of their time.

Our bureau has co-operated with the local exhibitors to the end that this convention be handled on a business basis. When an event is scheduled for a certain time, IT WILL BE CARRIED OUT ON THAT TIME. While there will be entertainment, it will not be to the detriment of the business of the convention.

Toledo is essentially a summer city and all who come to the next convention, July 16-17th, will have an opportunity to enjoy a beautiful lake ride to Put-In-Bay, rich in historic interest and resplendent in a scenic setting of rare beauty. Delegates can go to beautiful Toledo Beach for the finest bathing on the great lakes. They can enjoy the trip around the Maumee River Belt line and those who have viewed the majestic spendor of the Hudson say the Maumee River views are fully as beautiful.

The local exhibitors are all live ones, with the interest of the great moving picture business at heart. They intend to see that you have a good time, our Convention Bureau intends to co-operate with them, but better than all that, we propose to see that the business of the convention is put first and that manufacturers who go to the expense of sending exhibits here will have ample opportunity to show them to all delegates and visitors.

While we shall do everything possible to give the delegates a mighty fine time, we propose first and foremost to have the convention do lasting good for the great motion picture industry and for the exhibitors.

If anyone wishes any other information I can be addressed, care Toledo Railways and Light Company, Toledo, Ohio.

Trusting to show you real Toledo hospitality on July 16th and 17th, I am, Very truly yours,

E. R. Kelsey,
Pres. Toledo Convention Bureau.

Taken at People's Theater, Portland, Ore., on "Florence Turner Night."

The HARRY FURNISS PHOTOPLAYS

PRODUCED BY EDISON

Written by **LOUIS REEVES HARRISON.**

THE humorous inventions of Harry Furniss have been seemingly unpretentious, being largely confined to caricatures pictorial of well-known persons or events or other symbolical compositions, designed to advocate or attack some political idea or social condition, with no other claim than that of exciting laughter or gayety, but he is really a fine artist as well as a master of good humor. Without being unduly lavish in according him admiration, I can honestly say that I was surprised and delighted on witnessing a private exhibition of the Edison productions of his designing, not only with the plays themselves, but with the artist's style of acting, particularly when he injected a suave urbanity that was almost academic into the merry little comedies.

These photoskits were possibly intended to be farces, but they deserve a better name, for there is no extravagant buffoonery and nothing that could be called unduly exuberant, though all are filled with situations that excite joyous laughter. The fundamental idea in each of those I saw is humorous, and the scenes in which he appears are comic from the direct simplicity and unconscious dignity of his acting. He does not *act* in the feigning sense of that word at all, but moves along quite as easily and naturally as in daily life, itself a refreshing variation from the artificiality of the average stage performer, but there is art beneath it all—it is no easy matter to get an honest laugh out of those long weary of strained efforts to bring out the smiles of a mixed audience.

Harry Furniss, Esq.

The reason that these fun makers rise above farce into the domain of true comedy is due to the injection of some philosophic idea—it is the idea in a play that makes it worth while when it rises above the lowest form—but the artist's personality, particularly his breadth of beam, helps along. He is so jolly-looking that we take an interest in him as an individual from the outset. There is a sort of bless-you-my-children atmosphere about him all the time which wins, though its repetition might not go so well if assumed by a man merely playing a part. He succeeds in assimilating justness and generosity with delicate good humor.

In "The Artist's Joke" Mr. Furniss does not attempt anything more serious than fooling a lot of young ladies who have planted their easels before a picturesque ruin, with the intention of making sketches of it. In order to distinguish which is which among a dozen blank stretches of Bristol-board on their return from lunch, the young ladies place their names at the top of each sheet of drawing paper and leave these all ready for use on their supports. Along comes the jolly artist, an amusing idea is suggested by the names, and he proceeds to use some crayons left behind in adding offhand, descriptive personalities to each of the names exposed. Utter demoralization ensues when the young ladies return and results in one of their number being opportunely left behind.

Now, it happened that the joking artist's nephew had reached that inevitable though mysterious moment when it seemed to him that life was not worth the living in the solitude of a country retreat without the companion that all men seek sooner or later to better their lot; and he was ripe for what followed as well as indirectly responsible for the wandering of the flock's most precious lambkin. He had at last met HER and his opportunity to declare himself is wholly due to the "Artist's Joke." This playlet barely rises to the level of the others, and it is saved by the well-chosen scenic effects quite as well as by the acting of Mr. Furniss in the center role. The interior is admirable, while the exterior of importance, that of the ruin, shows that pains and taste were active in making so charming a selection.

There is some bright humor of the wholesome sort in the courtship of the young people and in the scene where they discover the cause of it all, but we find that we are most amused by the facial and gestural expression of the artist, which is beyond my limited vocabulary to accurately describe. I will wager that the director of the play had a time holding him down. In breaking in on the rules and regulations of what is supposed to be good acting, Furniss keeps us laughing in spite of ourselves. No one else holds attention while he is on the stage, and I am not sure that it might have been desirable to have allowed him to go as far as he liked.

When, several weeks ago, I asked Mr. Plimpton what he intended to do with Mr. Furniss, he had not fully determined how the artist's genius could be incorporated in the Edison productions, but it now seems that he has chosen the most effective method possible, as the pictures show for themselves. The noted caricaturist's personality is a card in itself. The only thing lacking in these comedies is some one of distinctive personality to play opposite the man in the leading roles. The highest point in comedy—this seems to involve an inviolable principle of dramatic construction—is the clash of two characters at the crisis of the piece.

Such a type is indicated in "The Shadow on the Blind," the second of the stories and one which might be called a comedy of ingenuity. There Furniss has opposed to him the autocratic character of a stern father whose son is to

Scene from "Master and Pupil."

From "The Artist and the Brain Specialist."

From "Master and Pupil."

marry, sight unseen, the daughter of an old and wealthy friend, who has left his child a fortune. The autocratic father is so determined to force his son into an alliance with a lady, neither of them know by sight, that he flies into a boiling rage over the discovery of a shadow on the blind of a house directly opposite his library. The shadow is that of his son courting the daughter of a jolly artist who lives in an adjoining house, and it plainly indicates that his son's heart is reaching out for a natural mate.

Here is an inevitable clash, and it occurs between the two parents of the young people, but opportunity is lacking to show the two fathers in an intimate relation which would intensify the interest. When the son returns home after an evening of love-making, he finds that his father has been watching the whole affair as thrown in shadow picture on the window shade of the artist's house. The old man denounces as outrageous the conduct that bids fair to upset his plans and lays down the law that the son must reserve his attentions for the expected heiress—he has received a letter announcing her expected arrival on a visit.

I would have liked to have seen Furniss present at this interview. A meeting between the two opposed characters is almost expected by the audience—previous action leads up to it—and its absence arouses a feeling of dissatisfaction. However, all plays do not apply the decisive principle, and the artist papa assists the young couple in a manner which brings out his resources. He induces his daughter to pose at the window-shade until he can make a silhouette of her face and figure as she often sits, engaged in reading a book, attaches this to the shade and proceeds to outline a bold plan for outwitting papa autocratic by stratagem.

The artist's daughter is induced to assume an unbecoming disguise and prepare to visit her prospective, though unwilling father-in-law, while masked as the expected heiress. She is made up as an unlovely suffragette, and a portrait in which her assumed peculiarities are exaggerated is forwarded to the autocratic papa, while her father, the caricaturist, goes to the station to meet the real heiress and divert her attention for the time being. Papa autocratic receives the supposed heiress cordially in spite of her appearance and insists upon an immediate marriage ceremony because his son has fallen into the toils of a siren whose silhouette he points out on the window shade across the way.

The son yields to the apparent force of circumstances, a clergyman is hastily called and a wedding takes place in due form, while the artist is engaged in driving the real heiress round and round like a drunken sailor in a taxi, taken by the hour. No matter if the situation *is* a little strained, Cupid, in the person of Harry Furniss —he must have looked like one when he was a baby—

Scene from "The Shadow on the Blind."

wins out, the lovers are married, and the real heiress, arriving in belligerent mood, makes such a poor impression that autocratic papa is relieved to find that he has a really charming daughter-in-law, even if he has been deceived.

"Who is responsible for all this deception?" he demands of his son, while pointing out that the objectionable young lady across the way is still seated at the window reading. All look out at the portrait in black on the opposite window shade. As if in response to the question, the shade is raised, girl and all, and Harry Furniss appears in the open window, a benignant smile on his face, waving his congratulations. He has not only played the part of match-maker in masterly fashion, but he looks the part.

Superior to either of those photo-comedies is "Master and Pupil," a drama of some emotional appeal with magnificent opportunities for the talented artist. Harry Furniss is at his best in the serious and self-denying role of a master artist in this photoplay and his character drawings for some of the creations of Charles Dickens are a revelation. The rapidity and accuracy with which his hand directs the course of every line in the sketches excite the wonder of all who watch their preparation.

The softening good humor of the other playlets here gives way to the telling of a story with a purpose. The favorite pupil of an elderly artist (Furniss), has done so well with a firm of publishers that he becomes sensitive to criticism and breaks away from his teacher and the latter's daughter, to whom he is engaged. This serious step is taken in a moment of irritability and leads to a nervous collapse on the part of the favorite pupil not healed by the fact that other critics confirm the master's view, but a splendid chance to try out his quality comes into the form of an unsolicited order from the publishers for some original illustrations to a new edition of Dickens' novels.

The young artist, working in a garret, determined to make good, finds himself overcome by his heart-breaking experiences, collapses under severe strain and sinks down at night in a fit of complete exhaustion. Meanwhile, the daughter of the master artist feels the situation keenly, her instinctive knowledge of what is likely to happen is quickened by natural sympathies, and she grieves so constantly that her father takes it upon himself to call upon his former pupil on his way to a dinner given for his especial benefit. When he reaches the garret he finds his former pupil lying on the floor in a sleep of supreme exhaustion, incapable of further effort with his important assignment spread out on his work table and the publisher's letter relating to it lying there opened.

What shall he do? He is in evening dress, a dinner given in his honor is waiting, an engagement of that kind is not to be slighted, he is under no obligations to the pupil who left him in a fit of temper, but the young man will encounter demoralizing disaster if the illustrations are not made ready by morning. Now enters one of the most beautiful elements in human existence, the sympathetic emotion which leads one man to help another in the time of trouble at a cost of dangerous self-denial. It is the spirit of brotherhood which enabled primitive man to rise

Scene from "The Artist's Joke."

superior to all other creatures on earth, which enabled the early settlers of this country to stand shoulder to shoulder against all foes of religious and political liberty.

Furniss tears up the invitation card bearing his name, removes his coat and enters upon the tremendous undertaking of finishing all the illustrations so that they will be ready by the time the publisher's messenger arrives the following morning. Hour after hour he works, while his former pupil sleeps. We are given glimpses of a genuine artist in action, are permitted to see in small scope the ease and skill with which his deft fingers trace the well-known characteristics of Quilp, Micawber, Pickwick and others, and we watch him labor through the long night with that splendid song of universal sympathy throbbing in our hearts, which Dickens knew so well and so often set resounding down the corridors of world-wide appreciation.

It is this big human note that elevates "Master and Pupil" above the other Furniss plays. The artist plays his part with dignity, and, returning home in the 'wee small hours, finds his daughter sitting up in a state of anxiety. He reassures her that all is well with her lover, sends her to bed and sinks down in an easy chair to rest. He lights a cigar, but his hand wavers, and he gradually drops asleep. When morning comes, he wakes as from a dream, and proceedes to trace lines in the air with his unconsumed cigar. He is so occupied when rejoined by his daughter, and presently his pupil returns in penitent mood.

When the pupil awakes in his garret, it is to find a messenger from the publishers engaged in inspecting a masterly set of drawings completing the work undertaken in vain the previous evening, and he is dazed to find that he has suddenly become a successful artist. He remains in a state of confusion after the messenger's departure, until he finds the scraps of the invitation card, when the noble magninimity of his master overwhelms him with sorrow for the offence he has committed. Troubled by a sense of his own wrong impression of the one who criticised his work in purest friendship and resolved on amending matters, he returns to his former relation with greater happiness for all concerned.

Director Miller deserves a great deal of credit for the intelligent care shown in producing these photoplays. He has the dramatic faculty and the innate power of setting on the studio stage the play to be performed so that the spectator may fully enjoy through the eyes what is lacking in aural appeal. In judging and defining the qualities and merits of a photodrama I may have seemed unduly harsh in generalities about directors, but this is always done with full recognition of the fact that no class of men in the moving picture business carry heavier burdens of responsibility. I naturally take the playwright's side of the question, but I can honestly say that I think the dramatist is only one torch lighting another.

Because of the enormous influx of amateurish matter sent in to producers the real playwrights have received scant consideration, and this will eventually prove injurious to the new art in driving from the field those who will be needed to tell new stories on the screen, but who have gone to a better-paying market. Instead of an antagonism between two essential elements to success, I should like to see fostered a harmony educational to both and beneficial to all concerned. The real dramatic author, whether he is writing for the stage or the screen, has to fill the *eyes* of the audiences, and *must* write from a larger descriptive point of view if he knows his business. *He* must consider stage settings, scenery, decorative principles, costumes and the movements of actors quite as well as the stage manager, and when all work together for the desired end we shall see a great step forward in the evolution of the art that will startle the world with big feature photodramas of profound, original and modern ideas dressed in forms of beauty and widely ennobling in their influence.

CINES AND ECLIPSE FILMS.

George Kleine has scheduled for release for the week ending Saturday, May 25th, three splendid dramas which are worthy of special attention on the part of exhibitors. Everyone is familiar now and knows what to expect when it is announced that the Cines Company have laid the scenes for "Fatima," the release of May 21st, among the picturesque palaces and environs of Morocco with its quaint Moorish costumes and tropical grandeur. The story concerns the beautiful Fatima, who is betrothed to Melik, a powerful Omar, to the distant home of Fatima, with orders to bring her back to him. It is quite natural that the two young people thrown closely together during their tedious return journey and after Omar has rescued the fair Fatima from a band of roving desert robbers who attack them, should fall madly in love with each other. How they escape from their dilemma and the wrath of the angry Melik is best left for the film to tell. The settings are gorgeous; scenes well carried out; action lively throughout and the story consistent and excellently interpreted. To complete the reel, a short scenic has been added showing many interesting sights in and around the city of Padua, Italy, among which may be mentioned a beautiful view of the ruins of the Roman Ampitheatre.

The Eclipse release for Wednesday, the 22nd, is a very powerful drama showing how a girl who has been jilted by the man she loves is in after years placed in a position where she has an opportunity of revenging herself upon her onetime lover. The temptation is very strong and she is torn with conflicting emotions, but the fact which gives the play its title "Her Better Nature" prevails, and she refuses to take advantage of her sacred trust merely to punish him. A highly interesting short athletic subject called "The Jumping Champion, MacMoreland," ends this reel and is bound to cause audiences to marvel that a human being can possibly leap unaided over such tremendous obstructions as are placed in his way; automobiles, squads of soldiers and many other unusual objects.

For the Saturday release, Kleine has prepared an excellent Cines detective story called "A Mysterious Telephone Call," which should prove attractive as a thriller for grown-ups as well as the younger set. The plot centers around Detective Roberts, who in endeavoring to capture single-handed a band of daring bank robbers, gets himself into a number of very tight places and our interest is excited to watch how he succeeds in extricating himself and finally landing behind the bars the desperate criminals. Scenes are shown of the robbers' den, the secret stairway, the trapdoor, the interior of the bank vault and views of the bank which they intended to rob. It is a good story shown in a very interesting manner.

SUBSTITUTION OF PICTURES.

As was announced in last week's issue the Nestor Company intended releasing on Saturday, May 25th, the film entitled "The Sheriff Outwitted." This subject has been replaced by the split reel entitled "Santa Monica Road Race" and "Oil Field, California." The Eclair Company is also making a change in their release for Sunday, May 26th, form "Revenge is Blind" to the split reel entitled, "Married Without Knowing It" and "Types of the Caucasus."

OWENSBORO, KY., TO HAVE $20,000 PICTURE HOUSE.

Word has reached us that Mr. G. A. Bleich has closed a deal to erect on Fredericka Street, Owensboro, Ky., a $20,000 moving picture theater. The plans call for the erection of it just opposite the postoffice and custom house, and the size of the lot is 45 feet by 135 feet. It is stated that this house will be the most elaborate, most perfectly ventilated picture theater in Owensboro. The requisite number of exits have been provided and the theater will have 800 seating capacity. Mr. Bleich expects to have the house open to the public at or about midsummer.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

An Educational.

UP in Toronto George D. Perry and Company started the U Kum Theater in a residential against the advice of experienced picture men and tacts who might be supposed to know.

There was plenty of lively opposition to the opening of the picture house in a fashionable locality, but it didn't seem to bother the company much and they went straight ahead, giving good licensed pictures and with such success that they have cut out even the illustrated song and make their offering straight pictures.

The secret of their success is very simple. Finding that pictures were objected to, they went to work to demonstrate that the pictures were not the horrible things they were supposed to be. They got out a four-page weekly program with a couple of advertisements to cover the expense and on the front and back pages they tell about the pictures and what they can do.

The result has been a steady demand for the standing room sign and the cessation of much of the opposition. They did not reply to opposition with abuse, but met the objections clearly and straightforwardly. On the back of the current issue is an excerpt from the London Advertiser. The item is merely taken as a text for argument that is cool, dispassionate and convincing. It is reproduced here as a suggestion to others who may need such material:

> We note by the London "Advertiser" of recent date that several prominent London gentlemen have returned from a three months' trip to South America. Speaking to the "Advertiser," one of them said: "The people of the north know very little about South America, and it is a great object lesson to visit some of the cities in the south * * * We also visited the Panama Canal. The construction of the canal itself is a marvelous bit of work." We wish to correct just one phrase of the above statement. It should read "some of the people" instead of "the people." In this day of enlightenment there is little of interest in "any" part of the world that is not reproduced in motion pictures. The cities of South America, Europe, China and Japan, the beautiful scenes in Switzerland, the Lakes of Killarney, the barbaric tribes of Central Africa, the trades and customs of the natives of India, Egypt, the desert and its "ships," are all familiar to patrons of the photo play theaters. The Panama Canal, reproduced in motion pictures, is a masterpiece. From the Gulf to the Pacific you are given a view of every feature of this gigantic undertaking. The immense locks, the steam shovels, the mammoth concrete mixers, the work trains, and track-laying machines. You are more familiar with this great work after viewing the pictures than you could be were you to spend months in the Canal Zone. As a geographical and historical educator, an evening spent in a photoplay theater viewing such scenes gives the student a more thorough and comprehensive understanding of the subject than years in the public schools and universities could produce. Apart from the rest and health-giving qualities of such a trip, you may have a broader view of these scenes by attending the photoplay theaters, and at considerably less expense. For instance, on Wednesday next we show you the "Bari Tribe" of the Egyptian Soudan. To view these scenes personally would cost you many hundreds of dollars. We conduct this tour without loss of time or comfort to yourself on Wednesday evening for ten cents. You can have the hundreds thus saved to you to spend on your summer vacation.
>
> We conduct tours of a similar nature almost every evening at small cost to the tourist.

But Back It Up.

But an educational campaign, like any other, has to be backed up. They have a good machine, make their own current and employ a first-class operator to project the proper sort of films. Putting it into a word; they give a good show. No matter how strongly you may advertise your house and your program, unless you have a good show for those whom your advertising attracts, you are wasting your money, for the more you spend the more generally you advertise the fact that you have a poor performance, and when you do make a change and give a good bill those who have heard the cry of Wolf! too often cannot again be attracted. Mr. Perry announces that he has the best operator in the country, which argues that he has a good one. That campaign of education might say something about good operators.

We are inclined to think that Mr. Perry errs on the side of modesty in his front page display. He should have better than 24 point type for his theater's name on a sheet four and a half inches wide. If he wants to keep the page light a 42 or 48 point Cheltenham Inline would be just the thing and in keeping with the rest.

Making the Best of It.

S. A. Arnold, of the Lyric Theater, Mena, Ark., sends in a throwaway which announces the Eclair, The Wrong Bottle, and adds:

> Miss Gibson takes the part of the Bride in this picture, and, by the way, Miss Gibson was on board the ill-fated Titantic and was one of the rescued passengers.

We like that casual "and by the way" and are inclined to think it better advertising than the release in which Miss Gibson is featured in a Titanic story. Mr. Arnold explains that he did not have the Titantic pictures, so he did the next best thing he could. The point is that he did it nicely and did not offend good taste by a flashy display. The seemingly chance allusion is in far better form. He has an Eclair release and quite as an afterthought, adds that Miss Gibson was in the Titanic disaster. We have commented before on some of Mr. Arnold's work and are glad to see that he is keeping up to standard. Even those who might crowd in to see a Titanic reel are apt to experience a revulsion later on when they think it over in cold blood.

Mr. Arnold also sends a special circular featuring his music; "the best two-piece orchestra in the South." What are you doing for your people? He finds it pays him to get out a couple a week for the players.

Let Go Your Samples, Please.

The Columbian Theater, Wamego, Kansas, sends in about eight ounces of advertising with the request that it be returned. Those who send samples to this department will add to their courtesy if they will send only material that can be pasted up as a guide to the printer in suggesting the display. The Columbian went into a town where several ventures had failed and made good through steady and consistent advertising. They offer no startling novelty of idea, but they display their wares attractively. We believe that if they took a little more trouble with catchlines and descriptive sentences they would find that it pays even more.

Talk from Montgomery.

We regard Montgomery, the Moving Picture Man, as the shrewdest advertiser in the motion picture field. He doesn't merely talk about his pictures, but he covers all his ground, and tells about his house, his plans and his people. To employ a baseball phrase, he bats the ball all over the lot. One of his recent leaders had to do with his projection, the talk being followed by full synopses of the day's run. He says:

> "Ce le ton que fait la musique—it's the tone that makes the music." This old French adage can be very aptly paraphrased regarding moving pictures. It's the art of projection that makes the moving picture, and in this respect I have set a new standard for my exhibition, for I have perfected the art of showing moving pictures to the highest degree obtainable.
>
> I own the most scientific machines and my operators are experts in their line of work and far above mediocrity.
>
> Look at any picture shown at my theater and you'll admit that they are as clear as a crystal. No flickering—no injury or tiring to the eye. Every detail is brought out in a most artistic manner.
>
> This is only one of the features in which the Montgomery Theater excels; and now for the program itself.

Why not try something along this line for your house, in the papers, your program or even in front of the theater? It's the sort of straight talk that counts.

That One-Reel Feature.

Here is a letter from Carey Wilson, who is the joyously joyful publicity man for the Criterion Theater in Rutherford, N. J. He writes:

> THE MORNING AFTER.
>
> You will note by the above dating that something happened last night. It did and happened with a bang. Last night was "Lillian Walker Night" in our series of "Popular Player Nights." I'm trying not to be mercenary and think of the box-office receipts, which were something staggering, our only trouble being to get the first crowd out of the theater to let the howling mob outside get in. Everybody wanted to stay all evening just to see Lily again and still again. Having got this spasm off my mind, I want to say a few words about the chat we had in the current "World." Your criticism is exceptionally just and apt. I did go to it with more enthusiasm than judgment, but that's my way of doing things. Still I feel you forgot one thing. Your sample adv. for "How Motion Pictures Are Made," was a corker and I wish I had had it in time to use, but you overlook one thing, and that is, that I got the people into the theater and they knew that they were only going to see one reel. It's the comments on the "Morning After" that I want to get rid of. Now, for instance, I got hold of "————" and banged it out strong to the school authorities, the kids themselves and the public at large. Well, I had a body of school-teachers down here just to see what the educational value of the "Movies" was, and after the show *they* lit into me (as well as the general public and my friends) with the argument that the film was historically inaccurate. This was after the matinee. At the evening show I carefully looked over the film and came to the conclusion that, from my faint memories of American History, their criticism was warranted. On picking up the current "World" a few days later, I find an editorial notice corroborating our decision. Now it seems to me that here is something to be looked into by the ——— Company. If they want to make educational pictures and, at least, here is one exhibitor who wants them and wants 'em muchly, why not pick out a subject that can be accurately rendered into photoplay form. I don't mean to say that this picture did us any great harm with the educational authorities, for they liked some parts of the picture and said so. The thing was that they won't take the educational value of the film SERIOUSLY until the films are made with as much attention

to detail as the textbook used in the schools. We have done a lot of good work out here in the cause of "uplifting" the "Jiggle-pictures," as my chum calls them. I had an instance here the other day. A man who had talked loudly and wildly about the depraving effect of moving pictures, was induced to come into the theater and I immediately sold him ten tickets for "Lillian Walker Night." One view of our theater and the general atmosphere of the place convinced him that he was in error in knocking the whole business. We have a string of automobiles in front of the theater every night and the cranking-up when the show is over is some noise. So we have as "High-class" (I hate the word), an audience as could be expected. Therefore we get the kind of criticism that is as fair as could be desired.

Three reels of "Two Orphans," with a reel and a half to an "orphan," may not be as uplifting as "His Mother's Shroud," but the production of "Two Orphans" as I saw it produced in my own home town, was the greatest success, artistically, financially, box-officially and satisfied audience-ly that I can imagine or desire.

Mr. Jennings Had the Floor.

Mr. Wilson takes his point well. A historical subject should be accurate, else it should not be released as a historical subject. We did not see the film, but imagine that the director slipped up after the working script was made. Historical and propaganda films should be made under the direct supervision of some one better informed than the average director.

But this is a matter that does not lie with this department and H. L. Jennings of the Lyceum Theater, Monroe, La., has the floor to say:

> Dear Sir:—Enclosed you will find a number of dodgers, which will show you how I pick my feature reels from the regular releases. In most instances I have taken the hints from your "Comments on the Films," which I keep from week to week in a filing cabinet. As I get my program one day in advance, I have twenty-four hours in which to advertise any good one-reel subject that arrives. I use about two of these features a month, and my patrons are always satisfied and turn out in large numbers when I get my bills out among them. I have a reliable man in my employ who distributes these circulars and each one reaches some member of the household where it is left. I am also enclosing you a musical program that my orchestra, of four pieces, rendered Easter Sunday. The only criticism received on this program was from a minister here, who caused a letter to be published in the local papers condemning such programs on such an occasion. We arrange a program of this nature once a month. Every evening after each show we render a selection or overture from the well-known operas, which adds considerably to our entertainment and has proven very popular with our audiences, in fact, our music is 50 per cent. of our entertainment.
>
> The Moving Picture World has my best wishes always, for it has certainly helped me considerably in my advertising campaigns, and in every instance has filled the house. I also advertise in the local papers, using four inches daily, accompanied with a quarter to a half column reader. Have discontinued singers, as I find good music and pictures are all the public wants here, especially when you have a large, cool and comfortable house as the Lyceum is.

Let Us Post You.

Mr. Jennings uses the one-reel feature and makes good. He takes his tips from The Moving Picture World and plays safe. But the point is that he makes good with the one-reel because he does not overwork the feature idea and because he has educated his house to the one-reel feature. We believe that any manager who does his advertising work carefully and intelligently can do as well. Now and then he'll get a chance to double reels as in the Vitagraph's, The Cave Man and The Serpents, the latter being a continuation of a vivid and unusual reel.

Comment on feature releases printed in advance of publication and the regular Comments on the Film are not used to fill up space nor to please the makers. They are published for the benefit of the live-wire exhibitor that he may keep in touch with the product and the house manager who passes these articles by in the belief that they are merely presswork, is losing a lot of sound information. These stories are all written by staff members and not by the press agents of the manufacturers, and it is here that you will find the tips that will make your one-reel features. Make a note of the page number that you may find your material quickly and you'll not be apt to go far wrong.

Just One, But Right.

Mr. Jennings sends a number of these one-reel feature throwaways. They are not pretentious in appearance, being printed on cheap colored stock, but they are well displayed and they generally stick to the one film and try and make you want to see that.

By holding back the circulars for the better-than-usual releases, Mr. Jennings gives them an importance and by playing fair with his patrons he holds their confidence and they regard the appearance of the sheets as notice that there is something worth while to be seen at the Lyceum. It doesn't pay to turn in false alarms. Play fair and you'll be dealt with fairly.

Here are the two sides of the one-reel subject.

The answer seems to be that if you do not overwork the idea, play only the real features and have them boomed, you can get more than the usual profit from the unusual one-reeler.

We fancy that most of the Kalem Egyptian and Holy Land pictures will come through in one reel on account of the rule of the Patents Company regulating the number of two and three reel releases. To argue that these will not be features would be foolish.

Overlooking an Opportunity.

The Rev. E. Boudinot Stockton writes:

> Here's something that may be of interest to your exhibitors. It certainly is to the exhibitors' patrons, who are having to suffer. I saw yesterday Edison's Dream Dances. Edison has been very careful to call attention in the leader before each dance to the proper music to be played, and in the "Kinetogram" he has also called attention to this fact. When I saw it the pianist played anything except the suggested music, and half the time did not even choose music that was in the *tempo* of the dance. You can imagine the effect. The result on the audience was that dozens of people commented audibly their dissatisfaction, and at least three left the theater vowing in language I won't repeat, that they would never go there again, but would find a place where the films weren't murdered.

This has reference to some New York house, but which one Dr. Stockton does not state. It certainly seems to be gross carelessness not to fit the music to the dance when the proper style of music is in the film itself. It is discouraging to a manufacturer to go to no small trouble only to find that he has wasted his time.

Reels in Sections.

J. W. Andrews, of the Grand Theater, Bessemer, Ala., sends a common paper bag of the size known as the half-pound, which has on both sides this legend:

This Contains a Bag Full of
Information about the Grand Theater.

Inside is a white sheet 5x6 inches and a strip of seven frames of film. The film arouses interest and it is pretty certain that the sheet will be read to learn about the film. It is a straightforward talk on the house and the way it is run, starting with this announcement of policy:

> The Management—"Our Patrons must have the best." This motto was adopted by the manager at the time of opening this theater and has been, and will be, rigorously pursued at all times regardless of cost, never at any time sacrificing quality for quantity. It is our aim to conduct a motion picture entertainment on a higher plane than has ever been attempted in this district. In other words, a SHOW THAT YOU WOULD CARRY YOUR MOTHER TO SEE.

Service, orchestra and ventilation are dealt with, and then:

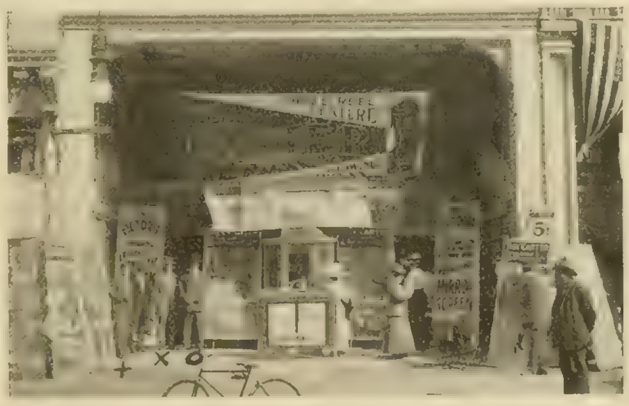
> The little piece of film attached to this is just to give you an idea of what a motion picture looks like. To see them presented properly, You Must See Them At The GRAND.

The Photograph.

The cut this week is the special display at the Victoria Theater, Harrisburg, Pa., for Nick Carter. The entrance seems to be rather too well filled with signs, but they appear to have brought the business.

Unless the transient trade is depended upon, the overloaded lobby is apt to prove a mistake. A couple of frames well placed and boards on either side of the entrance will create a better impression and give you more space.

At best the average lobby is shallow and unimposing and to crowd the limited space with all sorts of signs, posters and frames is a mistake, unless you have no established clientele. It is a grave error to let any feature or film go unannounced, but to spread the display all over the place is an error still more hurtful.



There are several sorts of three sheets which give space for strips with the titles of each release on both Licensed and Independent sides and these program posters will do more for your house than an overloaded lobby with a mass of To-day, To-morrow and Coming Soon strips that leave the passer by in doubt as to what he will see if he enters. The posters are inexpensive. They can be replaced by a home-made device. If you use printed sheets try spar varnishing them. It will brighten the colors and keep them fresh, but it is about as cheap to get new paper as to use the varnish. The Japanese will spend an hour arranging one flower in a vase, but they get a better effect than they would from a mass of flowers thrust into the receptacle without regard to color, mass or harmony.

By all means use posters, but do not overload the entrance. If you have not ample room in your lobby try putting them up and down the street.

Just received from the press—"TECHNIQUE OF THE PHOTOPLAY." Fifty pages of valuable instruction and suggestions for both experts and beginners. On sale at One Dollar per Copy by MOVING PICTURE WORLD. Send order at once, as supply is limited.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

THE PHOTOPLAY MARKET.

The Introduction of a Series of Selling Announcements That Each Photoplay Writer Should Tabulate for Future Reference.

SHORTLY after this department was inaugurated, we promised to keep the author in touch with the producer's needs, but until now we have given this information piecemeal. Last week each company in the two distributing companies, as well as the Majestic, received a postal card asking their reeds and suggesting these classifications:

Eastern drama. Western drama. Melodrama. Comedy drama. Mexican plays. Spanish plays. Military plays. Seacoast plays. Light comedy. Short farce. Full reel farce. Costume plays. In the replies those not desired have been eliminated. It will be the purpose of this department to query the editors every few weeks, keeping note of any changes in demand in the meantime.

We would suggest that each of these answers be filed on a catalogue card or pasted on the leaf of a small loose-leaf memorandum book, the old material giving place to new as occasion may demand. In this manner you will find yourself in possession of an invaluable selling list.

Companies not listed will be given space if they will state their wants clearly.

Here is the first installment:

REPUBLIC. (*I. Bernstein*, Editor), 145 West 45 street, New York City. Wants light comedies, short farces and full reel farces. Particularly interested in full reel farces. Can use southern dramas of the Civil War in which bodies of troops are not required. Independent.

GAUMONT COMPANY. (No Editor), Congress Avenue, Flushing, L. I., New York. Not producing in the United States. It is reported that they will produce American pictures as soon as the Solax Company removes to Fort Lee, but this is not officially verified. Independent.

LUBIN MANUFACTURING CO. (*Lawrence S. McCloskey*, Editor), Philadelphia, Pa. Can use Eastern and Western dramas, melodramas, comedy dramas, Mexican and seacoast stories, light comedies, short and full reel farces. Licensed.

VITAGRAPH CO. OF AMERICA. (*E. V. Breuil*, Editor), East 15 street and Locust Avenue, Brooklyn, N. Y. Can use Eastern and Western dramas, melodramas, comedy dramas, Mexican and seacoast stories, light comedy and half reel farces. All communications should be addressed to the Manuscript Department and not to the editor. Licensed.

THE KALEM COMPANY. (*Phil Lang*, Editor), 235 West 23 street, New York City, will be pleased to consider strong plays of modern American life, full of action and suitable for production in New York and California. Are not at present producing plays requiring Indian characters or the proverbial ranch and mining environment. Therefore the subjects handled by the California company do not differ a great deal from those made in New York, except that exterior settings are used wherever possible. Writers who supply subjects regularly for this California company meet with success by keeping in mind the personalities of Miss Alice Joyce and Mr. Carlyle Blackwell, the leading players, and Mr. William West and Miss Jane Wolfe, who portray the character roles.

Melodramas which are true to life and an occasional railroad subject will be gladly considered, as well as lively half-reel comedies. Licensed.

RELIANCE CO. (*George W. Terwilliger*, Editor), 540 West 21 street, New York City, wants Eastern dramas, melodramas, comedy drama, seacoast stories and full reel farces. It might be added that the company has the use of a ship for the marine pictures. Independent.

IMP FILMS CO. (*Herbert Brenon*, Editor), 515 West 56 street, New York City, wants Eastern and Western dramas, comedy drama, seacoast stories, light comedy, half and full reel farces. Independent.

THOMAS A. EDISON, INC. (*Horace G. Plimpton*, Manager Negative Production), 2826 Decatur Avenue, Bedford Park, New York City. Mr. Plimpton writes: "I really cannot indicate in such a general way what subjects we want or what we do not want. So far as we are concerned, it is more a question of the particular plot than the classification. For instance, certain melodramas we have made very successfully. On the other hand, a different type of melodrama would be found to be quite unacceptable. The same thing applies generally through the list." Licensed.

REX MANUFACTURING CO. (*B. P. Schulberg*, Editor), 573 Eleventh Avenue, New York City. Can use Eastern and comedy dramas. Mr. Schulberg adds: "We are particularly anxious to obtain dramas of domestic life; domestic problems and their solution." In a recent letter to a photoplaywright the Editor explained that they did not want scenes in bar rooms, gambling or similar environment. Independent.

SOLAX COMPANY. (Editor not stated), Congress Avenue, Flushing, N. Y., wants good ideas in comedy and thrilling dramas. Independent.

BISON FILM CO. (*Richard V. Spencer*, Editor), 1719 Allesandro street, Los Angeles, Cal. Special attention is called to the fact that the company is again in the market for one reel subjects as well as the two-reel specials they have been producing. They are in the market for Western cowboy comedies, cowboy stories, bandit stories, Indian and settler stories, Indian and military stories, mining stories, trapper and Indian stories and Western types generally. Independent.

PATHE FRERES. (Editor not stated), 1 Congress street, Jersey City Heights, N. J. Can use Eastern and Western dramas, melodrama, comedy drama, military and seacoast stories and short and long comedy stories. Stress is laid upon the fact that only American stories are desired. Licensed.

Other reports will follow next week.

Here's Another One.

Mr. David Horsley, President of the Nestor Film Company, writes, from the Hollywood, Cal., studios, under date of May 2nd:

> I am enclosing you herewith a communication received to-day from Mr. Edward Ferrucci, of Malden, Mass., and a copy of my reply thereto.
>
> The Scenario in question was received here on April 22nd and was rejected on first reading as being unsuited to our needs, aside from other defects in composition, and this letter which he wrote regarding it was written on April 26th, so you can readily see that he had not allowed sufficient time to elapse after sending the scenario to get a reply, even had we replied on the day of its receipt. His threats about suing are really funny and I await with interest to learn the outcome of his suit against the Vitagraph Company.
>
> I also note with considerable amusement the closing line of his letter. "I await your answer in four days to come," not meaning by that the style of English he uses, but the utter lack of knowledge he displays as to the length of time it takes for a letter to go to California from the Codfish state, and get a reply.

This is the letter:

> Dear Sir:—I have sent you a photoplay some time ago and I have not heard from you. please let me know if it is worth anything, and if it is not, please send it back as the Solax people want it. so you better take it, while I am giving it to you for $5 you will never get an other bargain like that from no scenario writer. I have a few funny comedies here if you want to see them let me know soon as possible and I'll send them to you. please don't forget to send back that Vindicated if you do not want it. I need it. I hope you don't try to play dirty on me if you do I'll do the same as I did to the Vitagraph people I sued them for making my picture, without sending me my money, so please not try to do the same thing or then I shall do the same thing to you. Let's hope not I wait your answer in four days to come.
>
> yours Truly, EDWARD FERRUCI,
> 101 pleasant st., Malden, Mass. Star Theater.

And here is the Nestor reply:

> In reply to your discourteous letter of April 26th, would say that your scenario "Vindicated" was returned to you on April 24th as unavailable for our present needs.
>
> We are accustomed to doing business with scenarios writers on a basis of mutual courtesy and respect, and if your letter of the 26th is a sample of your way of doing business we do not think that the volume of transactions between yourself and this company will ever be voluminous enough in the future to clog the mails.
>
> Wishing you all the success you deserve, I remain,

We think that the calibre of this author will be shown by his letter, if the printer has followed the copy given. He is ignorant even of the rules of punctuation and capitalization, and yet he presumes to pose as a writer. If that were not sufficient, the fact that he expects to get a reply in four days would seal his fate. It would require at least five days each way.

This letter is not printed merely that you may have a laugh at the expense of the Malden maker of masterpieces. Some of you who have laughed at the letter may have been guilty of the speed that does not make for haste. We are printing this letter for the information of other Editors of Photoplays and as a horrible example to authors. Whether you want your answer in four days or four weeks, the idea is the same. Take your time.

This is the time of year when seeds are put into the ground to germinate and eventually fructify. Perhaps you've been one of those who dug the seeds up at the end of a week to see if they were growing. It's discouraging to the seed; very discouraging. Give it a chance.

Regard your photoplay as a seed planted in the more or less fertile soil of some editorial office and *don't dig it up*. Give it a chance.

May 6th we got a check for a fiction story mailed January 20th. We were rather surprised to see it so soon. We knew that in the course of time a check would come and we didn't worry the editor. We knew he had it and we knew he knew he had it and we let it keep on growing until it sprouted a check. The time you take writing about that script that has been gone eight weeks might more profitably be spent in writing another story. Try it. It's a fine way.

But if you do write don't make an ass of yourself. Don't threaten suit and don't make the editor laugh by telling him that another company wants it. He knows as well as you do—perhaps better—that you have no line on the other company's need of this particular story. You only make yourself ridiculous and "get in bad."

This illiterate and ill-advised author is both amusing and irritating, but while you are laughing ask yourself if you've never done something along the same lines. If you have not, you're an author.

What a Scene Is.

A correspondent from Connecticut writes:

> May I ask a question as to construction that has sometimes puzzled me? Assume Scene 1 to be a ballroom. The action next centers in one corner of the room—not a bust, but simply a part of the room—then returns to the entire room. Would those two changes be divided into Scenes 2 and 3 or are they all a part of Scene 1?
>
> I think few photoplaywrights have sufficient technical knowledge of a camera to be always certain just what constitutes a scene.

Technique of the Photoplay says: "In each scene only such action is carried as is played in a given setting at a given time and "for photoplay purposes it may be accepted that a scene is all of the action occurring in a given setting without stoppage of the camera."

To take the case in point as a "for instance," the action occurring in the ballroom would be made first. All of the action occurring *before* the action in the corner would be made first. Then, with the camera capped, a couple of feet of film would be passed down through the camera, the lens would be uncovered and all the action occurring *after* the scene in the corner would be recorded on the film. Assuming that this is the first action of the photoplay, the first of these scenes would be scene one and the second scene three. Now the camera would be moved to come close to the corner where the close-up action occurs and this would be photographed. This would be scene two.

The printing room would take the developed negative and send a print to the cutting room where the operator would join the scenes according to the script. When the production was passed each scene would be numbered on the negative and the prints would be sent to the joining room with scene one marked in front of the first ballroom scene and scene three marked before the second.

The girls whose duty it is to join the prints into one continuous reel of film would see that these were one and three and look for scene two on another strip. That is one of the two reasons for the division of the photoplay into scenes. The other is the convenience of the director.

Where a letter or other insert is used the scene is not broken in two because the camera is not stopped. Suppose, for instance, that John reads a letter. In the action John opens the letter and reads it. Then he puts it down, or tears it up or whatever he has been told to do and goes on to the rest of the action. In the cutting room the producer marks a cross on two of the frames and marks in "Insert No. 3," or whatever the number may be. In the joining room the girl sees the cross marks and inserts the proper number of feet of letter from a long roll of film printed up with that letter between the two cross marked frames.

To put it simply, she joins scenes one, two and three, but she inserts letter number three in scene two, so the two halves of scene two are all one scene, but the two ballroom scenes are scenes one and three.

Welcome to Mr. Brewster.

And now comes Eugene V. Brewster, Editor of the Motion Picture Story Magazine, to fall in line with the rest of us on Photoplay. In the June issue of the magazine Mr. Brewster writes in his Photoplay Philosopher:

> Hereafter, this magazine will discontinue the use of the word "scenario" when referring to plays from which Motion Pictures are made. Properly speaking, a scenario is but a mere skeleton of a play; whereas the manuscripts from which Photoplays are made are complete sets of working instructions, and are just as much entitled to be called plays as are Shakespeare's "Hamlet" and Sheridan's "The Rivals." Furthermore, I am informed that a scenario cannot be copyrighted; whereas a play, or a Photoplay, can, even though its author believes it a scenario. There has been some discussion on this point, and among those who favor a discontinuance of the word "scenario" are Messrs. Gaskill, "Spectator," Sargent and Wright. As to a substitute word, we prefer "Photoplay," a coined word that has now come into general use. Some, doubtless, will prefer "Picture Play," and perhaps a still better expression will yet be invented.

As to the last declaration, we are open to conviction, but we think that Photoplay will "take a lot of beating," even if Mr. Gaskill prefers Picture Play.

Give It a Name.

Do you know the difference between a comedy and a tragedy?

If you don't, learn.

We saw last week a story that started as a melodrama, became a farce and wound up in a tragedy. The author wanted to know what the matter was.

The farce was more promising than the tragedy or the melodrama and farcical treatment was recommended, but it might have been a melodrama with a farcical touch that spoiled it.

When you get your photoplay done, sit down and look it over, Study it carefully and ask yourself if the treatment is the same all the way through. If you started to paint the side of a house white you would not splash in a streak of red or green occasionally; why make the same mistake in writing? If you have a farce write a farce. If you have a serious play take it seriously. If you get both into one script decide on which is the better and discard the other element. A farce cannot be given the same treatment that a serious play demands or vice versa and the intrusion of farce in dramatic work is not the "comedy relief" you think it is. Drama can be lightened with deft touches here and there, but the general treatment must be dramatic. Farce may have an occasional—a very occasional—serious moment, but treat it carefully. In half reels or even full reels, it is better to leave out the contrast and make it pure farce.

Not Guilty.

In a recent issue we spoke of an apparently inspired editorial in a photoplay publication published in Massachusetts, the publication being the new Scenario Magazine. Its editor asks that the statement be made that the article in question was a reading notice that went with the advertisement and that the magazine "does not boost one association or another and stands for just one thing; a magazine that will work for the uplift, assistance and advancement of the photoplaywright." This is a very good place to stand and we've an idea that the Scenario Magazine will be found standing there some day. Meantime we are glad to know that the magazine does not endorse the anarchistical society even if it does print its advertisements and reading notices.

Sound Sentiments.

William H. Kitchell, who writes photoplays for a living and yet eats three times a day, save when he wastes "supper money" to pay to see the Newark team get licked again, writes these sound sentiments:

> From the depths of my vast experience I rise to observe that every photoplay I've written that deserved a sale was sold, and that if half the magazine editors were half as courteous as nearly all the film editors, the magazine game would be worth trying. With a boost of rates and decent recognition of authorship on the film and in the trade-paper, any writer who can put together the essentials which go to make up a photoplay plot and do it regularly, ought to be able to own a brownstone front and a motor car
>
> Trouble is with a good many of us, we spend more time in kicking about a fancied steal of a good idea, or the "swipe" of a postage stamp, than we do in working the imagination for good ideas for more plays. For one, I'm going to turn over a new leaf, and sit on the old one.

That's all there is to it. If the photoplays are good they will sell somewhere. Spend your time selling the good ones and don't waste it kicking about the non-success of the bad ones.

We Have Stopped Thinking.

A correspondent wants to know what we think of the "National Association of Scenario Writers, recently started in Philadelphia," and the attitude of the manufacturers toward the same.

We've stopped thinking about that society since H. R. Wright stopped writing us when we asked if he had more than five paid up members—perhaps it was ten we spoke of. We think the manufacturers feel the same way about it, but answering her question further we would express a most emphatic disbelief that the scripts of the membership are given precedence over the work of free lances. It would be more probable that it would be the other way around, if anything.

INQUIRIES

M. A. J.—According to our understanding of the situation, you obtain a general film service license for a house, one of the conditions to which is that only Licensed films shall be used in that house. We do not know about using Licensed service in three or four houses and Independent in the other. It is a condition of affairs that does not appear to have been raised before. Better ask your exchange. "Open market" means that Licensed and Independent films shall run in the same house.

RICHARD ROE—Miss Alice Joyce was the girl in Kalem's "The Outlaw." Charles Clary had the title roll in "The Coming of Columbus." If you are certain that it was Miss Gertrude Robinson in Biograph's "Pippa Passes," we'll "pass" too, for we are not certain, but think it was Mary Pickford.

A. K. H.—The Western Essanay is located at Niles, California. In the "Deadman's Claim." G. M. Anderson, Arthur Mackley, Brinsley Shaw and Frederick Church had the leads. We do not know the present location of the Western section of the Republic company.

C. F. K.—The bullfighter in Lubin's "Mexican Courtship," was Burton T. King. The amateur was Romaine Fielding.

T. deV. H.—Miss Florence LaBadie was the girl in Thanhouser's "Flying

L. B. L.—We have no information as to the cameramen for the Animated Weekly in your section.

THAT JANE SHORE—Miss Hetty Gray Baker writes that Jane Shore, in the C. G. P. C. of that title, is Miss Florence Barker, formerly with the Biograph, and the players of the Priscilla roles. She writes that Miss Barker is under a three-years' contract to the Pathe Freres, but that it is reported that she resigned recently to marry a Russian count.

T. deV. H.—Miss Florence LaBadie was the girl in Thanhouser's "Flying to Fortune," and she "really flew" but how high or how far is not stated. We do not know if Edith Storey is the "real" name of that popular player, and do not consider it any of our business. You'll never be popular if you ask questions like that. We think Miss Daphne Wayne was replaced by Miss Mary Pickford in the Biograph, at any rate, her name does not appear in the roster of those working in the West. This seems to be the list of principals: Wilfrid Lucas, Fred Mace, Mack Senner, Chester Mailes, Dell Henderson, Eddie Dillon, Billy Butler, Charles Avery, Harvey Hyde, "Spike" Robson, Miss Sweet, Miss Clara McDowell, Miss Dot Bernard, Miss Mabel Normand, Miss Mary Pickford, Mrs. Grace Henderson and Miss Kate Tanquary. We agree with you that it is not courteous to withold from the American fans the identities freely disclosed in England, but we do not see that you can help it any by writing to the company.

C. L. H.—We do not think you would stand much chance of a reading unless your script was typed. You can have it typed for ten or fifteen cents a page. If you lack that confidence in it, don't send it out. It will not pay you.

S. L. B.—It was not Miss Mabel Normand who played with G. M. Anderson during the illness of Miss Vedah Bertram, but another Biograph player loaned the Essanay through the courtesy of the director.

E. S. L.—As a general thing you'll have to give a better identification of a character than "the tall girl with black hair who does most of the bossing," but the lady in Eclair's "It Pays to be Kind," seems to be Miss Rolinda Bainbridge, whom you may recall as having been with Edison.

M. B. S.—The Melies Company has not replied to the inquiry. Tom Santschi was Tom Jennings and Herbert Rawlinson, John Lane in Selig's "The Ones Who Suffer." Robert Thornby was the forest ranger in Vitagraph's "Sunset."

M. E. H.—The younger Musician in Majestic's "Opportunity" was Gaston Bell. He also played all of the other parts mentioned. We do not know what has become of Miss Young, nor yet of Miss Rea.

C. A. D.—William H. Crane was the coward in Champion's "The Coward's Flute." George Lessey was Romeo in Thanhouser's "Romeo and Juliet." Miss Viola Alberti was Mary in Thanhouser's "The Taming of Mary." The Bison question will be replied to later on.

M. L. M.—John Charles played Philip in Powers' "Ethel's Sacrifice."

V. P. L.—We do not advise authors to submit their scripts to the English market because there is so little demand for the sort of stories that Americans write, and because the prices seldom rise above five or ten dollars. At the same time the matter of return postage need not cause you inconvenience. Any postoffice will sell you coupons that can be exchanged abroad for five cent stamps. They cost six cents each. Enclose one of these with your script and the office will do the rest. Remember that a five-cent stamp will cover two ounces between here and England.

G. A. Y.—Unless you are in a hurry for those Selig pictures, better take it easy. We are advised that the company is preparing a handsome new set. We think the Lubin post cards are five cents each, but we are not certain.

W. I. B.—Your suggestion that you serve as unpaid assistant in a script department in order to study photoplay writing is ingenious, but we do not believe that the idea would be received with favor by the studio managers. What costs nothing has little value, as a rule.

C. W.—We do not identify "little blonde" ladies. What part did she play?

C. P. C.—The Selig Katzenjammer Kids are two dwarfs.

G. L. P.—You might be able to arrange with the publishers for the use of a copyrighted story, but unless you can think up ideas for yourself it is better not to bother with photoplay as the chance of a sale is very small. The Richard Harding Davis stories are produced by Edison by arrangement with the holder of the copyright.

Comments on the Films

Licensed.

"HYPNOTIC NELL" (Kalem), May 8.—Miss Ruth Roland plays in this picture a cowgirl who sends for a "How to Become a Hypnotist" book. Let us add at once that she really has no need of such a book. It makes, however, a good situation and she puts good fun into its interpretation. She trys her new art first on the Chink cook—it works. Then the Kalem coon, he whose mouth is like a good, ripe watermellon cut open, comes in for a spell of it. Bashful Bill was hypnotized to more purpose and so was reluctant father who said "Bless you, my children," as out of a dream. The camera work is very fair. It is good entertainment.

"AMERICAN TOURISTS ABROAD" (Kalem), May 8.—This travel topical contains extremely interesting glimpses of Rome, of Pompii and a short glimpse of Egypt. The views were wisely selected and seem of unusual interest. The photography is of the same quality with former Kalem travel pictures. It is very fair.

"AUNT MIRANDA'S CAT" (Edison), May 8.—A comedy with two pairs of lovers. Aunt Miranda (Alice Washburn) had an admirer in her next-door neighbor (Wm. Wadsworth) and her big-eyed niece (Elsie McLeod) had also a sweetheart, played by Edward Boulden. Auntie objected to him. Auntie's admirer objected to her cat. This cat got into a fight on the fence and a brick flung by the older man knocked him out. He then was buried. The younger man found the cat which wasn't dead and brought him back, then blackmailed the older man to persuade Auntie to let him marry the niece. The picture, in spite of its humorous characters and its good situation, seems slow. It really wasn't a full-reel subject. The acting is good, as is the camera work.

"THE EMPTY GRAVE" (Pathe), May 8.—An extremely melodramatic story, which dealing with marital infidelity, although as delicately as possible, would have been most unpleasant; but has a very pleasing child's part. This role greatly relieves it. The child was putting flowers on "mother's" grave, which was empty, when her mother finds her. It aims at pathos and gets over sufficiently to be entertaining. The audience liked it; there is no doubt of that. The camera work, sets, acting and general conduct are good. The scenario is weak.

"THE VIOLIN'S MESSAGE" (Lubin), May 9.—Mr. Arthur Johnson plays, in this picture, a wealthy landlord, in a perpetual grouch. His young wife had died and he can't help mourning for her. Miss Lottie Brisco plays the role of a poor tenent of his, very sweet and good natured, who with her little brother, the violinist, lives in one of his apartments, but can't pay her rent. The object of the picture is to show how sweetness and good spirit are carried, as winds carry clover scent over the fence to the dusty road. It tells a love story. It is effective. The acting is good; the players popular, and the pictures clear as a bell.

"THE STRONGER MIND" (Selig), May 9.—The well-known Prof. Locksley, in this picture, unravels another mystery and recovers gems stolen by the valet. He finds that this valet had been studying hypnotism and uses suggestion to force a confession. We hardly need to point out that all these hypnotism pictures have no educational value. They are good stories. This one is well constructed. The characters are very wisely chosen and act well. The sets and all the ancillary business aside from the main story, are as natural as can be. The story is so well conducted that it convinces and gets a firm grip on the attention. The camera work is excellent. Those two stable servants as well as that cook could hardly have been better.

"WHEN DADDY WAS WISE" (Vitagraph), May 10.—The most prominant feature of this farce comedy is a clever female impersonator. The son, being disinherited by the father for marrying the stenographer, and knowing his old father's one failing, dressed up as a young woman and flirted terribly with his dad. The father saw through it and led the son on for the joke. He didn't expect that his wife, the boy's mother, would come back. The boy had found out too much so Daddy had to give in, in regard to the marriage. It is clever, well put together and well acted. The camera work is very good indeed. It made several laughs.

"TREASURE ISLAND" (Edison), May 10.—We have already very highly commended this truly wonderful picture. New views of that same big ship shown in a recent picture, "Out of the Deep" are given, and it is marvelous how close to the atmosphere of Stephenson's great romance the picture is kept. There are our old friends—one-legged John Silver and his cut-throat crew, Ben Gun, the marooned sailor, Jimmie, and the village dignitaries. It very truly is a fine feature. The camera work is fine.

"OUT OF THE NIGHT" (Essanay), May 10.—It not seldom happens that stories that have been pictured many times, can be used again with much profit. The millionaire has lost his money and the girl has turned him down. He sits drinking and is about to blow his brains out when a tramp, "out of the night" knocks on the window. Invited in, this ragged, dirty man tells his story of hard luck and it gives courage to the clubman. These memories appear as pictured in the air, just above the narrator and his listener. The thread of the story is kept clear and is pretty well acted. The camera work is good.

"THE SQUIRE'S FATE" (Eclipse), May 8.—An old-fashioned melodrama played artistically and beautifully set in rural backgrounds. There is a fine picture of an old stone mill, with its big water-wheel. The mill-yard is interesting with its pigeons, that perch on the wheel when, as in one scene, it is still, and with its little rough garden. Another pretty scene is a bridge, a little below the mill. The squire orders the miller's sacks of flour thrown into the stream from this bridge. The charm of the pictures comes from its costumes, its scenes and its players, not from its story which is trite. The photography is very fair.

"TROPICAL CREATURES" (Eclipse), May 8.—On the same reel is this science picture of small water animals. The audiences won't know much about them. A lecturer could make of the picture a good deal, however. The camera work is fine.

"A LODGING FOR THE NIGHT" (Biograph), May 9.—A very tense and dramatic picture of the old Southwest. It gives a wild night's adventure of an American in and near a Mexican inn. Two men sat behind the reviewer. They seem to have knocked around a good deal. All through the reel, they kept making intelligent comments on it to each other. Their last remark was, "That's some picture." It is indeed full of good things, humor and humanity, and "some picture."

The difference between romance and realism is that one is what the human heart wants and the other is what it gets It is only a rank pessimist who will say that, in real life, they never mix. This picture is a most remarkable mixture of both. The realism comes from the lively care not only in the development of the plot; but in the smallest matters too. The action reveals, for instance, little unexpected flashes of character. Plainly, it was made by a man who sees life with his eyes open, and is a picture to please thoroughly every kind of audience, a Saturday night feature. The camera work is excellent.

"IN QUARANTINE" (Essanay), May 9.—A comedy; the people were still laughing when the curtain was going up for the next vaudeville act. It is a romantic love story as well and satisfies on both counts. The players pleased the audience and their acting gave much freshness to the situation and made many hearty, sympathetic laughs. The photography is very good. It is a very creditable little comedy picture.

"THOU SHALT NOT COVET" (Vitagraph), May 7.—A comedy giving an intimate glimpse of married life. Bunny plays a loving and indulgent, not too indulgent, husband to Miss Lilian Walker's extravagant wife. It certainly tickled the audience. The situation develops from the wife's coveting a bracelet that costs $250. Her husband will pay $150 for a Christmas present. The wife tries to trick him into getting the bracelet; but, through the funniest kind of bad luck, she loses both ways. Camera work is as good as Vitagraph pictures usually are.

"THE SERPENTS" (Vitagraph), May 8.—We have already printed a review of this picture. It is set in the same backgrounds and costumes as "The Cave Man," of last month. The story is more complicated and not at all poetical; but it may be a more popular picture, as it is of rougher fibre. The camera work is not as good as in "The Cave Man."

"FINDING THE LAST CHANCE MINE" (Melies), May 9.—A good picture, telling an unusually interesting Western story, which is pretty well constructed and has much freshness. There's a scene in it showing a wild thunder storm with good lightning effects. The miner's hut is demolished by a tree blown over, which comes crashing through the roof, letting in the rain and storm. It got a good grip on the audience's attention. Good sound effects would help the storm and make it very real. It is a commendable release to show. The camera work is pretty good.

"THE PARACHUTE MAKER" (Pathe), May 11.—A melodrama very well played by Paul Panzer, who isn't supported very strongly, except by one or two of the players in the roles of old men; but all the work is fair. The picture depends for its interest almost wholly on a new climax, the escape of a parachute maker from prison by means of a parachute he had constructed bit by bit. He was an honest man in prison for stealing when out of work a loaf of bread for his starving family. The picture is quite artificial; but its climax is well handled and pretty effective. The camera work is good.

"THE GREATEST THING IN THE WORLD" (Vitagraph), May 11.—A picture showing a miser's heart (Mr. Marshall P. Wilder) and how it was made human by affection through the presence of a child (little Miss Costello) in his cobbler's shop. Mr. Wilder is an inimitable mimic and he shows the changes in the crafty cobbler's heart through facial expression. Little Miss Costello is very winsome. This well-photographed picture is likely to be popular.

"EVERY ROSE HAS ITS STEM" (Edison), May 11.—A good comedy that is fresh, pretty and pleasing. Bessie Learn, with Barry O'Moor and Gertrude McCoy, plays the lead in it. It's a comedy with inner meaning; we mean that it gets a real grip on life, and the spectator watching it knows that it's true. The true, heart-warming smile is never very far from a sigh; and this picture deals with that true humor. It's the kind of humor that spreads out far beyond the limits of the situation. These players are very popular and people will like this clearly photographed, wholesome, comedy picture.

"THE DEAD MAN'S CLAIM" (Essanay), May 11.—A well-made picture in every way, tragic and showing much imagination. It is played by two white men and an Indian. The climax (brought about by the treachery of one of the white men and aided by the natural instinct of self-preservation in a thirsty Indian) comes in the midst of the dry desert, at night with a full moon and silvery, romantic light—a very beautiful picture. This follows a burning day and is, in turn, followed by a day of furnace heat. Knowledge of the claim was the legacy of a dead man. At the end of the last day, three more lives have been added to the list. They lie, one here, one there and one yonder. Then we see the claim in a dry corner of the rocks where there isn't even a vulture. It's a good picture.

"SUPPRESSED EVIDENCE" (Kalem), May 10.—Estimating the probable popularity of these melodramas is like drawing a horiscope. There is nothing to go by except past knowledge of old successes. The audience, here in New York, doesn't often applaud; but we think that audiences outside of New York will applaud this picture vigorously nine times out of ten or oftener. If one asks a New York exhibitor what he thinks of such a picture, he says: "That's a good picture; it is well put together and interesting." Then he adds, "Of course, if one wants to be critical; but." And that but indicates the saving grace. It means that the people are satisfied. Such pictures are built along the well-beaten track. There is nothing new in them; they use the things that have been effective again and again and the producers show good business sense in doing it. They do not expect a great triumph and they don't get it; but, at present, they most surely do produce something of definite and substantial market value. This is well made and well photographed.

"THE SALTED MINE" (Lubin), May 8.—A Western melodrama built along the well beaten track with nothing fresh or new in it, but well put together and interesting, especially as to its well photographed natural scenery.

"THE KATZENJAMMER KIDS, NO. 2" (Selig), May 10.—The same figures and kind of appeal will be found in this picture as in the first of the series. The audience on Broadway, Saturday afternoon, seemed to get much amusement from it. The camera work is fair.

"SEEING NEW ORLEANS" (Selig), May 10.—A pretty well photographed series of interesting views of a city very interesting in itself, a city which probably many people have wanted to visit, but few have had the time and chance to see. This offering ought to be very welcome.

"BRAVE, BRAVER, BRAVEST" (Lubin), May 11.—A farce on a ranch. The situation arises when a romantic, pretty girl visits her uncle's ranch. Three young cowboys try to win her, each by making himself appear as a hero. There is nothing new in it. The audience was amused and seemed to enjoy it. The photographs are good.

"WANTED—A BABY" (Lubin), May 11.—On the same reel is this farce of city life. Its old situation seems still able to make a Broadway audience laugh. They seemed to be much amused. There is a little trick-film business in it. It has the usual Lubin camera work.

"FIGHTING DAN M'COOL" (Kalem), May 13.—A good Civil War time story with pretty well maintained suspense, leading up to a climax in and after a battle up and down a street of a country town. This battle is very interesting. It is opened by a small battery of old smooth bore cannon in action. These are first captured, then, after Dan McCool, a major in the C. S. Army, but not known to the citizen soldiers, because he is on a secret, special mission, takes command, the Union forces are driven back. The acting of the romantic story is dignified and sensible. Beside these qualities, the picture has to commend it, pretty girls, war time costumes, courtly manners and well photographed scenes. The hero is McCool; the villain is a traitor who has been elected captain of the home guard. There's an interesting spy part.

"THE UNEXPECTED RECEPTION" (Pathe), May 9—A character farce that features two white bull pups. It is they who gave the unexpected reception and it is they who provide the rough-house which fills the larger part of the film. The farce is pretty well made and the players often very amusing. The camera work is good. The audience seemed to like it.

"THE SAMURAI SCHOOL" (C. G. P. C.), May 9.—This film, which is perhaps two hundreed feet long, is used to make the reel of full length. It is very instructive and interesting and shows a Japanese school in which the children of noblemen are taught the art of self-defense. This is a very commendable offering; the photographs are very good indeed.

"HENRY IV AND THE WOOD CHOPPER" (C. G. P. C.), May 10.—This is a comedy played by real artists in facial expression and it is very amusing. The audience seemed delighted. It is a colored film showing the bright tints in a sun-splashed forest. It has much beauty and provoked hearty laughter too. The photography is good.

"COD FISHING OFF ICELAND" (C. G. P. C.), May 10.—A first class industrial showing fishing smacks on a tossing sea. The fish seem to be plentiful.

"PATHE'S WEEKLY, NO. 20," May 13.—A very interesting number with a large number of items, well photographed and full of news. We have printed the list of items in our synopses department.

"THE EYE THAT NEVER SLEEPS" (Essanay), May 14.—A detective story featuring the work of a clever sleuth who runs down a gang of counterfeiters. Judging it by strict standards, it fails to convince strongly; but it is a good, interesting picture. It is clearly and smoothly told, except for just one moment, when the sleuth struggles with his partner and, as one of the gang, gets both into the den. The photography is very good.

"THE BANK PRESIDENT'S SON" (Edison), May 14.—An interesting, well-made melodrama, one that is aimed to amuse the average spectator and one that probably will be popular. The audience watched it with close attention. It has a horse and sleigh race as a climax. Mr. George Lessey plays the president's son; his sweetheart is played by Miss Miriam Nesbitt. Harold Shaw, the bank's cashier; Robert Brower, its president, and Guy Hedlund, in a lawyer's role, have parts in it. The camera work is good.

"LOVE IN THE GHETTO" (Vitagraph), May 13.—A picture dealing with Ghetto life, its problems and customs. It illustrates the work of the matrimonial broker, the schatchen. The characters, with one exception, are not Jewish nor like Jews; but this fact doesn't hurt the picture except that it keeps it from giving any convincing impression of realism. They are sweat-shop characters, and times are hard. The pawnbroker has money and falls in love with the girl, through the schatchen, he offers $500 as a dowery, and the girl's father persuades her to accept. The hero and the girl, who really loves him, are in distress, but fate, at the last moment, proves kind. The acting is good, as is the photography. The reel is certainly interesting, but not powerfully emotional.

"THE TURNING POINT" (Selig), May 14.—A picture that is played strictly along the lines of tragic melodrama, and, at the end, suddenly turns into a farce. This sudden transformation is unexpected; it makes a lone laugh, but it isn't good art. It isn't truly funny and it spoils the impression that the picture might have left. The photographs are fine. The characters act their parts very convincingly. There are many figures in one scene, and their faces give a very realistic impression.

"SCENES IN CUBA" (Selig), May 14.—An excellent scenic, giving a good impression of Cuba. There is one very good laugh. The camera work is fine.

"LOVE OF AN ISLAND MAID" (Selig), May 13.—A romantic melodrama, set on Santa Catalina Island. There is much to commend it. Graceful, pleasing acting; some beautiful natural scenes of sea and land; an interesting story, clearly and smoothly portrayed, will be found in it. It is not a great picture, but one that can safely be depended upon to give good entertainment. The photography shows the backgrounds perfectly, but the faces are not always clear.

"JOSEPHINE" (Cines), May 11.—An historical picture that is both instructive and highly entertaining. A week or so ago, we noticed very favorably a picture by this company called, "Madam Roland." That release showed, very dramatically, the ferment of the Revolution. This, in a way, follows it, and shows the beginnings of the Empire. The same player who took Madam Roland's part in the former plays Josephine in this picture. She is a first-class player. The picture has a very good Napoleon. The story is not quite so dramatic, but it is more gorgeous; in fact, the wealth of material hampers it a little. Both are first-class pictures, and show good craftsmanship and good history. Both appeal strongly to the audiences. They are carefully made, good pictures, and are well photographed. Both are features.

"WHEN THE FIRE BELLS RANG" (Biograph), May 13.—On this very desirable split reel there are two first-class little comedies, fresh, bright, and full of good fun. In the first one the situation is made by the employment by a one-night stand theater man of the whole fire department of a town as supers to play the Roman army. It was fun to see the togas and Roman armor taking out the hose cart when the bells rang, but that is not the best the picture has.

"THE FURS" (Biograph), May 13.—This, like the other, has not only a rich comedy situation, but like its partner, it is very well acted and satisfactorily conducted. Both tickled and thoroughly delighted two large audiences in different houses and fairly representative.

"MAX IS CONVALESCENT" (C. G. P. C.), May 14.—Moving picturedom has missed Max Linder, that genial comedian of the French Pathe Company. He has been very sick. This little comedy, so the first leader says, was enacted by him, with his father, mother and sister, to reassure his old friends, the patrons of moving pictures. We are glad to have him back again. There is no one else who is Max. The picture is a joy forever, and hearty laugh followed hearty laugh throughout the film. Not only is this comedy, which has no definite situation, full of amusement in its whimsical turns and unexpected happenings; but its views of a country place are lovely. There is a very humorous dog in it, and a very amusing trick pony. It is a first class picture. Good health to Max. May he give us many more pictures.

"THE HARVEST IN SICILY" (C. G. P. C.), May 14.—This picture, on the same reel with the one above, makes it a very desirable release. Not only are these views very clearly photographed, but are of unusual general interest.

"TWO WEARY WILLIES" (Cines), May 14.—A farce comedy that kept a large audience in laughter. The situation has been used before and sets forth how two tramps got a dinner. One had a policeman's suit and stood near the restaurant, so that he should be called upon when his pal inside refused to pay. When the pal's time came to mount guard, he fell asleep. The acting, photography, conduct, everything goes to make the picture effective.

"THE SUBSTITUTE" ((Cines), May 14.—An uproarous farce that made much laughter. On the same reel with the above, it also is well acted and photographed.

Independent.

"THE OTHER WISE MAN" (American), May 13.—There was already one wise man in the village of Eucanto. A con man had come and these two were hand in glove and doing a good "business," when the other wise man, this time from the East, appeared. There was nothing mystical about him, he was merely another con man. That was what made him "get wise" to the game at once. The first wise man coveted the hand of the girl, Miss Von Trump. The second wise man (Kerrigan) fell in love with her and blocked the game. The first wise man and the first con man (Richardson) were ridden out of town on rails. The picture is fair throughout, photographs and all. It lacks dramatic grip. The scenario of this situation might have been made much stronger by leaving out some of the scenes that were included and adding some that were not.

"AUTO SUGGESTION" (Solax), May 10.—An automobile comedy. In it a young lady (Miss Marian Swayne) takes a young millionaire (Billy Quirk) for a public chauffeur and enjoys the situation and keeps up the pleasant misunderstanding. She has his phone number to call him up whenever she needs a motor car. The amusing consequences of this, as they are shown by both producer and players, are at once laughable and, except the last few scenes, convincingly probable. It is very well photographed. The latter scenes in which Billy, having been under the drip-pan of the motor and having a very smutched face, gets soot over the girl's face, were built to get a laugh from the gallery. It is not bad, but it isn't really funny and comes in a very amusing picture.

"GRANDPA'S SPECS" (Powers), May 14.—Last summer the Power's Company released some very pleasing farm pictures. In this comedy the qualities will be found again. It is slight, but very truthful. The characters are Grandpa, who puts his specs up on his forehead; Grandma; Sue, a pretty country girl; a little sister, who finds the specs, and the hired men. It is well acted, homely, truthful and thoroughly commendable for every kind of entertainment. This kind of picture is good for church sociables; it would please the old folks.

"A PAIR OF SUICIDES" (Powers), May 14.—On the same reel is this love-tiff comedy. The settings are along a stream in the country. The story is more substantial than the first. Together they make a pleasing, light release, well photographed and well acted.

"WHAT MIGHT HAVE BEEN" (Champion), May 13.—An artistically produced and photographed picture which may comfort those who are disappointed in love, at least its early scenes may. The later part pictures a happily ending romance. The picture gets over in good shape; but it seems not as strong as it might have been. In fact, the acting, management, lighting and camera work are all very much above the scenario, which seems not strong. The cast and producer were worthy of a better vehicle.

"THE SHERIFF'S ROUND-UP" (Nestor), May 15.—An exciting melodramatic story of the West, in which a clever swindler's scheme to rob a bank is frustrated by the assistant cashier. The picture gives very good entertainment indeed. It has three strong characteristics: It is vigorously dramatic and is so well constructed that there is no weak or unnecessary scene in it. It is well acted and speedy. Lastly, the choosing of back, grounds and the filling of them with the action is very highly commendable. Here is a picture that can safely be relied upon as a feature, even on Saturday night. The camera work is excellent.

"THE COUNTING OF TIME" (Nestor), May 13.—A picture of human fates shown as they are woven by character. Two young men are pictured as starting out in life. One is shown as being a good student; the other as being more elemental and combative. One becomes a lawyer and the other a successful prize fighter. There is a suggestion of wine and women in the latter's experience. In the other's life there seems to be mostly hard work. The fighter reaps the harvest of his path; the lawyer sends him back home. It is a clear and effective tract, not a human drama. There is plenty of room for such; it will be thankfully acceptable to the majority of patrons of moving pictures. It will do good. The camera work is good.

"CUPID'S VICTORY" (Nestor), May 18.—Nestor photography means something; its camera seems to get all the poetry out of any natural scene at which it is pointed. The figures in this picture live and, because the story is good and naturally developed, they live as natural human beings. The situation would not be probable in real life; but, in a comedy, a too strict adherance to cold fact is not demanded. It is entertaining, because it is lively, well acted, well photographed and the situation, more or less of a pipe-dream, pleases a human love of romance.

"ESTUDILLO HOUSE, CALIFORNIA" (Nestor), May 18.—A well-photographed picture of one of California's historic beauty spots. This is a picture that needed coloring; but just as it is, it is delightful. It shows an old Spanish dwelling with its flower gardens, vinyard, etc.

"THE STAFF OF AGE" (Imp), May 11.—A picture to please; yes, delight people who are truly human beings. The staff of age is, of course, youth. In this picture there is a poor old grandad, played very well indeed by George Ober, and his grandson, played excellently by a boy whose name we didn't get. The story is simple, sincere and human. It is beautiful in its photography and makes a very good picture to show.

"LET WILLIE DO IT" (Imp), May 11.—A character farce in which Willie is Mr. Cumpson. He is badly henpecked and furnishes a very amusing situation. The camera work is good. Nellie Force and Grace Lewis support him very well.

"SOULS IN THE SHADOW" (Solax), May 15.—A very melodramatic picture dealing with that strong, fascinating power that some evil people have over others. The picture's sense of mystery is enhanced by clever lighting effects. The story isn't strongly convincing, but it does get a feeling of mystery and suspense over. It is well acted where the leading lady, Miss Blanche Cornwall, is concerned, and pretty well acted by many others in the cast. It is good entertainment; but would have been better, if it had been amplified enough to make it clearer. The camera work is very good indeed.

"JILTED" (Thanhouser), May 14.—A picture giving the love story of a girl who was very sentimental. She left her fiance in New York to visit friends in Florida. The ship was wrecked and her life was saved by a sailor. These scenes are very good. She thought it her duty to marry him. The way out of the difficulty is found through a bit of humor. It is a slight picture, but contains some fine pictures; one is of a skating pond and another is of a flower garden in Florida. Miss Snow, Miss La Badie, Mr. Russel and others appear in it. It is commendable.

"NIAGARA, THE BEAUTIFUL" (Thanhouser), May 14.—This scenic, giving very lovely views of the great cataract, has much to recommend it. The pictures were taken from fresh viewpoints and the prints, on carefully tinted films, are clear and very praiseworthy. It includes a sunset view and a moonlight view.

"THE LITTLE SHUT-IN" (Thanhouser), May 17.—The little shut-in boy (Miss Marie Eline) could see very little of the world—just a glimpse of the sidewalk. His world was mostly feet; but he had learned to judge the world pretty well. A love story begins its spinning in the world of feet outside and he has become interested. This has its villain as well as its hero and the little shut-in, sizing it up, is able to be of assistance. The picture throughout has highly poetic scenes. Its aim is to please the heart rather than to excite deep emotion or to thrill, and in doing this it is very successful; for acting, scene choosing and camera work are all very good. It is excellent entertainment.

"A USELESS SACRIFICE" (Eclair), May 12.—Another pretty village love story, in idyllic backgrounds, by the Eclair French company. It has the intimate, clearly drawn character pictures that other releases of this make have had. These are due to good acting and good photography. It has also the same artistic common-sense in its scene choosing. Its scenes set forth the action remarkably and intensify it. Sorrow is never so sad as when it is found performing the necessary homely duties of life that seem to console the heart; passion is never so wild as among the lovely woods and cliffs. The producer of these pictures seems very able in his handling his effects. This is a tragic and a very commendable picture.

"ARABIAN CUSTOMS" (Eclair), May 12.—These well photographed views are very instructive. The film will be a notable addition to any program.

"FROM THE PATH DIRECT" (Republic), May 11.—A poetic picture in court costume of over a hundred years ago, powdered wigs, silks, satins or brocade. It tells a love story which is set largely in a country estate. Two brothers love the same girl. Several years later, after her marriage to the older brother, the younger man needs financial help which is refused by the older. He attempts to rob his brother's house at night and is wounded. The outcome of it is that the husband suspects his wife's fidelity; but the difficulty is entirely cleared up in the end. The acting is very good. The picture gives pleasing entertainment as a well constructed and well photographed romance. The picture, in this costuming and setting, gives a good relief from the more numerous modern stories.

"THE CONVICT'S SISTER" (Lux), May 17.—A very able picture. Its most noticeable quality, a very well maintained feeling of suspense and mystery, is due largely to the acting of the leading lady. There, however, is a large cast and every one of these plays as naturally and unconstrainedly as can be. This makes the picture, notwithstanding the tense melodramatic situation, remarkably convincing. The stage sets, lighting and camera work are all of high quality and add much to its effectiveness. These sets make beautiful scenes. There is a very well planned effect brought about by the mirrors in one of the set rooms. No review of this picture would be complete without reporting the grace and great beauty of its leading lady.

"JIM'S ATONEMENT" (Imp), May 13.—A picture telling the story of two young civil engineers and the wife of one of them. These parts are played by Mr. Pollard, Miss Fisher and Mr. Lyons. The engineers are friends and the picture deals with a misunderstanding which makes Jim, the husband, jealous. Molly had found a photograph of her husband as a boy. She and the friend conspire to surprise the husband by having it secretly enlarged. The husband, made jealous, throws his friend over a cliff, then he discovers how false are his suspicions. The friend is saved by Jim's going down on a rope. It was taken in a wild, rocky country, and the camera work is very fair. It lacks something of freshness; but is simply and convincingly acted and clearly and smoothly told.

"PRESIDENT INCOG." (Republic), May 14.—A comedy that surely is fresh. It makes use of a character who looks very much indeed like President Taft. This man's name in the picture is Jasper Craft. The scenario writer makes him find himself in a little mining town, with the purpose of ousting some claim-junmpers who have settled on his land. The Republican club of that town had hoped to have the President stop over on his way to 'Frisco and make a speech. They insist that Jasper is Taft and force him to make a speech. To see a man who looks so much like Taft making a Democratic speech (the speech is shown) is excruciatingly funny. This picture is a big feature; it has the quality of humor that will appeal strongly to American audiences. It has nothing offensive. If Mr. Taft sees it, he, we feel sure, he will laugh as heartily and get as much amusement out of it as anybody. We highly recommend it. The photography is good enough.

"ROSES AND THORNS" (Eclair), May 16.—A farce-comedy that gives pretty fair entertainment. Its chief players are two pretty girls, a lot of school teachers and Cousin Tom. Dorothy sends Tom to the station to meet Madge, who is to wear a white rose. The school teachers have been away on a picnic and come back to town on the train Madge missed. Each is wearing a white rose and poor Tom gets arrested. It is light and will please the majority. The photographs are crinkley; this is noticeable in the film of many makers this week. It gives the scenes a misty effect. Mr. J. E. Brulatour, of the Eastman Company, appears, we may add, in this picture himself. He has one of his fine motor cars and acts as chauffeur. He shows his great skill at the wheel.

"ATTACKED BY A LION" (Gaumont), May 16.—Here is a very big feature picture. It tells an exciting story of adventure, set and photographed one may well believe, in Africa, on the desert's edge. It is full of the tensest kind of thrills. To begin with, Arab pillagers attack a ranch occupied by French colonists. There's a telephone and they call up the next settler, a day's ride over the desert. He starts out alone on horseback. He rides fast and recklessly, over rocks and down steep sand-hills. It is he who is attacked by the lion. We had seen two of these in their lair among the rocks. We also had seen where they had killed a cow; a hyena was finishing the repast. These views are big thrillers; but not so tremendous as the views of the king of beasts, when he comes out to attack his prey and is shot dead by the hunter. These scenes ought to have good sound effects to go with them. Again we see the Arabs shooting into the ranch, which is baracaded. The colonists have used their last cartridge and their home is on fire, when the lion killer dashes in among the white-robed horsemen. His help would have been of scant avail had not his wife, soon after he set out, roused the neighborhood. This gives another big scene; the band of French riders on their gallop to bring assistance. The camera work and scene choosing are fine. Their is much beauty in the picture. We overheard some one say, "That's the best picture I ever saw."

"DUCK HUNTING" (Champion), May 15.—This topical was taken along the salt lakes of Utah. These views are very interesting. The emulsion of the print is just a little crinkly; but this doesn't keep some wondrous good shooting from being perfectly clear. The scenery also is good. It is a very good picture.

"BRONCHO BESS" (Champion), May 15.—On the same reel is this Western melodrama without much quality. The leaders are in very badly made doggerel. It is poor, but it is short, and the other picture on the reel is very good. The film is not very clear. It seems to be poor stock. We notice this failing on a number of films this week. The trouble seems to lie with the Eastman people, the maker of the stock.

"THE HATERS" (American), May 16.—Three woman haters and one man hater and then a love story. The girl (Miss Pauline Bush) wasn't a hater of men, but her aunt and guardian was. One of the three woman haters, partners on the ranch (Kerrigan), get up a fever and the niece volunteers to act as nurse. Her presence on the ranch left no woman haters there, and gives the situation more than one suitor. Auntie comes to investigate and there is then no man hater left. This gives two love stories, one romantic and one farcial. It is a lively farce, clearly drawn, well conducted and will be popular. The backgrounds are a California ranch, its rough shack, etc. The camera work is very fair.

"THE LOST RING" (Gaumont), May 12.—A picture in the costume of over a hundred years ago or thereabouts. The settings and backgrounds, although simple, are perfectly in keeping with the acceptable, convincing little story of the lost ring. The young husband sees his wife pick up something and unjustly accused her of refusing to give up the ring that was lost. He finds out his mistake later and goes to her mother's to find her again. It is colored, but not so skilfully as usual. The young wife is very pretty and there are other pretty women in the picture. It is well acted and charming in its grace. The clearness of the picture is perfect.

"PRINCE CHARMING" (Reliance), May 15.—A poetic picture with a fairy tale that a little newsboy with an engaging smile, dreams. It is played exclusively by children under sixteen, and played with charm and grace. The dream takes the "prince" (he becomes Prince Charming) to the palace of the Princess, where there is a grand reception. The guests are clothed in silks and satins with gems and gold lace. It is a triumph, not without a struggle, for the prince, and he wakes up in his shabby little room, but is not unhappy. Here is a feature for children. It will entertain grown-ups. The photography is good.

"THE RECOIL" (Reliance), May 8.—The tones of Reliance photography in recent pictures, seem very closely suggestive of real life, and this is true even when, once in a great while, a scene lacks photographic clearness. A great factory with its environments, serves as the background to this picture. It is a tensely dramatic love story. Labor troubles are utilized but are not brought directly into the story; they and the agitator's attitude toward capital, merely serve as a spring board for it. The crazy anarchist, however, in his desire to be revenged, plots to blow up the works and his unknown son-in-law, the man against whom he is very bitter, and brings into it a terrible climax. Here, the tones of the different scenes is very cleverly managed. We are expecting to see a fearful explosion in one group of scenes. We see the anarchist, now awakened to the situation, and rushing to stop the explosion, in another. These scenes are, on the one hand dark, and bright on the other. Every time the change takes place, it seems for one-hundredth of a second, as though we were about to see the burst of flame. This is the tensest picture we have ever seen. It is terrific. A sure feature. It is a picture to show when a good impression is needed, as in a Saturday night's show.

"THE MISER'S DAUGHTER" (Reliance), May 11.—The miser's daughter is, in the early scenes of this picture, compelled to make "the old dress do," and very pretty she is, indeed, in that same old dress. These early scenes introduce a love story. Later, there comes a greater need of a new dress. The miser's wife takes money from her husband's draw for her daughter and this opens another strongly dramatic situation. It is handled as the Reliance Company usually handles its situations with knowledge of humanity and with imagination. Miss Gertrude Robinson plays the miser's daughter; Mr. Henry Walthall plays the lover.

A FEATURE FILM THEATER.

The beautiful Walker Theater, Los Angeles, Cal., seating 1,000, will open September 1st as an exclusive feature film theater, where only the best feature film productions will be shown at fixed prices of 10, 15 and 25 cents. Each feature film, or set of films, will be given a two weeks' showing, each feature to be extensively advertised. Arrangements are now being made with producers of feature and state-right films to guarantee ten or more weeks in cities west of Denver and New Orleans and the Pacific coast territory, the intention being to send these feature pictures to the different cities intact with a fully equipped corps of managers, agents, lecturers and operators, thus making each presentation first class and perfect in every detail.

Harry (Hm) Scott, formerly with Drew and Campbell, of Celevland, Ohio, Harry Davis, Pittsburgh and recently New York representative of the Mozart circuit, is representing the enterprise, with temporary offices in the Walker Theater Building. The corporation is made up of well known theatrical promoters who, in conjunction with the Walker Theater, are forming a circuit of feature film, one-night and week stand theaters, already having enough to assure more than ten weeks.

Prior to September 1st the exterior and interior of the Walker Theater will undergo noticeable changes and will also be re-christened with a magic name, while all employees, manager, press agents, superintendent, operator, etc., will be women.

THE FEATURE FILM & CALCIUM LIGHT CO.

Among the companies recently formed for the exploiting of motion pictures is the Feature Film & Calcium Light Company, of Pittsburgh, Pa., with offices at 127 Fourth Avenue. The company is composed of Ben F. Jones, general manager; Oscar F. Krug, H. J. Smith, George R. Allison, Webb and Clay Berger. All these gentlemen have been connected with the film business in Pittsburgh for several years. The company has the rights for western Pennsylvania and West Virginia for the Great Northern Special Feature Film Company's features and for the features released by the Bison and Eclair companies. A large equipment of machines and supplies of every description is also carried, enabling it to meet every demand from exhibitors.

Comments by World Readers.

Some Criticisms on "The Crucial Test" (Selig).

Men in Alaska when starting on a trip, such as the three prospectors take, do not carry heavy packs on their backs. They use dog teams and sledges, or in the event of "no dogs," use hand sleds to transport provisions. Never do they essay a journey in winter without snow shoes. No man in Alaska was ever known to desert a sick comrade, leaving him to die alone.

Alaska Indians never wear feathers in their hair, nor do Indians in winter travel without the ever-needful snow shoe.

In all my travels in Alaska never have I seen a house built of lumber, and mill trimmings, such as the two partners occupied. Nor are there any stone walls, as shown in the background of the scene, showing the prospect hole. There are many thousands of returned Alaskans, scattered over the United States who will see this picture, and other pictures of Alaska setting. What must be the effect and comment when such gross carelessness is allowed to spoil an otherwise fine picture? W. L. SHANKS.

1016 First Avenue, Seattle.

Criticises "Picture Indians."

Editor The Moving Picture World:

Dear Sir: Tell me truly, if you can, why the motion picture people, when they represent an Indian, always do so with a long string of feathers hanging down his back—like the girl with the golden hair?

Imagine, if you can, an Apache plugging over the arid deserts of Arizona, with the thermometer about 125 Fahrenheit, with such a headgear! Well, the only place you would see it would be in these pictures—the real Apache simply ties a red handkerchief around his head and lets it go at that.

As a matter of fact, but few of the American tribes ever wore such a head-dress, and then only on ceremonial occasions, as the eagle's feathers are sacred with all tribes. The headgear, as depicted in the pictures, was really worn by the Cheyennes, or at least some of them, and possibly by the Sioux on occasion. But by very few others. And the dress of the Indian is affected as much by climate and environment as is that of the white man—the dress of the Red man on the Canadian border is entirely different from that of his brother along the Mexican line, just as is the case with the white man similarly situated.

Let's have this thing done right. Let the show people post up a little on the dress of the noble aborigine!—Yours truly,

EDW. N. BUCK,
Editor The Nevadan.

Objects to Press Agents' "Dope."

Phoenix, Ariz., April 18, 1912.

Editor The Moving Picture World:

Dear Sir: All loyal natives of New Mexico—and that does *not* imply that they are brown of skin and speak in the soft tongue that originally came from Castile—resent the unaccountable ignorance of eastern people concerning the political geography of their country, especially when that ignorance allows itself to be played upon for the sake of a theatrical puff. New Mexico maintains a Board of Immigration, whose duty it is to advertise the fact that there is now a Sunshine *State*—note the word State—and that it is a good place for people from the East who are running around in circles and hoarsely shouting their disgust at the overcrowded conditions, to come and live where there is room for an entire family to live and have their being at one and the same time.

These remarks, as you will have shrewdly guessed, lead up to something, and here it is.

In your issue of March 23, there is a little write-up about the Powers Company that is a real burr under the saddle blanket. The author, who is—and I'm willing to bet on it—the publicity man for a cheap moving picture troupe, says, "The company came very near being embroiled in a battle that took place near Las Cruces, and only escaped by an exceedingly narrow margin." The "big fight" mentioned could only have taken place in the imagination of the director, and if the "split reel" is circulated, will give an entirely erroneous impression about New Mexico and add to the already appalling list of things that the eastern people don't know about the political geography of the southwest.

Let me give you some facts—the Powers man seems unable or unwilling to do so. Las Cruces is situated about thirty miles north of the international line, and in all postal maps is freely admitted to be in the United States. It is true there are many Mexican people in the neighborhood, some of whom cannot speak English, but all the children are, or have been attending an American school and can pronounce "new" to rhyme with "few," just as well as any New Englander, contrary to the "western" writers who make us say "noo" and "yuh."

Las Cruces has a Y. M. C. A. that is in every way as modern and down to the minute as that in any eastern town. It is the site of the *State* Agricultural College, and the men at that school wear their hair just as long and get every bit as excited over the efforts of the football team as the most wild-eyed Yale or Harvard man that ever responded to the cry, "Now fellows, all together—three times three for the team!"

Here is a significant fact. Some time ago a Massachusetts firm sent a shipment of school-books—mostly *geographies*—to New Mexico, with all provisions, made to assess duties at the customs house they imagined must exist somewhere about Raton or Trinidad, which was to them on the frontier of a foreign land. Friends of mine in Chicago have written me asking if I had been in any danger at the cannonading, when Juarez fell, and if I would stroll out on the battlefield and pick up a few empty shells or fragments of the slain from the bloody scene of carnage, to send to them as souvenirs! I submit that the writer of that "advertisement" might pick up a neat sum on articles such as I have mentioned. As do all other Southwesterners, I prefer to have my country known as a real, honest to goodness up-to-date part of the U. S. A., and every bit as loyal a nephew of old Uncle Sam as any other son of Columbia.—Yours for realism,

LYLE ABBOTT.

Projection Department

Edited by F. H. RICHARDSON.

THAT OLD MACHINE.—On a great many occasions I have pointed out in the columns of this department the fact that the income at the box-office very largely depends on the excellence of what appears on the screen.

It is, of course, impossible to put a perfect picture on the screen unless the scenes be well acted, the film well photographed and perfectly perforated. Something else is required beyond this, however, before the picture will be a good one, and that something consists of excellence in the operator himself, and perfection in the projection mechanism. It is of the latter I propose to speak at this time.

A projection mechanism costs from $80 to in excess of $125, according to the kind you buy. That is, of course, quite a sum of money, and one does not care to pay it out unnecessarily. It must be remembered, however, that if the receipts at the box office are cut down by, let us assume, $5.00 per day through faults in the projection due to imperfection of the projection mechanism, it would only take about 25 days to buy the best mechanism on the market with the money lost through continuing the old one in service. If the loss be only $1.00 a day, it would take but about four months to pay for a new machine. No intelligent manager will question the fact that any injury to the excellence of the picture will in some degree affect box office receipts, and it will therefore be seen that, from the dollars and cents point of view, it is not a good policy to keep an old worn out mechanism in service.

I personally know of mechanisms that have been in service for five years. Of course, all the parts subject to any wear whatever, have long since been renewed, and the machine has been to the factory anywhere from two to a half dozen times or more, for a general overhauling. You may say, this being the case, the machine has been kept in fine condition, and is as good today as a new one. That is to a considerable extent true, but do not overlook the fact that there are improvements continually being made in projection mechanisms. That machine of five years' age could not and did not deliver the results on the screen which are possible with the modern up-to-date projector, therefore this man, although he has probably paid out more than the price of a new machine in repairs, still has an old, out-of-date mechanism which is losing him money at the box office every day it is continued in service.

Now please do not understand from this that I advocate the purchase of a machine every time some part wears out. I don't. On the other hand, however, I am not a believer in the continuation of a mechanism in service for any extended period of time for the reasons just set forth. It is a paying proposition to discard an old mechanism as soon as there is an improved type on the market, which delivers better results on the screen than the old one, remembering that "better results on the screen" consists of several things, one of which is absence of flicker, another one, steadiness of the picture, and a third one, few or no stops.

It would seem almost unnecessary to call attention to the vital necessity for keeping the projection mechanism in perfect repair while it is in service. I believe that the number of times I have dealt with this particular matter in the department has had some effect; at any rate, I notice that managers are more and more realizing the importance of keeping the machine in good repair, and it has become the exception, rather than the rule, to find an old, worn out, ram-shackle machine, almost ready to fall to pieces from lack of repairs. This is partly, however, due to the increased knowledge of the operator, too many of whom did not, two or three years ago, themselves realize the importance of keeping their machine in good condition.

I cannot conceive of the condition under which it would pay to run with a machine in bad repair. Worn parts, are not conductive to accuracy in results, and lack of accuracy in results, of course, means a dissatisfied audience. To sum this whole matter up, I would again advise managers to discard out-of-date mechanisms, and keep up with the procession in the matter of improvements; I would also advise them to in no case to haggle with an operator over a needed repair. If the machine is in need of a new part, don't argue about it, but get it, and stand not on the order of doing it. But let me once more caution you, in this connection, to get your repair parts from the machine manufacturer himself. Don't buy machine parts from dealers, unless those parts are stamped with the name of the manufacturer, or bear his trade mark impresses in the metal.

There are unscrupulous parties who make machine parts in imitation of those put out by the various machine manufacturers, but these parts are almost invariably of poor material and inferior workmanship. They are cheaper, but that is the only thing they have to recommend them, and if a sprocket on which you save 50 cents, costs you $5.00, in loss of business at the box office, you have not gained very much.

There are, of course, a few manufacturers who put out products which bear their own name, such as the "Rose Ring Sprocket," and "Levezzi's" products, who should not be included in the above condemnation. I am not speaking of the man who manufactures a machine part which is his own invention, or which he advertises under his own name as being his own product. That is perfectly legitimate, and the chances are that the part will be well made and of good material, since otherwise he could not hope to do very much business. The parties to whom I refer are those who imitate the goods of others—who make and sell, usually to unscruplous dealers, sprockets and other parts for the various projection mechanisms at reduced prices and reduced excellence, well knowing these parts will be resold as the genuine. There is more of this business done than you can imagine, Mr. Exhibitor, and I therefore, advise you to purchase the machine parts directly from the machine manufacturer, or at least from reputable, reliable dealers, remembering that cheap machine parts are imitations, and about the most expensive thing, in the long-run, that you can possibly buy.

LAMPHOUSE CHARGED.—X. Y. Z., Pa., (name of town suppressed by request), writes: "We are having trouble with our lamp house becoming electrified and are unable to locate the source of trouble. We use a Powers six machine and have lamp house that goes with it. Purchased the equipment in March, 1911. Use A. C. current; have 73-foot throw, and use a Fort Wayne Compensarc. Wires come up through the asbestos floor, right underneath the machine, through conduit, and we have No. 6 wires running to machine and Compensarc. I clean the lamp house about once each week, take lamp apart, use emery paper on the carbon holders and keep them bright, cut off the charred ends of the wires inside lamp house about every two weeks. Clean all dirt from bottom of lamp house and keep lamp greased with vaseline weekly. Can find no place where insulation of wires is bad, but upon reading back over the Projection Department, I noticed that the mica washers and mica in which the screws are embedded, which fasten the carbon arms to lamp proper, should be renewed. I examined these mica washers and screws and found one of them a trifle loose and one of the washers underneath screw half off. I put on a thicker washer, and also embedded the screw in mica in the hole where it is screwed and we still have the trouble of a charged lamp house. Operator thinks that it is worse when he puts his shoe against the piece of conduit projecting through the floor. Have a Johns-Manville booth. Can you offer a suggestion that might help us to overcome this difficulty?"

It is somewhat difficult to determine just what may be the cause of your lamp house being charged. Are you sure that one of the fine strands of wire of the asbestos cable is not touching the lamp house wall? This sometimes happens and it makes a most effective ground. Carbon dust settling on top of the lower carbon arm of the lamp also is a prolific source of grounds. It forms a sort of bridge across the insulation. If the insulation of the lamp arm is faulty I would advise that you send to the N. Power Company and get new insulation for the joint, though possibly you can procure mica right there at home, which will serve as well. You could test the insulation of the joint in several ways, but the best method is by using a magneto. Take the lamp out and take it to the power house and they will test the insulation with a magneto, or otherwise. It is also possible that there is trouble at the point where the wires enter the lamp house. Place a ring of mica around the wires (both of them) where they enter the lamp house. If that stops the trouble, then you know where it is and can install permanent insulation in the holes. Very likely the reason the operator finds the shock to be heavier when his foot is against the conduit is that the conduit is grounded and is a better conductor than the operating room floor. Most likely if he touched the conduit with one hand and the lamp house with the other the shock would be still heavier. In one of the foregoing suggestions I believe you will find your trouble. The conditions is not dangerous, but is highly unsatisfactory and thoroughly unpleasant for the operator; also it injures the light, or is likely to. I must certainly commend you for keeping things in such good shape. However, I would recommend that you procure a can of graphite from the N. Power Company, No. 90 Gold St., New York City, with which to lubricate your lamp. A can (75 cents) will last a year or more and it is the best thing with which to lubricate a lamp. It is a lubricant that will not burn off.

TRAVELING EXHIBITORS.—Mr. Charles Conant, traveling exhibitor and moving picture operator of six years' experience, writes from Meredith, N. M., enclosing the accompanying photograph and asking what I think of his advertising scheme for a traveling show. The advertising display is very neat, and if the show itself is in keeping with the banners, then Brother Conant certainly deserves success. Neighbor Conant incloses a complimentary ticket. Many thanks. Will run over and look at the show some night—maybe.

MOVING
PICTURES
POPULAR
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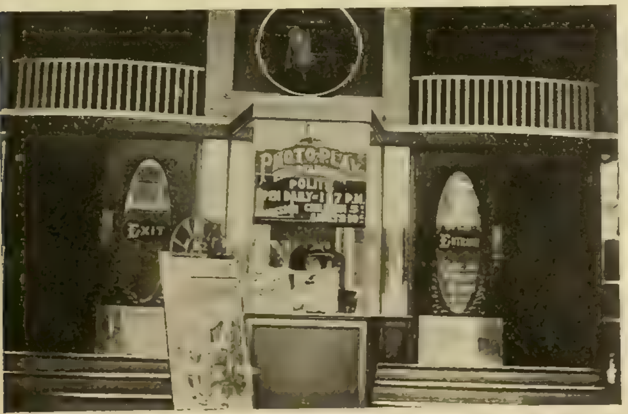
DIRECT CONNECTED GENERATOR.—Mr. P. C. Taylor, Jr., Mgr., Divie Theater, Caruthersville, Mo., asks if there is a direct connected D. C. or A. C. engine-generator set on the market, suitable for moving picture work, and asks me to forward enclosed postal cards to manufacturers, if I know of any. Wants to know if a generating outfit would be suitable for a road show through central Missouri.

While there are several direct connected outfits, designed for moving picture work, made and sold in England, I do not know of any in this country; therefore cannot forward the cards. There is, I believe, a field for such a set in this country. As to a generating set being suitable for road attraction through central Missouri: I do not know about that. The country in central Missouri is mostly rather hilly and rolling, and the roads are none too good. I should imagine you might get hung up a good many times when the weather is bad. I think an automobile, similar to the outfit owned by Mr. E. G. Kay, of Snohomish, Wash., of which a photograph was published in the department some time since, would be far more suitable for that kind of work. Brother Kay had a touring car, upon which, in a convenient position, was mounted a generator. He reported that the outfit worked perfectly.

A SUGGESTION.—Ark., (name of town suppressed by request), writes: "As regards Somerset, Pa., May 4th issue, I do not want to butt in, but if his arc operates well for ten minutes and then trouble begins, I believe if he examines his mica insulation he will find that a short is formed by carbon dust, or at least that he has a ground of some kind. It may not be due to carbon dust, but a ground may occur in several ways and is the cause of many troubles, as I have found from experience. And now, Mr. Richardson, what do you think of using A. C., as per enclosed sketch? I have never tried the scheme, but of course it would require a special carbon arm. It if would work, however, what a God-send it would be. Will some of our chemist friends tell us what effect soaking carbons in sulphur, or sulphur and salt, would have?"

What you say concerning the matter of grounds is quite correct. It did not occur to me that the trouble of Somerset might be due to that particular thing; still it is quite possible, and Somerset will please take note and test it out for ground. As to the sketch referred to, it is exceedingly difficult for me to comment on the same, inasmuch as it was not included in the letter, and while my field glasses are quite a good pair, still they are not powerful enough to allow me to examine a sketch 1,500 miles away. Will the chemist friends kindly supply the desired information as regards sulphur. The effect of salt soaking I believe, has already been set forth by two or three writers, so far as the chemical end of it is concerned.

AN ODD FRONT.—Marshall, Tex., sends in the accompanying photograph, which is one of their three houses, the equipment of which is strictly up to date. The house shown is to be remodeled, and will have a seating capacity of 500. I publish the picture largely on account of the odd appearing window in the operating room. Note the man-behind-the-gun up there, with his arms akimbo, watching the photographer. Probably the machine was not running. If it was he should have been industriously engaged in looking the other way. The young lady down below seems to be half girl and half hat, though, of course, the former half is the more desirable. If she uses the hat to hold the cash and gets it full every day, then the house must indeed be prosperous.



A CAUTION.—Mr. J. T. May, Bartlesville, Okla., sends in $1.50 for copy of the hand-book. He says: "If it is half what I have heard it is, you should charge twice as much for it. I desire to caution operators who may invent an improvement of any kind, which is worth anything commercially, that they should not send to the trade journals for publication until same has been protected by patent. I sent in an idea for publication in the department some time ago, and a certain well-known machine works copied the same; also they have copied inventions of another party with whose case I am personally acquainted. The idea of mine was a three-wing inside shutter for a well-known machine. You favored me by printing a description of this, also a drawing of it about a year ago. I was not able to patent it at the time, and did not suppose any responsible party, such as the one in question appears to be, would do anything of this kind. I intend to take the matter up and see if I can not obtain legal redress."

I thoroughly agree that it is not advisable for operators to publish their ideas before protecting the same, provided they believe them to be commercially valuable. I must say, however, that very few of the ideas, such as the one referred to, would have any appreciable commercial value to the operator. It is an open question whether a three-wing inside shutter, such as you described a year ago, would have sufficient sale to reimburse you, considering the cost of advertising, manufacturing, etc. Personally I do not believe it would. You see there are a number of things to take into consideration, not the least of which is the fact that almost any operator can make that kind of a shutter himself, and very few, I think, would buy it. If they wanted one, they would make it. Therefore I don't think the parties who appropriated your ideas, if they were appropriated, will gain much by it, and if they do, it does not follow that you yourself would have gotten anything out of it anyhow. However, while not at all disputing your contention, let me say to you that the fact that some one has put out a shutter similar to the one which you invented, does not necessarily prove that they have appropriated your idea, although it naturally leads to that supposition. The party might possibly have been experimenting on the same thing, and he might have done this long before you did it too. I mention this not only because it is a fact, and to save you from spending money or time in an endeavor to secure redress, but because I am very sure that you would not be able to get redress, since you could not possibly prove that he did not have this idea, even before you had it, whatever your belief in the matter might be. Now Brother May, please do not be offended at what I have said. I have simply dealt with the matter as I see it. A great many operators have ideas which are in themselves of more or less value, but which, so far as they themselves are concerned, cannot be said to have commercial value. That is to say, they could not sell them outright to a manufacturer, nor could they successfully market the device. The chances are that if they tried to market their own invention, they would lose money, rather than make it. I tell you this from a very intimate knowledge of the conditions. Nine times out of ten, if you cannot sell your device outright to a manufacturer, you cannot not do anything with it at all. That is a fact, as those who will experiment will discover. There are, of course, occasional exceptions, but not very many.

A MISTAKE.—Langdon, N. Dak., relates an experience he has had with carbon soaking, using the formula suggested by Forth Worth, Tex., April 22nd issue. The formula contained bichromate of soda and sulphuric acid. He goes on to say that the experiment was not at all successful, and then tells me that his current was D. C. Now if Langdon had followed the matter closely, he would have seen that these carbon soaking stunts were designed entirely for use with alternating current. Therefore he was in error in applying it to D. C. He continues: "In the same issue, Milwaukee, Wis., informs us that a cure for a ghost is to place the condensers close together. I had no ghost, but I wanted more light. Took the condenser tube out, removed the spacing ring, replaced it with a narrow one, and put another narrow one behind the back condenser, the two rings, together equaling the old one in width. The inner ring is of such width as brings the lenses ⅛ of an inch apart, where they had been about ⅞. There was a very considerable increase in the light on the screen and no ghost. I presume the explanation is that the rays near the edge of the back condenser, diverging as they do, do not get to the front condenser, hence are lost. My back lens is a blueish tinge. Is this caused by heat, or is it the original condition? Is it better or worse than the clear white glass? I have broken only one lens in three years, and that was when I ran amperage to 50 for a test. Do condensers deteriorate?"

There unquestionably is some loss of light through the lenses being spaced too far apart, though I would not suppose this would be sufficient to amount to very much. I should imagine the amount of loss through this cause would depend considerably upon the focal length of the rear lens, being greater with one of short focus. The blue tint in your glass is something I have not seen, although a pink or purple tint is quite common. The discoloration is due to an excess of some ingredient used in making the glass. This blue tint has me interested. The wash lady puts blue in the water to make the clothes white. The painterman puts blue in his white paint to make it still more white. Now I wonder if that blue tint, while it unquestionably will absorb some light, would have the same effect on the light that the blue has on paint or clothes. I would like to have you do a little experimenting with other lenses, Langdon, and tell us what the result is as between that blue lens and the white lens. No, a lens does not deteriorate, unless it discolors or its surface gets rough. However, I think you will find that if you examine the surface of a lens which has been used for an extended period, and examine the surface of a new lens, using a microscope, you will find the surface of the old lens to be, by comparison, in very bad condition; therefore, if this is true, it must be said, after all, that a lens deteriorates.

INTERESTING LETTER.—Tex. (name of town suppressed by request) writes: "I have been following the different experiments on the salt brine soaking of carbons with a good deal of interest, and have been doing some experimenting of my own. I have proven to my satisfaction that your original supposition, that 'there is something in it,' is quite correct. I find the following among the good results: I can get a steadier, and apparently brighter and, to a certainty, softer white light than with untreated carbons. I am unable to do this on any except the third position, or 60 amp. contact of the compensarc; but neither was I able to with untreated carbons, my picture being 10 x 14 at 75 feet. Carbons are not consumed so fast, frequently running six reels on one setting of carbons. Carbons burn more evenly and have no trouble maintaining crater. There is less noise in lamp house, the light burning with a nice little sing to it that is quite a relief after the noise I have been accustomed to. Don't know what effect it has on the juice bill, as we are on flat rate. Generally speaking I think it is the best thing I ever got onto for handling A. C. without a rectifier. I proceeded a little differently in preparing carbons than any account I have seen yet. I will therefore tell just how I did it, so that anyone who wishes can do as I did. I made the brine as directed, so that it would float a fresh egg about one-third above the surface of the liquid. This requires about three pounds of rock salt and enough distilled water to make a gallon. I broke the carbons in pieces about six inches long. I let them soak four days, and then took them home and put them on top of the cook stove, when there was a good hot fire, and left them there about an hour, by which time they were thoroughly dry. Scrape off the salt, which works out on the sides and ends, and they are ready for use. Takes a little while longer for carbons treated to get hot enough to make a good light, but when they get to going good the light is there to stay as long as there is enough left to reach up to the center of the condenser. I used Electra cored carbons, current 110 volt 60 cycle A. C., through a Ft. Wayne compensarc. I noticed that some had trouble getting good contact on account of salt crust. I remedied that trouble by getting three ten-gauge brass shot-gun shells, cutting off the breech and cutting out enough of the circumference to make them just a little larger than the carbon, so that by squeezing them a little they will slip on the carbons and stay where you put them. Every time I put in a fresh carbon I put on a fresh shell and afterward clean them all up at my leisure. I forgot to say that up to now I have used the treated carbons underneath only. Later I am going to try them both top and bottom. Now I have a theory of my own, to account for the effect these carbons have on the light, and I think it is correct, or at least is correct according to my knowledge of chemistry, which same has been a part of my means of a livelihood up till the time I got into the picture show game. It is this. It is a well-known fact that when any salt of sodium (salt is sodium chloride) is placed on a platinum wire and held in a colorless flame, such as gas or alcohol, it imparts to that flame a brilliant yellow color. Now the same thing would happen in the arc, only the whiteness of the arc is so intense that the small amount of sodium present only serves to modify the whiteness, instead of turning it yellow. I have no doubt that the man who said he was the American agent for several brands of imported carbons, and who has written to Berlin, realizes this fact, and after his chemist has determined the exact amount of salt required to produce the best results, we will be able to buy carbons already prepared. Now I have written you a long letter to tell just a few things that I had found out. I feel so good over it that I just kept on talking, without regard to space. Publish as much or little of this in the Dep't as you desire, but please omit name and town. I am not seeking publicity, but only desire to have others profit by anything I may have run onto that they did not."

Now I wish all you fellows were not so modest. It is much more interesting to be able to give the location of the writer, and I don't think the publication of the name of the town would hurt any of the brothers. I can fully realize that, under some conditions, a man might send in matter to which he would not want his name appended. I can even conceive that letters sometimes come which ought by all means be published, yet the publication of which, if the name of the writer were included, would do him much damage. But with letters like this, surely there is no reason for such bashfulness. Another writer this week remarked that he "did not want to butt in"; now, friends, let me inform you that you are not "butting in" when you write to this department. That is exactly what this department is for—discussion; and unless it brings out discussion it fails of its purpose. Therefore let no man think he is "butting in" when he writes to the editor of the projection department. Of course, I will suppress the name and town if desired, but unless there is some good reason for the request, I would esteem it a favor if you would allow me to publish at least the name of the town and, if possible, the name of the writer also. As to the experiments you have made, they are of interest, and I pass them on to our readers for consideration, though I cannot quite catch the idea of those shotgun shells. Suppose you make that a little more clear.

BOSTON ADOPTS AMENDMENTS.—We are in receipt, from the office of the Chief of the District Police, Boston, Mass., of a copy of certain amendments to the laws and regulations relative to moving pictures, which have just been adopted. The only change is, so far as we can see, that motor-driven machines are now, under certain conditions, permitted in Massachusetts. Section 19 of the law, as amended, reads: "Electric motors may be used for operating only on such machines as are especially fitted and approved for such use in accordance with the following requirements: (a) The motor must be securely attached to machine support; be satisfactorily enclosed, and must be separately fused and placed below the bottom line of lamp house. (b) Electric current to operate both arc light and motor must be controlled by one switch; an additional switch to control current to motor must be installed, and be so constructed as to spring open when not held closed by the operator. (c) Both switches and the starting box must be placed on the operating side of the machine, and at least one foot back from a perpendicular line of film exposure. (d) All electrical devices must be securely mounted on incombustible supports, and be closed satisfactorily to the inspector. (e) The machine must be so constructed, or protected, that, while in operation, displaying a picture, the film cannot escape from the head enclosure or elsewhere, except as the same is taken up by the lower magazine, and crank must be removed when machine is motor-driven. (f) No person will be permitted to operate a motor-driven machine until he has received a special license therefor, which license will authorize the holder to operate either a motor or hand-driven machine.

I am unable to understand the reason for compelling the location of the motor below the lamp house, though I know of no particular objection to it. Clause b of rule 19 says that the electric current to operate both arc lamp and the motor must be controlled by one switch. Now if somebody will explain to me why this should be, I would be only too pleased to give ear. While I do not know that the scheme is particularly objectionable, it looks to me very much like a waste of good ink. The spring switch in motor circuit is not a bad scheme, but the location of this switch should have been more definitely established. It should be such as will require the operator to remain in operating position beside the machine. It may be claimed that clause c covers this, but it does nothing of the kind, since clause c would be complied with if the switch were on the wall, on the operating side of the machine, but ten feet away from it. The scheme for allowing only those who hold a special license therefor to operate a motor-driven machine is one which may be made productive of much good. If the District Police will only license men to operate motor-driven machines who have established a reputation for careful, painstaking work, then clause f will be of real value. The danger of the motor-driven machine does not come through lack of knowledge of the operator as to motors. It comes wholly and entirely through the carelessness of the operator in not remaining beside his machine, where he belongs every moment of the time it is running. The spring switch is, I presume, a scheme to accomplish that very thing—that is, to compel the operator to remain in operating position. The spring switch, however, is not the best means of doing this; it is altogether too easy to beat that kind of a game. As a whole, however, the amendments to the law are, by comparison, very good, and this we presume is due, at least to some extent, to the fact that the Boston authorities submitted the amendments to machine manufacturers before finally passing them. As soon as possible it is my intention to comment at some length on the Massachusetts laws and regulations relating to moving pictures, which, taken as a whole, are perhaps as good a set of rules and laws as we have seen, though they contain several rather foolish and some distinctly bad provisions.

BRIGHT LIGHT.—Toronto, Canada, writes: "We have a local here in Toronto, No. 173, organized over two years, and getting stronger all the time. As to the brother who said he never saw a clear field projected with A. C. current, I will say that I have seen just as clear a screen with A. C. as with D. C., but, of course, this can only be done by the use of much higher amperage. I am working with 25-cycle (Don't you feel sorry for me?), and get a very bright light with 65 amperes at 50 feet, using an economizer. The flicker, however, is very bad indeed."

Yes, I feel sorry for you on that 25-cycle stunt. I should suppose that managers would install a motor generator when the supply is 25-cycle, as it is not fit for projection work. The brother orders a hand-book, and we trust he will find it entirely satisfactory. Glad to hear of the success of Local 173. May it continue.

DIM LIGHT.— Fort Plain, N. Y., writes: "Am having considerable trouble with my light, not being able to make it bright enough. It shows up brown on the screen. Have used different condensing lens combinations, and now have two 6½ lenses in. The projection lens is 3½ E. F. Use 50 amperes of 110 volt, 60-cycle, through a Powers inductor. Have a Powers Six machine. Size of the picture is 24½ x 23½; throw 89 feet. Have cleaned terminals and lamp. Please advise."

In the first place, Fort Plain, your picture is not 24½ x 23½ feet. If it is 24½ feet wide, it would be a little more than 18 feet high. However, if you are projecting a 24½-foot picture, you need not expect to get good curtain illumination with less than 80 amperes of A. C.; 45 amperes of D. C. would give you fair illumination, though nothing extra, but 50 amperes of A. C. would show up very poorly when spread around over more than almost 450 square feet of surface. There are only two things you can do, viz: Reduce the size of your picture, or very largely increase your amperage. In the latter case, you must increase the size of your wires, use larger carbons and get a lamp heavy enough to stand that kind of strenuous service.

AN ADDRESS.—"Some time ago I wrote asking for information as to where to get "Good-Night and film announcements." You answered me and I lost the address. Would you kindly send me the address again, or publish it in the department?"

Neighbor, I cannot undertake to carry a lot of addresses in the top of my head. What few brains I have got are worked fully up to capacity without using them for a store house for that kind of truck. As I remember the thing, considerable trouble was taken to hunt up those addresses for you, and it seems you did not think enough of them to take care of them when supplied to you; all of which is not very satisfactory. We are glad to supply information, even though it takes considerable labor to dig it up, but we must ask you to do your part by taking care of it after it is supplied. The desired addresses are Cine Film Co., 145 West 45th Street, New York; Crystal Film Co., Wendover and Park Avenues, New York; Carlton Motion Picture Laboratories, 20th and Neptune Avenue, Coney Island, New York. Each of these firms make film titles and announcements to order.

PROJECTION MACHINES.—Denver, Col., writes, asking the names of the different projection machines in use in this country. Also wants to know if any American machines are used in the old countries.

Names of the machines are: Edison, Powers, Motiograph, Standard, Simplex, Edengraph, Selig, Viascope, Pathe, Lubin and Dressler. Very few of the Dressler, Selig and Viascope machines are in use, and the Lubin is confined practically to the eastern territory. To what extent the Motiograph has been sent abroad I do not know, though I understand a great many of them have crossed the pond. The Powers people have also exported a large number of machines to various parts of Europe, and some to South America.

LIGHT TROUBLE.—Iowa Falls, Iowa, writes: "At present I am in deep trouble with my light. I just installed a new Hallberg Economy Coil and find I am not getting proper results from same. Have carefully followed direction in setting up the coil, and have used two different makes of cored carbons, but neither proved satisfactory. In the first place the coil makes a loud humming sound. In the second place the arc is unsteady, and gives off a large flame. This flame does not center as it should, but circles around the carbons. Am using a Pathe machine. Any assistance you can render in locating the trouble will certainly be appreciated."

First: By "Economy Coil," I presume you mean Mr. Hallberg's Economizer. Second: If you have it located near any sheet iron, move it away and the noise will probably cease, or at least be decreased. A transformer (the Economizer is nothing more or less than a low voltage transformer) will often set up vibration in sheet metal if it is close to the same. Third: have the local powerhouse men test your amperage with an ammeter, *hitching same between the Economizer and lamp*—not between Economizer and line. I am of the opinion that you are pulling too much amperage. Possibly your voltage is 120 or 125 and you have a 110 volt economizer hitched up on its highest delivery contact. This would have the effect of overloading the economizer. It might cause the noise and would account for the flame and action of the arc. Until you have done the things suggested and made report thereon I cannot offer intelligent advice. Look at plate on economizer and be sure it corresponds to voltage and cycle of your current.

BACK TO PICTURES.

The Broad Street Theater, of Trenton, N. J., which was under the management of Messrs. Perry, Brassel and Currie, whose policy it was to give purely vaudeville entertainments, has been turned over to the owners, Messrs. Harry Havenson and Michael Galinsky, for the simple reason that vaudeville produced very poor box-office receipts. The owners will reopen the house, giving an entertainment of five new and up-to-date reels of motion pictures.

Manufacturers Advance Notes

"THE LAUREL-WREATH OF FAME" (Essanay).

Among the fine films released by the Essanay Company for the week beginning May 27th is "The Laurel-Wreath of Fame," a beautiful and impressive drama depicting the life-tragedy of one of the world's greatest musicians. The subject is booked for Friday, May 31st, and tells the story of Guido Marcello, a young composer, who is infatuated with Maria Medici, a pretty singer. She sings his first composition, and Guido, overcome with her beauty, pleads with her to marry him. Preferring her musical education to matrimony, Maria refuses him. Later the death of his mother leaves Guido alone in the world and striving for recognition. Years pass and he is poverty-stricken and still searching for fame. An accidental meeting with Maria, who is now a famous prima donna, causes her to sing one of his compositions at her concert that night and Guido is immediately recognized as a genius. But upon going to his garret, Maria and her friends find him delirious from starvation and want, and he dies with the brief knowledge that fame has come too late.

Scene from "The Laurel Wreath of Fame" (Essanay).

The Essanay Company have made the most of the striking subject afforded and the production is excellent. Francis X. Bushman plays Guido with keen perception of characterization and a depth of feeling that makes the study one of the finest this popular actor has yet given his admirers. Dolores Cassinelli moulds beauty of face and form into the role of Maria, and her numerous tense scenes are ideally portrayed.

From a productive standpoint the film is striking. The scenes are carefully managed and the settings unusually attractive. The climax where Guido raves in delirium before the startled fashionable concert critics, and the lamentable death of the composer just as fame places the laurel-wreath upon his brow, is exquisitely portrayed and wonderfully developed.

The photography throughout is striking in clear, clean-cut excellence, and the tonal values are beautiful in their perfect timing.

"BRONCHO BILLY'S BIBLE" (Essanay).

The famous character-creation of "Broncho Billy," originated by Mr. G. M. Anderson, director and star of the Essanay Western Stock Company, is too well known throughout two hemispheres to need further introduction here, and the above mentioned production is one of the finest of this splendid series.

After robbing a stagecoach, Broncho and his pal divide the loot and part. Among his portion Broncho finds a well-worn Bible, laughingly puts it inside his shirt and rides into town where he sits in a poker game, detects "Quick-Draw" Kelly, a wily sharper, in the cat of slipping aces from his boot-top, brands him with disgrace and drives him from the place. Burning for revenge, Kelly tries to shoot Broncho through the open door, but his life is saved when the Bible stops the bullet. Picking the lead from the pages, Broncho pursues Kelly into the foothills, traps him on the verge of a precipice and a terrific hand-to-hand struggle ensues. Broncho overcomes the ruffian and is about to cast him to his death when the Bible falls from his pocket and the commandment, "Thou shalt not kill," causes him to spare Kelly's worthless life, set him free, then commence to ponder seriously on the Word of God. The following Sunday finds him in church for the first time in his life, and we realize that complete reformation has made a man of him.

Scene from "Broncho Billy's" Bible (Essanay).

Mr. Anderson, as usual, is splendid as Broncho. His conception and portrayal of Western types is at all times perfect and stamps him as a master pantomimist.

Unusually beautiful natural scenery abounds throughout the film, and the scenes in the foothills are particularly fine. The struggle on the edge of the precipice is sensational and highly thrilling, the audience viewing the characters from far down the canyon, with the plains stretching away to the dim and smoky hills.

The photography of all Essanay Western subjects, taken under the natural sunlight, is well-nigh perfect, and this film is especially attractive in beautiful tonal values. It is booked for release June 1st.

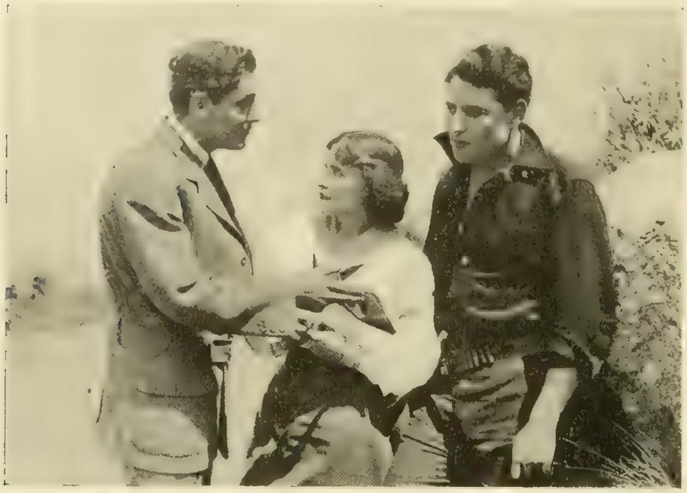
NEW ANNOUNCEMENT SLIDES.

The new announcement slides now being manufactured and advertised by Scott & Van Altena are exquisite in every way. Each title is ingeniously illustrated by pictures taken from life and beautifully colored. The whole scheme is entirely new and distinctive, setting a new standard for this class of slides. The workmanship, too, is right up to the high standard maintained by this well-known slide house. For instance, "Welcome" is protrayed by a little white kitten patiently waiting a bird which is about to fly down to it from the top of the frame which holds the picture of the waiting kitten. Another, "Good Night," shows a little boy with his trim "nightie" on seated on the rim of an old fashioned candlestick and holder, rubbing his sleepy eyes. The candle being lighted and so on through the whole list.

They have given to the Chicago Song Slide Agency of sixth floor Powers Building, Chicago, Ill., the agency for the following states: Michigan, Illinois, Iowa, Ohio, Wisconsin, Indiana. We predict a large sale for these "Announcement Slides de Luxe." Their catalogue is neatly gotten up and contains eleven of the pictures as examples.

"THE REWARD OF VALOR" (American).

The aristocratic Ward family, including Father Ward, Mother Ward, pretty sister Marguerite and Brother Bill, came for a short stay on their Western ranch. Charley Hicox, ranch foreman, met brother Bill and Bill liked him. He boasted loudly to Marguerite of his new-found friend, so when Marguerite met Charley it was pretty nearly love at first sight. Charley called several times on Marguerite, much to Bill's delight, when, one day, the father in an ugly mood ordered him from the premises. This was shortly after the arrival of the Earl of Wight, beautifully attired, insignificant in the Western atmosphere, but possessing the good wishes of Father and Mother Ward. Marguerite didn't like him at all, but the parents were determined to add nobility to aristocracy.



Scene from "The Reward of Valor" (American).

Then Bill had an idea. He confided it to Charley, who promptly enthused over it, and the result was a casual stroll into the woolly section of the ranch, where Father and Bill were suddenly held up by bandits. Charley rushed to the rescue and the chicken-hearted bandits made haste to leave. There was excitement on the ranch when Father, hatless and warm, rushed in for assistance. The Earl refused to go farther than the bunk house. Father thought of brother Bill in the clutches of those terrible marauders and clamored for help. Again Charley hurried to the rescue, receiving the congratulations of the entire family, including the mischievous Bill and the charming Marguerite. You could easily guess that Father Ward felt no further fancy for the Earl of Wight. Incidentally he made no further objections to Charley visiting on the front doorstep.

"A CAVE MAN WOOING" (Imp).

In these days of sameness of plot it is refreshing to hit upon a theme in a picture which is not hackneyed or done to death. It would be difficult to classify this story. It is not a drama; it is not a comedy; it defies classification. Perhaps it will be best described as a whimsicality.

A young fellow in love with a girl makes little progress in her affections. He is good looking, prosperous, presentable. But he stands no chance of winning her affections in competition with a friend, who displays the prowess of a young giant. The way to the girl's heart is by the Marathon route.

But our hero, if we may so call him, finds a way to the goal he covets. He imbibes the idea from the cheap newspapers that women reverence physical strength. So he for Prof. S. Trong's Physical Culture School. Whence after three months' nightly practise he emerges a strong man, having in the meanwhile downed his professor and demonstrated his right to the title of king of the school.

Thus strengthened he makes renewed play for the heart of the girl. He does not get her heart; but he gets the girl herself. He shows that he can lift the family piano, as it were, by a touch of his finger; his strength, indeed, is marvelous in many respects.

He goes the limit by forcibly bearing the girl away and forcibly marrying her. But at the height of his conquest, he is pursued by the girl's friends.

Does she give up her young giant of a husband? No! Her former lover and her relatives are turned down and she succumbs to the lure of her captor husband.

This theme is worked out with irresistible conviction by the Imp Company's New York forces. King Baggot is the "sissy" hero, who becomes a strong man. To see Baggot and W. R. Daly, as Prof. S. Trong, handle the gloves is a treat.

At the beginning of things Daly easily defeats his pupil, but after a little spell of practise, Baggot becomes cock of the walk.

In the rest of the play, Mr. Baggot carries the whole story on his own broad shoulders and when he carries off the heroine, played by Miss Violet Horner, he scores a remarkable acting success.

This full reel comedy is entertaining from start to finish. It is claimed to be the most mirthful and original comedy presented for a long time by the Imp, and will be out May 20th.

"THE MAID'S STRATAGEM" (Imp).

High life below stairs is shown in this film. We see the servants of a great house enjoying themselves while the mistress goes off to a big reception, or she is supposed to go. She does not and cannot.

So a maid goes instead of her. She borrows her mistress's clothing; has a great time at the reception and is clever enough to ensnare a lover with plenty of money.

Scene from "The Maid's Stratagem" (Imp).

So what does she care when the mistress on discovering the impersonation raises particular Cain. She has got a husband by her stratagem. Good for her.

There is all the snap and vim in the world in this pretty little comedy, played bv Vivian Prescot, as the maid, and H. S. Mack, as the wealthy lover. May 25th is the date of release.

"FOR THE GOOD OF HER MEN" A STRONG SUBJECT.

"For the Good Of Her Men" is the title of a coming release of the American Film Mfg. Company, scheduled for Monday, June 10. It is a masterful portrayal of an heroic subject—Mother Love, a theme whose appeal never lags and which never fails to stir a jaded pulse. In this subject the mother with her husband, two boys and two daughters, are guilty of running an illicit still in the forest. When one of the daughters has an excellent opportunity to marry the chance is almost spoiled by the dread of discovery. The mother grieves in secret—sees her two boys slowly becoming addicted to their own poisonous brew and the father more indifferent to the unlawful features of his business. Then comes the supreme test of mother love. She reports the illicit brewery to the U. S. Marshal in the hope of saving her boys from the drunkard's end and ultimately saving the father. The picture is more than well acted, teaches a really great lesson and combines all those fine points of story-telling that go to make a memorable film.

CHANGE OF TITLE OF LUBIN FILM.

The Lubin Manufacturing Company has notified the Moving Picture World that the picture heretofore announced to be released under the title of "Her Music Master" will be released under a new title, "A Husband's Awakening." A brief description of this picture was given in the issue of May 18th under the old title, "Her Music Master." Our readers will please take notice of the change.

"THE POWER OF MELODY" (Nestor).

A very interesting story, with real pathos, is "The Power of Melody," which is to be released by the Nestor Company on Monday, May 20th. Much time and thought has been spent on the staging of this picture and the result is most excellent, for the picture is undoubtedly one of the best that the Nestor people have produced. Arthur Von Meter as the struggling composer and Vivian Rich as the wayward girl, accomplish the most difficult work in the picture and Eugenia Forde, although only portraying a minor part, the wife of the violinist, is worthy of mention.

Scene from "The Power of Melody" (Nestor).

We see the scantily furnished home of the composer, where he has just completed his song, and in a few moments he is hastening to the publishers with his composition. Despair awaits him, however, for the publisher rejects his piece without allowing the violinist to play it. The poor composer, on returning to his home, scans the newspaper in search of a position and seeing an advertisement for a violinist in a cafe, hastens to the place and secures the position.

A most beautiful and realistic scene shows the interior of the cafe. The violinist has just started to play his latest composition when the publisher's daughter, Georgia, with three of her companions, enters the cafe. While everyone is making merry around her, we see the effect the plaintive melody has on the erring girl. Thoughts awaken within her of her sorrowing parents and sobs shake her frame. The violinist, realizing that it was his song that had the power to soften the girl's heart, hastens to her side and offers to take her to her home.

His magic fingers playing the sweet strain, the violinist stands on the porch of the publisher's home with Georgia, while the old couple listen in wonder to the wonderful melody which fills their hearts with love and sorrow for their erring daughter, and when Georgia enters the room, she is taken to their hearts again, while the composer is happy in the thought that it lay in the power of his music to move hardened hearts.

GEORGE NICHOLLS WITH BISON.

George O. Nicholls, director with the Thanhouser Company, has resigned from that concern to affiliate in the same capacity with the Bison Company. Before coming to Thanhouser Company Mr. Nicholls was long connected with the Biograph.

SOLAX BURNS AUTO FOR REALISTIC EFFECT.

It is not customary for picture makers to burn valuable automobiles for the purpose of giving a touch of realism to a picture, but that is what the Solax Company did to get the right effect in a forthcoming picture entitled "Mickey's Pal." Speaking of this incident in the picture Madame Blache expressed herself in the following terms:

"While it is not an ordinary thing to wantonly destroy an expensive automobile, still if the Solax Company believes that the plot or thread of a moving picture demands anything of the kind the matter of expense never stands in the way. The car that we used, to be sure, was a Duracq, three years old, and its engine was pretty well out of commission. It was not beyond repair, however, and was far from being a candidate for the junk heap.

Burning the Solax Auto.

"The picture in which the car was destroyed was entitled 'Mickey's Pal' and it tells a storv of two crooks, one of whom reforms. Mickey, the one who reforms, is engaged as watchman on the grounds of a large estate. In the part of the picture where the machine is burned Mickey's employer has returned from the opera and his car is standing outside the mansion. At this point the chauffeur asks Mickey to watch the automobile while he goes to get a drink, and while he is gone Mickey sees his old pal sneaking through a rear door of his employer's house with swag.

"Mickey leaves the automobile and runs after his erstwhile pal. The man stops and puts up a fight and in the scrimmage both men manage to get back to where the automobile is standing. Mickey has had his pipe in his mouth during the tussle. The pipe accidentally lands into the car, and being lighted, sets fire to the gasoline tank.

"We secured three separate pictures of the explosion. One we will use in the motion picture; another will be used in the 'Animated Weekly,' published by the Sales Company, and still another we have in reserve. There are a number of very interesting complications in the story, all of which make it a picture of great strength."

The picture was put on the stage under the supervision of Edward Warren, director of the company. It is said to be one of the strongest pictures ever used in films. Three separate cameras were focused on the fire. The principal roles in the picture were filled by Darwin Karr and Lee Beggs, the leading men of the Solax Stock Company.

EIGHT-SHEETS, TOO, FOR "JESS."

Thanhouser Company have supplemented their publicity paraphernalia for "Jess" with eight-sheets. Paper of this size is quite unusual for a regular release, but the New Rochelle offices report a good demand for it. The "eights" show scenes in the Boer War, which figures prominently in the Rider Haggard story. The rest of the "Jess" publishing stuff consists of two varieties of one-sheets, illustrated heralds and three-sheets.

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The Smuggler's Dogs.

A Difficult Picture by the Lux Co., with Canine Actors in the Leading Roles.

A CLEVER and well executed example of dog training in a moving picture always gives it a double interest. In such a film the story is really secondary to the work of the animal. The work of making such a picture is extremely tedious, and requires an infinite amount of patience, to say nothing of the hundreds of feet of wasted film in retakes of almost every scene. When a number of dogs are introduced into a picture the difficulties are multiplied, and with a pack of dogs the task becomes a hard one indeed.

In "The Smugglers' Dogs," the Lux Company has made a picture that is more than interesting; it is remarkable to say the least. It is quite certain that some one worked very hard to produce the picture, and that person whoever he is, deserves great credit for turning out such a good result. Smugglers' dogs are dogs trained by smugglers to carry contraband merchandise across the frontier. Such things have been done in Europe scores of times. The dogs, by their fleetness, evade revenue officers both on foot and mounted, and make their way to certain rendezvous, from which they have previously been led.

Scene from "The Smugglers' Dogs" (Lux).

The story of "The Smugglers' Dogs" gives us an extremely queer idea of the way dogs are used in smuggling. It also gives an idea of the work of police dogs, which are used in Europe along the frontiers for the particular purpose of running down smugglers' dogs.

In this story, one of the smugglers had formed an acquaintance with the daughter of a revenue officer, which later developed into a love affair. The girl foolishly listened to the man's love tales and promises. She finally consented to elope with the smuggler, and left her father's home one night to go with him. Meanwhile, the smuggling had been carried on uninterruptedly and was at its height on the night of the elopement. There were many dogs in the woods running to and fro, some of them smugglers' dogs and some of them police dogs. It was while groping about in the dark woods that the flight of the girl was discovered by her father, who came upon the pair while searching for smugglers. They were close to the smugglers den. A call brought the law-breakers together and a battle was on. A fierce fight took place in which shots were exchanged, one of them striking the officer's daughter, causing her death.

The dogs appear all through the story, and they do the bulk of the work. The love story is incidental to the work of the dogs. The display of canine intelligence in the picture is something that will be remembered for a long time to come. The situations are not forced, and every appearance of the dogs has a logical bearing on the final ending. Regardless of what patient work may have been involved, the screen results show a number of canines that seem invested with human intelligence. It is a picture that will please any kind of people at any part of the earth. Though the picture is not quite a full thousand feet, it is one of the best that Lux has ever put out.

On the same reel is a short comedy called, "Arabella's Flight." This is a strenuous comedy illustrating some of the perils of too much hot air. H. F. H.

WHAT AVAILS THE CROWN (Rex).

That royalty in its younger years is altogether human, the whole world likes to believe. But as royalty ages the accepted idea is that the element of humanity disappears from royal hearts. Being of royal name itself, Rex should understand royal matters. To show that they do understand them, this picture has been made. Aside from its principal charm, Miss Marion Leonard, the picture, reflects a pathos which must enter into the life of every Princess of high rank.

The Princess in this picture was a real red-blooded girl. The blue blood of her ancestors had not yet begun to congeal in her veins and heart, to drive out the warmth of sympathetic existence. The first cloud in her happy life came upon the day when her betrothal to a foreign nobleman was announced. At first she rebelled, but she was like a bird that beats its wings against the bars of a cage. After fluttering feebly for a time, she accepted the inevitable in a perfunctory way, but with a vague hope or yearning in her breast that it might be only an unpleasant dream, and that all would come right in the end.

In a fit of determination she ran away one day to the home of her old nurse. She wanted to be away from courts and royalty, and live the life of an ordinary human being. The old nurse guarded her secret and the Princess lived among her people and was happy. She managed to forget that she was betrothed to a foreign prince whom she did not love. While living the life of a villager she fell in love with a handsome violinist who was quite poor. It was a case of true love on both sides, and their love transcended all other conditions. The Princess was satisfied to remain a villager and marry the violinist, which she no doubt would have done had not the King, her father, died as a result of her runaway episode.

Scene from "What Avails the Crown" (Rex).

The minions of the King found the Princess at the home of her nurse, proclaimed her as Queen and urged her to return to the palace and occupy the throne. This she was loath to do as it involved a separation with her lover. When the first impulse was over, the light of cold reason pointed out to the Princess that it was her duty to return to the throne and reign as Queen, becoming the wife of the Prince whom her father had selected as her consort, not for her happiness, but a sacrifice for the benefit of her subjects.

The story has a pathetic interest that will awaken a response in every feminine heart, and, it may as well be said, in the masculine heart. The acting of Miss Leonard has much to do with making the film a charming piece of work, although the story itself is strong and probable. H. F. H.

ECLAIR WILL PRODUCE A BIBLICAL FEATURE.

"The Holy City," that grand, old American hymn, has been taken as a theme for a two-reel classic production and a large special company is working on an allegorical interpretation of the inspiring song, which is known throughout the length and breadth of the country. The clergy has already shown a deep interest in the production, and here will be another forward step in the ascending influence of the motion-picture art on public morals and art. The work is under the direction of Mr. Arnaud, who was the producer of the sensational poetic success; the two-reel "Poe's Raven."

Scene from "Retribution" (Powers).

Scene from "For the Good of All" (Powers).

ST. LOUIS MUSICIANS ON STRIKE.

A deadlock now existing here between the Musicians' Mutual Benefit Association and the St. Louis Theater Managers' Association, which comprises ninety per cent. of the owners of the moving picture houses of St. Louis, promises to develop into a long drawn out war and one that will evidently cost a pretty penny before it is over.

The strike originated over a demand on the part of the Musicians' Mutual Benefit Association for an increase of 33 1/3 per cent. in wages. and the privilege of classifying the different theaters, and the authority to determine the number of musicians each house should employ.

The moving picture houses resisted the demand and moving picture men in general are up in arms over the demands of the union, which they say are not only unreasonable, but presumptuous inasmuch as they question the right of the union to dictate to them how many men or women they shall employ.

Picture men claim the number of houses in St. Louis in the past two years has decreased from an odd three hundred houses to a little over one hundred and seventy in that short space of time due to "wildcat" city regulations and ordinances which have been fostered by politicians and others, who think that the picture people are making a mint of money and should be forced to "cough up" on every available pretext that can be thought out in order to harass the industry.

They cite the fact that nowhere in any business is there any better pay than is now enjoyed by piano players, leaders. drummers, cornet players and so on than is the case in the moving picture houses in the country to-day.

Figuring three hours work of an evening and the Sunday time, musicians, a great many of whom find daily employment which does not interfere in the least with their picture work, draw on an average of from $16.25 a week to $19.25 a week.

Under the ultimatum as issued by the union any playhouse seating over 500 people must pay a piano player $45 a week and an increase of 33 1/3 per cent. for cornet players, drummers, etc.

That this demand cannot be met by the smaller houses is admitted, and in the cases of the larger picture houses would make an inroad upon their revenues, which is considered unjust.

A deeper motive is conceded by those on the inside and it has been expressed very freely that the Theatrical Syndicate is aiming a blow at the industry through the mask of the musicians union.

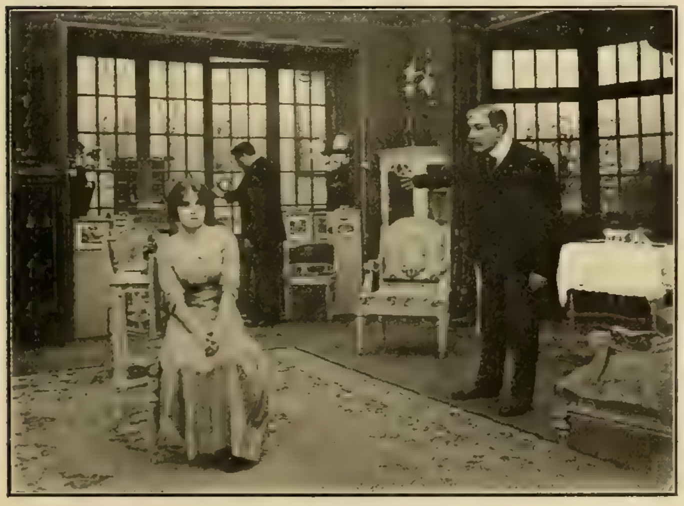
It is recalled that at the time of the agitation at Washington last fall when the subject of "Copyrights on Scenarios" was before the house the long arm of the Theatrical Trust was very much in evidence.

Moving picture men here have had to contend all winter with petty annoyances from the "powers that be." Whether it was in the shape of threatened regulations concerning the blockading of streets by people lining up in turn to get into the showhouses or innuendoes restricting the housing of manufacturers or distributors of films to one or two-story buildings. That there is a concerted movement on foot against the picture show business is admitted, and the time has come for the picture people to get together for protection is at hand.

That the demands of the union will be rigorously resisted goes without saying and the final outcome is being watched with interest.

WANTS INFORMATION OF PORTER.

The Gaumont Company of Canada wishes to notify the trade that Mr. F. G. Porter, formerly of the Vancouver branch of the company, is no longer connected with the firm in any capacity. The Gaumont Company would appreciate any information regarding Mr. Porter's present whereabouts.



Scene from "The Midnight Wedding" (Gaumont).

Scene from "Nannie, the Artist's Wife" (Gaumont).

ALASKA-SIBERIA PICTURES OPEN IN FOUR PRINCIPAL CITIES.

Metropolitan bookings have been arranged for a summer showing of the Carnegie Museum Expedition in moving pictures. The pictures were shown privately to a number of theatrical magnates and representatives, including the Shuberts, Nixon & Zimmerman, Charles Frohman, William A. Brady and Stair & Havlin. After the exhibition there was no end of favorable comment for the pictures, and bookings were quickly completed for their exhibition in four of the largest cities at leading theaters controlled by the gentlemen named above.

Scene from the Alaska-Siberian Pictures.

The New York exhibition was booked to begin at Maxine Elliott's Theater on Monday, May 20, to continue all summer. Another exhibition will begin in Chicago on May 27 at the Powers Theater. At Philadelphia a third exhibition will be inaugurated at the Garrick Theater, beginning Monday, May 20. Pittsburg will be the fourth city in the list with probably more to follow. These engagements are indefinite and will continue all summer at each house where no previous bookings interfere.

In New York the pictures will be lectured by Captain F. E. Kleinschmidt, who took the pictures. In the other cities, lecturers will be provided who are familiar with Alaskan life. There are six reels to this set of views, which, with a preliminary talk on Alaska, will make a full evening's entertainment. After the large theater engagements are filled there will probably be some arrangement made for splitting the reels into two parts so that smaller houses giving shorter shows will be able to use them. Exhibitors from towns adjacent to New York, Chicago, Philadelphia and Pittsburg are advised to visit the exhibition of the Alaska-Siberia pictures nearest at hand, as it may be profitable to secure first booking for them.

LARGEST SOLID SCREEN.

What is perhaps the largest moving picture screen with a solid surface that goes up into the flies that has ever been used in the history of the moving picture business was installed last week by the Perfection Concave Screen people at the 14th Street Theater, West 14th Street, near 6th Avenue, New York City, under he management of J. Wesley Rosenquest.

The screen is made of wood fiber covering a wooden frame built to resemble a huge spider web. It has a surface of 396 square feet, upon which a 17½ by 21½ foot picture is shown. The curtain weighs in the neighborhood of 500 pounds, and is taken up into the flies by means of steel cables in the same manner as the other "drops." Mr. Rosenquest expressed himself as highly satisfied with his new curtain.

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THE BEAUTY SPOTS (Eclair).

Young men, with rich fathers, and dudish appearance, are seldom apt to succeed. But the American Eclair studio has proved that it is possible despite all previous performances, in the "Beauty Spots." This is the story of a romantic youth with more family tree than business gumption, who finally makes a fortune by popularizing those weird courtplaster decorations known as "beauty spots." This particular Archie manages to embroil his prospective father-in-law in a number of choice experiences, which not only result in his own particular fortune, but in his winning of the hand of the rich man's beautiful daughter. And to the auditor who has ever seen the class of youthful beauties who are made famous, and who make famous, Eclair productions, this ought to explain some pretty lively action.

Scene from "The Beauty Spot" (Eclair).

"THE CASHIER'S ORDEAL" (Champion.)

In "The Cashier's Ordeal" the Champion Company has produced a very interesting story which is quite out of the conventional, in that the real hero does not figure so prominently as a young man who, to say the least, is lucky. Jack Cummings is a cashier in a bank and loves the daughter of the president of the concern. Jack has flourished, but the president declines to give him his daughter, saying his pile is not large enough. In despair Jack decides to make a grand coup in a financial way. Bob McCoy is his chauffeur, but Bob falls into disgrace by sneaking out his employer's car and taking his sweetheart for a ride. For this he is discharged. Jack plans with the vice-president of the bank to use some of the funds of the institution in a speculation and is hopeful. He receives word that the investment has gone wrong and ruin is inevitable. He is alone and cannot face the apparent disgrace, so he decides to end his life. At this juncture Bob enters in the guise of a burglar and takes in the situation at a glance. Holding a revolver to the head of his late employer, he prevents him from carrying out his resolutions until the morning dawns, when Jack's sweetheart dashes in with a newspaper containing an account of the death of the vice-president, and his confession of crimes, of embezzlement and of peculation, exonerating Jack. The cashier is overjoyed, but his happiness is made more complete by the tidings that his investment, that had been reported to be worthless, was in reality a paying venture. As Jack owed all to Bob, the latter was forgiven and taken into service again, and the wedding that followed was a double one.

DANTE IN PHILADELPHIA.

Messrs. Collins and Collins, owners of the Pennsylvania State Rights for Dante's Inferno, opened for the season at the Chestnut Street Opera House, one of Philadelphia's largest theaters. The production of l'Inferno in the Quaker City has taken well. The management report playing to "sold out" houses since the opening date, at prices ranging from 25c to $1.00. On another page of this issue will be found Collins & Collins advertisement, which will enable exhibitors throughout Pennsylvania desirous of booking this film masterpiece an opportunity of communicating with the owners.

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, MAY 20th, 1912.

AMERICAN—The Thread of Life (Dr.)	1000
CHAMPION—The Cashier's Ordeal (Dr.)	950
IMP—A Cave Man Wooing (Com.)	1000
NESTOR—The Power of Melody (Dr.)	

TUESDAY, MAY 21st, 1912.

ECLAIR—Chamber of Forgetfulness (Dr.)	
POWERS—For the Good of All (Com. Dr.)	
REPUBLIC—The Old Chief's Dream (Dr.)	
THANHOUSER—On the Stroke of Five (Dr.)	
THANHOUSER—"JESS"—(Part 1) (Dr.)	

WEDNESDAY, MAY 22nd, 1912.

AMBROSIO—The Diamond Earrings (Com.)	
AMBROSIO—A Country Man's Experience (Com.)	
CHAMPION—Mrs. Alden's Awakening (Dr.)	950
NESTOR—How the Ranger Was Cured (W. Com.)	
RELIANCE—The District Attorney's Conscience (Dr.)	
SOLAX—The Glory of Light (Dr.)	
SALES COMPANY—Animated Weekly No. 11 (Top.)	

THURSDAY, MAY 23rd, 1912.

AMERICAN—The Wandering Gypsy (Dr.)	1000
ECLAIR—The Beauty Spots (Com.)	
IMP—The Clown's Triumph (Dr.)	1000
GAUMONT—Tommy Becomes a Toreador (Com.)	
REX—"From Grass to Glass"—(Ind.)	

FRIDAY, MAY 24th, 1912.

LUX—The Smuggler's Dogs (Dr.)	685
LUX—Arabella's Flight (Com.)	291
SOLAX—The Knight in Armor (Com.)	
THANHOUSER—The Ring of a Spanish Grandee (Dr.)	

SATURDAY, MAY 25th, 1912.

GREAT NORTHERN—A Cry in the Night (Dr.)	
GREAT NORTHERN—The Isle of Bornholm (Sc.)	
IMP—The Maid's Stratagem (Com.-Dr.)	600
IMP—Views of Los Angeles, Cal. (Sc.)	400
NESTOR—Santa Monica Road Race (Topical)	
NESTOR—Oil Fields, California (Ind.)	
POWERS—The Housekeeper (Dr.)	
RELIANCE—Father Beauclaire (Dr.)	
REPUBLIC—Her Birthday Roses (Com.)	
REPUBLIC—Seeing Washington (Sc.)	

SUNDAY, MAY 26th, 1912.

ECLAIR—Married Without Knowing It (Com.)	
ECLAIR—Types of the Caucasus (Edu.)	
GAUMONT—Two Fold There Were (Com.-Dr.)	
REX—Stars Their Courses Change (Dr.)	

ADVANCE RELEASES.

MONDAY, MAY 27th, 1912.

AMERICAN—The Reward of Valor (Dr.)	1000
CHAMPION—The Ranch Woman (Dr.)	950
IMP—The Thirst for Gold (Dr.)	1000
NESTOR—The Foreign Spy (Dr.)	

TUESDAY, MAY 28th, 1912.

ECLAIR—Feather Top (Dr.)	
POWERS—The White Brother's Test (Dr.)	
REPUBLIC—The Soldier's Last Call (Dr.)	
THANHOUSER—"Jess" (Parts 2 and 3) (Dr.)	

WEDNESDAY, MAY 29th, 1912.

AMBROSIO—(Title Not Given)	
CHAMPION—Heroes of the Blue and the Gray (Hist. Dr).	950
NESTOR—The Scalawag (W. Dr.)	
RELIANCE—Curfew Shall Not Ring To-night (Dr.)	
SOLAX—A Message from Beyond (Dr.)	
SALES COMPANY—Animated Weekly No. 12 (Top.)	

THURSDAY, MAY 30th, 1912.

AMERICAN—The Brand (Dr.)	1000
ECLAIR—Hamfat's Success (Com.)	
IMP—The Peril (Dr.)	1000
GAUMONT—Zanetto's Marriage (Dr.)	
REX—(Title Not Reported).	

FRIDAY, MAY 31st, 1912.

LUX—The Apache Ball (Dr.)	698
LUX—Arabella Works Too Hard (Com.)	285
SOLAX—Just a Boy (Com.)	
THANHOUSER—Whom God Hath Joined (Dr.)	

SATURDAY, JUNE 1st, 1912.

GREAT NORTHERN—(Title Not Reported)	
IMP—The Art of Silver Plate Making (Ind.)	400
IMP—Up Against It (Com.)	600
NESTOR—The Sheriff Outwitted (W. Dr.)	
POWERS—His Second Wife (Dr.)	
RELIANCE—His Mother's Son (Dr.)	
REPUBLIC—The Other Man (Dr.)	

SUNDAY, JUNE 2nd, 1912.

ECLAIR—The Chestnut Grove Mystery (Dr.)	
GAUMONT—The Midnight Wedding (Dr.)	
REX—(Title Not Reported)	

Simplex The Peer of All Moving Picture Machines

NEW YORK MANAGERS SAY:

The machine has given entire satisfaction, and we will soon need more machines for our other theaters.
ARTHUR S. WHITE, Manager Moving Picture Department, Percy G. Williams Circuit of theaters.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
WM. J. GANE, Manhattan Theater.

We consider it far ahead of any other machine, and have since put them in our other theaters. WALTER ROSENBERG, Savoy Theater.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
HARRY LEVINE, Manager, Riverside Theater.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. STERN, Proprietor, Bleecker Theater.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. CRANE, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. KOLLE, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theaters.
FOX AMUSEMENT CO.

Simplex PRECISION MACHINE COMPANY,
317 East 34th Street, N. Y.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MAY 20th, 1912.

BIOGRAPH—When Kings Were the Law (Dr.).....
KALEM—Egypt (Ind.) 1000
LUBIN—A Railroad Engineer (Dr.) 1000
PATHE—Pathe's Weekly No. 21 (Topical)........1000
SELIG—A Citizen in the Making (Dr.) 1000
VITAGRAPH—Professor Optimo (Com.) 1000

TUESDAY, MAY 21st, 1912.

EDISON—Their Hero (Com.) 1000
ESSANAY—A Western Legacy (Com.) 1000
C. G. P. C.—Hollowhead as a Magician (Com.) ......
C. G. P. C.—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.) ....
CINES—Fatima (Dr.) ....
CINES—Scenes in Padula, Italy (Sc.) ....
SELIG—Rivals (Dr.) 1000
VITAGRAPH—Fortunes of a Composer (Dr.)........1000

WEDNESDAY, MAY 22nd, 1912.

EDISON—The Artist and the Brain Specialist (Com.-Dr.) 1000
ECLIPSE—Her Better Nature (Dr.) ....
ECLIPSE—The Jumping Champion, MacMoreland (Athletic) ....
KALEM—Her Convict Brother (Dr.)........1000
LUBIN—Darby and Joan (Dr.) 1000
PATHE—Sing Lee and the Bad Man (Dr.) ....
VITAGRAPH—Their Golden Anniversary (Dr.)......1000

THURSDAY, MAY 23rd, 1912.

BIOGRAPH—A Close Call (Com.) ....
BIOGRAPH—Helen's Marriage (Com.) ....
ESSANAY—A Good Catch (Com.) 1000
LUBIN—A Bachelor's Waterloo (Com.) 1000
MELIES—All Is Fair (Com.) 1000
PATHE—'Tis Mother (Com.) ....
SELIG—The Girl With the Lantern (Dr.)........1000

FRIDAY, MAY 24th, 1912.

EDISON—The Sunset Gun (Dr.) 1000
ESSANAY—Detective Dorothy (Dr.) 1000
KALEM—Under a Flag of Truce (Hist. Dr.)........1000
SELIG—The Lost Hat (Com.) ....
SELIG—The Katzenjammer Kids No. 4—They Entertain Company (Com.) ....
C. G. P. C.—Foxy Cupid (Com.) ....
C. G. P. C.—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
VITAGRAPH—Diamond Cut Diamond (Com.) 1000

SATURDAY, MAY 25th, 1912.

EDISON—A Western Prince Charming (Dr.) 1000
ESSANAY—The Desert Sweetheart (Dr.) 1000
CINES—A Mysterious Telephone Call (Dr.) ....
LUBIN—Dream of a Lobster Fiend (Com.) ....
LUBIN—The Sponge Industry (Ind.) ....
PATHE—The Prospector's Sweetheart (Dr.) ....
VITAGRAPH—The Redemption of Ben Farland (Dr.).1000

ADVANCE RELEASES.

MONDAY, MAY 27th, 1912.

BIOGRAPH—A Beast at Bay (Dr.) ....
KALEM—The Fighting Dervishes of the Desert (Dr.)..1000
LUBIN—The Senorita's Butterfly (Dr.) 1045
PATHE—Pathe's Weekly No. 22 (Top.) ....
SELIG—The Tree of Knowledge (Dr.) 1000
VITAGRAPH—The Triumph of Right (Dr.) 1000

TUESDAY, MAY 28th, 1912.

EDISON—Jim's Wife (Dr.) 1000
ESSANAY—Margaret's Awakening (Com.-Dr.) 1000
C. G. P. C.—The Musketeers' Duel (Com.) ....
C. G. P. C.—A Lesson in Liquid Air (Sc.)........
CINES—The Lottery of Love (Com.)........
CINES—Fountains of Rome (Sc.) ....
SELIG—A Child of the Wilderness (Dr.) 1000
VITAGRAPH—An Innocent Theft (Dr.) 1000

WEDNESDAY, MAY 29th, 1912.

EDISON—The Passion Flower (Com.) 1000
ECLIPSE—Slippery Tom (Com.) ....
ECLIPSE—Rope Making by Hand in Kent, Eng. (Ind.)
ECLIPSE—Glimpses of Belgium (Sc.)........
KALEM—The Gent From Honduras (Com.) ....
KALEM—Luxor, Egypt (Sc.) ....
LUBIN—The Puppet's Hour (Com.) 1000
PATHE—For the Honor of the Name (Dr.) ....
VITAGRAPH—On Her Wedding Day (Dr.)........1000

THURSDAY, MAY 30th, 1912.

BIOGRAPH—An Outcast Among Outcasts (Dr.) .....
ESSANAY—The White Hope (Com.) 1000
LUBIN—The Honeymooners (Com.) 1000
MELIES—The Rustler's Daughter (Dr.) 1000
PATHE—The Leading Lady's Baby (Com.) ....
C. G. P. C.—Siam—Its Rivers and Canals (Sc.) ......
SELIG—A Reconstructed Rebel (Dr.) 1000

FRIDAY, MAY 31st, 1912.

EDISON—Views in Calcutta, India (Sc.) 1000
ESSANAY—The Laurel Wreath of Fame (Dr.)........1000
KALEM—Into the Jungle (Dr.) ....
SELIG—The Part of Her Life (Com.)........ 500
SELIG—The Katzenjammer Kids No. 5—They Go to School (Com.) 500
C. G. P. C.—His Wife's Whims (Com.) ....
C. G. P. C.—Life Among the Muruts (Travel)........
VITAGRAPH—The Picture Idol (Com.) 1000

SATURDAY, JUNE 1st, 1912.

EDISON—The Westminster Kennel Club Dog Show, New Grand Central Palace, N. Y. C. (Top.) 500
EDISON—Eddie's Exploit (Com.) 500
ESSANAY—Broncho Billy's Bible (Dr.) 1000
CINES—The Bogus Professor (Com.) ....
CINES—Rome on the Tiber (Sc.)........
LUBIN—Revenge (Com.) ....
LUBIN—The Rube's Easter at Atlantic City (Com.)....
PATHE—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
VITAGRAPH—An Eventful Elopement (Com.)........1000.

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Handsomely colored full sheet posters (28 x 42) of John Bunny, Maurice Costello, Florence Turner, Alice Joyce, Gene Gauntier, Arthur Johnson, G. M. Anderson, Mary Fuller and other favorites.

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Weekly Calendar of Licensed Features

FOR WHICH WE HAVE A. B. C. 3 SHTS. & 6 SHTS. AND SELIG OR CROSSLINED 3 & 8 SHTS.

Released Monday, May 13 Kalem
FIGHTING DAN McCOOL (A. B. C. 3 & 6 shts.)
THE WOODEN BOWL (Lubin) A. B. C. 3 shts. only.
Released Tuesday, May 14 Vitagraph
THE SPIDER'S WEB (3 & 8 shts.)
Released Wednesday, May 15 Lubin
A MEXICAN ROMANCE (3 & 8 shts.)
Released Thursday, May 16 Essanay
A SOUL RECLAIMED (3 shts. only)
Released Friday, May 17 Vitagraph
THE GREATER LOVE (3 & 8 shts.)
Released Saturday, May 18 Lubin
HONOR AND THE SWORD.
(A. B. C. 3 shts., also 8 shts.)
Released Monday, May 20th Biograph
WHEN KINGS WERE LAW (A. B. C. 3 shts. also 8 shts.)

Released Monday, May 20 Lubin
A RAILROAD ENGINEER
(A. B. C. 3 shts. only.)
Released Tuesday, May 21 Vitagraph
FORTUNES OF A COMPOSER (3 & 8 shts.)
Released Wednesday, May 22 Kalem
A CONVICT BROTHER (3 & 8 shts.)
Released Thursday, May 23 Selig
GIRL WITH LANTERN (3 & 8 shts.)
Released Friday, May 24 Edison
SUNSET GUN (A. B. C. 3 shts. only.)
UNDER THE FLAG OF TRUCE Kalem
(A. B. C. 3 & 6 shts.)
Released Saturday, May 25 Vitagraph
REDEMPTION OF BEN FARLAND (3 & 8 shts.)

We have in stock 1, 3 & 8 shts. (and in a few cases, A. B. C. 3 and 6 shts.) for Coming of Columbus, Thou Shalt Not Covet, The Salted Mine, The Stronger Mind, Treasure Island, The Dead Man's Claim, The Lesser Evil, Napatia, the Greek Singer, Won By Waiting, A Son's Devotion, Broncho Billy and the Bandits, Hand of Fate, Counsel for Defense, Queen's Messenger, Titanic Sea Disaster, Last Rites of Maine, Insurgent Senator, Just Like a Woman, The Rivals, Queen Elizabeth's Ring, Spanish Cavalier, His Father's Son, Illumination, Governor Who Had a Heart, At End of the Trail, Washington Crossing the Delaware, David and Saul, When Duty Calls, Loan Shark, String of Pearls, and many others. Send for complete list.

PRICES: A. B. C. and other Licensed one-sheets, 15c; A. B. C. three-sheets, 35c. each; A. B. C. six-sheets, 70c. each; crosslined three-sheets, 30c; crosslined eight-sheets, 75c; Selig three-sheets, 50c; Selig eight-sheets, $1.00. Include one cent per sheet with your remittance if ordered sent by mail.

"If it's Anything to Advertise a Picture Theater, We Have It."

EXHIBITORS' ADVERTISING & SPECIALTY CO., 30 Union Sq., Bet. 15th & 16th Sts., New York
Phone, 2840 Stuyvesant.

SNIPES

About forty different sayings, reading: To-Day, To-Morrow, Coming Monday (or any other day), Special Feature, Now Playing, Coming, Added Attraction, Always Something New, Pictures Changed Daily, Illustrated Songs and many others.

½ sheet size (5x21) 35c 100
full " " (7x29) 60c "
3 " " (9x42) $1 "

Any Assortment

Song Slide Releases

Levi Company, Inc. (Current Events).

General Grant's Funeral.
The Titanic Disaster.
The Allen Outlaws.
Mississippi Floods.

Motion Slides (Levi Co., Inc.).

"Everybody's Doin' It"—Pub. by Ted Snyder.
"Curly Locks"—Pub. by Joseph W. Stern & Co.
"I'm Glad You're Going, Good-Bye"—Published by F. B. Haviland Pub. Co.
"The Gaby Glide"—Pub. by Shapiro Publishing Co.
"One Morning in May"—Pub. by Shipman Pub. Co.
"Give Me a Sample, Dearie"—Pub. by Shapiro Pub. Co.

Excelsior Slide Co.

"Pickaninny Moon"—Rogers Brothers Music Pub. Co., New York.
"Dixie Daisy"—Head Music Pub. Co., New York.
"Do You Think Dreams Ever Come True?"—Pub. by Kendis & Paley, New York.
"The Band Played 'Nearer, My God, to Thee' as the Ship Went Down"—Pub. by Joe Morris Music Co., New York.
"There's a Reason for That"—Pub. by Joe Morris Music Co., New York.
"When I'm Dancing the Suey with You"—Pub. by Kendis & Paley, New York.

DeWitt C. Wheeler.

"Oh, You Dear, Sweet, Wonderful Boy!"—Pub. by Kendis & Paley.
"That's What I Call a Good Time"—Pub. by M. Witmark & Sons.
"I Want One Like Pa Had Yesterday"—Pub. by J. H. Remick & Co.

A. L. Simpson, Inc.

"Heart of Gold"—Pub. by Simpson, New York City.
"Moontime Is Spoontime (When You're with the Girl You Love)"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"Tell Me, Sweet Rose"—Pub. by F. B. Haviland Pub. Co., New York City.
"The Tale that the Sweet Roses Told"—Pub. by F. B. Haviland Pub. Co., New York City.
"Pretty Montezuma Maid"—Pub. by Chas. I. Davis, Cleveland, O.

Scott & Van Altena.

"I'm Dreaming of the Girl I Love"—Pub. by Jos. M. Daly.
"I Want to be in Dixie"—Pub. by Ted Snyder.
"You Can't Expect Kisses from Me"—Pub. by Will Rossiter.
"Time for a Time Is the Summertime"—Pub. by Jos. W. Stern Co.

Century Slide Company.

"Mine."
"Lady Angeline."
"Oh, Mr. Dream Man."

WANTED, FILM MAN: first class film exchange man to manage a large film exchange as general manager. Good salary. Address
Picture Supplies, Care of Moving Picture World
New York City

MOVING PICTURE MACHINES & LANTERNS
BRIGHTER THAN CALCIUM.
OZO-CARBILIGHT PATENTED
NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.
SPECIAL SLIDES TO ORDER. ALSO CARRY SLIDES ON ALL SUBJECTS.
Moore Hubbell & Co.
34 N. Franklin St. Chicago, Ill. Send for Catalogue.

Advertising Slides of all descriptions
Also SONG SLIDES For Rent
EXCELSIOR SLIDE COMPANY
61 West 14th Street New York City

E-Z SLIDE
MAKE THEM YOURSELF
Clear as Glass—Will Outlast Glass
You can write or print on them as easily as on a sheet of writing paper
Ask your Film Exchange for them or write to
BATTERSHALL & OLESON 39 W. ADAMS ST., CHICAGO, ILL.

GOLDEN'S SONG REVUE

Featuring R. H. Goldberg's "Foolish Questions," with Spiegel's motion slides, is the popular slide of attraction found in every first-class moving picture theatre.

Theatres not using a singer should secure service on the "Foolish Questions" alone.

Write us and we will tell you where you can rent them.

LEVI CO., Inc., 1560 Broadway, New York City

Two Great Subjects Now Ready

Purgatory and Paradise AND **Milton's Paradise Lost**
Or THE GARDEN OF EDEN

BOTH SUBJECTS BEAUTIFULLY HAND-COLORED ART SLIDES. INTERESTING—EDUCATIONAL—INSTRUCTIVE.

PURGATORY AND PARADISE

No. 1—20 slides plain	$ 5.00	No. 4—40 slides c'l'r'd $20.00
No. 2—20 " colored	10.00	No. 5—60 " plain 15.00
No. 3—40 " plain	10.00	No. 6—60 " colored 30.00

MILTON'S PARADISE LOST
Or The Garden of Eden

No. 1—24 slides plain	$ 6.00	No. 3—48 slides plain $12.00
No. 2—24 " colored	12.00	No. 4—48 " colored 24.00

SPECIAL PRINTED LECTURE FURNISHED WITH EACH SET, ALSO ONE SHEET POSTERS. ORDER BY NUMBER.

SPECIAL NOTICE—We have the last edition to the Titanic Disaster, showing the arrival of the funeral ship, Mackay-Bennett, and scenes in Halifax. 20 slides $8.00. Complete set of 40 slides $15.00, which includes the rarest pictures of the disaster.

AMERICAN SLIDE CO., No. 165½ N. High St., Columbus, Ohio

Correspondence

IN THE MISSISSIPPI VALLEY.

THE Vaudette, Springfield, Ill., recently installed a three-piece orchestra.

James F. McCray has purchased the Ole Theater in Mt. Carroll, Ill., and will make features of pictures. The place will retain the old name.

The La Salle Enterprise Company of La Salle, Ill., has been incorporated with capital stock of $25,000, to operate a theater. The incorporators are I. Guthman, F. W. Koenig, and M. N. Goldsmith.

John Laffey, of the Savoy Theater, Delavan, Ill., is giving his patrons each Thursday night some feature picture, such as "Arrah-Na-Pogue" or "Cinderella." Delavan is a small city, where such nights should serve as the best sort of advertising.

Raymond Fortener has been in charge of the sound effects at the Majestic Theater, Freeport, Ill.

"The public has already expressed their approval of the change and would prefer to see a thousand dollar artist in good moving pictures than a five-dollar artist (?) on the stage," announces Earl Ward, new manager of the Medley Opera House at Flora, Ill. Of course he has cut out cheap vaudeville. A feature reel will be given once each week.

Sunday closing is bothering Janesville, Wis., where the theaters are open seven days a week for the first time.

The New Suburban Theater Company of Wellston, Mo., has been incorporated with capital stock of $10,000.

Ed. Fellis has opened a new theater in Schram City, a suburb of Hillsboro, Ill.

The Empress Theater Company, of Chicago, has been incorporated with capital stock of $150,000 to operate a theater. The incorporators are Edward B. Healy, Frank H. Graham, and Wilbur C. Benton.

Joaquin Wilson, manager of the Star Theater, Clinton, Ill., was arrested April 14, for violating an ordinance governing the closing of amusement places on Sunday. Wilson made a test case of the matter, Judge Cochran of the Macon County Circuit Court, recently having discharged a Decatur theater owner. Dante's "Inferno" was the attraction at the Clinton House on the Sunday in question.

One of the aims of the newly organized "Christian Council" of Elgin, Ill., is to fight the Sunday theater.

The Airdome at Bunker Hill, Ill., has been enlarged.

William Ater has opened the Family Theater at Princeton, Ill. The new house has a capacity of 250. Creed Brawner is the singer of illustrated songs.

Rudolf Hoffman and Charles Runyan, of Havana, Ill., will give pictures over a circuit of small towns near that city.

Manager Miller, of the Airdome, at Litchfield, Ill., has increased the capacity of his house so that it seats 350 more persons.

It is much more pleasing now to attend a performance at the Lyric Theater, Springfield, Ill., than it was in the past. The three-piece orchestra adds to the general effect. It does not go far from the theme of the picture at any time and when frequently the music coincides with the motif of the scenario the patron feels grateful to Manager Harry Loper for the willingness to let one live with the pictures. His reiterated "We do not inflict the terrible song upon our patrons" has become well-nigh an advertising slogan.

N. Hatcher has opened a moving picture show at Elmwood, Ill.

John E. Clem has given up his lease on the Majestic Theater at Bushnell, Ill.

Spearman Lewis, historian of the St. Louis Business Men's League, recently exhibited moving pictures taken at the Panama Canal at the Wildey Theater, in Edwardsville, Ill.

The Vaudette, a Springfield, Ill., moving picture show, has a baseball team which plays nines from the vaudeville houses in that city.

Elgin, Ill., is still battling with the Sunday theater problem. It is thought the theater owners may secure enough signatures to a petition to have a referendum vote of the citizens of the city upon the question. Where showhouses are open on Sunday the pictures are given careful scrutiny by envoys of the police department.

"A censorship of parents would wipe out three-fourths of the films shown in Quincy," proclaims the Quincy, Ill., Herald. It is inclined to believe the National Board of Censorship is lax and declares that the daily releases in Quincy "do more to undo the parental teachings in well-ordered homes than almost any other influence in Quincy. Just listen to the talk of the young people when they emerge from the theaters. There is your proof."

Elmer A. Sowers, of Elgin, Ill., and Frank Barnes, formerly operator at the Lyric, in that city, have opened a moving picture show in West Chicago.

R. N. Bailey, of Peoria, Ill., has purchased the Star Theater, at Henry, Ill., and has taken possession.

The Majestic Theater, Springfield, Ill., which is now on the Allardt string of vaudeville houses, will run pictures this summer. Independent service will be used. The house already has begun to advertise the Gaumont Weekly.

The Electric Theater Advertising Company, of Dayton, Ohio, has been incorporated with capital stock of $10,000, to handle advertising in moving picture shows. The incorporators are Guy A. Edwards, Glen H. Stubbs, Jesse Ward Recher, Edna M. Recher and George P. Weed.

An entertainment committee of a Lincoln, Ill., fraternal order decided the best and cheapest way to entertain the lodge brethren was to take them to the Star Photoplay in a body and proceeded to buy the tickets. Here's a tip for many small town managers.

Harry Shelley has purchased the moving picture business at Nebo, Ill., from A. C. West.

According to Truth, a national purity organ which is fighting the white slave traffic, Duluth, Minn., has a model moving picture show ordinance and other municipalities are urged to secure the pattern. Mayor J. A. McCuen advises The Moving Picture World that later copies may be printed, but at present the text of these rigid regulations are not to be obtained.

The Lyric Theater, at Danville, Ill., controlled by the Allardt Company, will be remodeled.

Burr H. Swan, manager of the picture show at Pittsfield, Ill., whose advertising recently was praised by Mr. Sargent in the Moving Picture World, is more than a photoplay manager. He is the editor of the Pittsfield Republican, a weekly paper. He always gets out his paper the morning after elections with all the figures; other papers wait until the next week. He inaugurated a colt show in the town. He gave all the prizes himself and nearly lost some of his best advertisers, telling them to keep away. It brought a lot of people to town who spent money and the merchants were pleased. But he wouldn't let them in the next year, so they chipped in and got the best band in that part of the state to come to Pittsfield and make the lively colts step livelier. No wonder the "Old Man," as he is known, has a different picture house.

If a manager has an operator who knows his business, let him talk to the local paper sometime. It will give the public that much-desired glance behind the scenes and can go a long way toward explaining why there is little danger of a "film explosion" Lee Carroll, the Majestic operator at Jacksonville, Ill., recently told a curious reporter enough about films, rectifiers and film exchanges to figure in a nice feature story or "The Inside Workings of a Picture Show." Almost any small city daily will be glad to run a story of this sort.

The Amusement Committee of the Woman's Club of Galesburg, Ill., in its annual report says that it has visited all the moving picture shows. Its only comment upon the photoplay is, "The moving picture show on East Main Street has changed hands and has been put in first class order where it will now rank with the other amusement places of its kind in Galesburg."

The Illinois Theater, Urbana, Ill., will be devoted to moving pictures after June 8, according to a decision of the board of directors of the Illinois Theater Company. It will return to vaudeville in the fall. This place has installed a searchlight upon the roof for advertising purposes. A benefit performance was given April 28 for survivors of the ill-fated Titanic.

The Lyric Theater, Champaign, Ill., and the Gazette of that city combined forces to give a benefit April 28 for the Titanic survivors. The mayor gave special permission for the Sunday performance. High school girls sold tickets and prominent local musicians appeared upon the program.

Barring a too speedy run of a Biograph, a recent performance at the Lyric Theater, Champaign, Ill., was as nicely conducted as any in the Mississippi Valley. H. H. Johnson is the owner and manager. He doesn't know everything about the picture show business and admits it on a slide, which asks patrons to make suggestions. If we must have illustrated songs let them be sung as a young man here sang them—with voice and brains. "Oh Promise Me" was a well thought out prelude to Lubin's "Old Rice and Shoes"—a tale of a neglected wife. And where this wife in the moonlit chamber scene is willing to forgive the pianist came in with "All That I Ask Is Love." The musicians were intelligent through a three-reel show, neutral with the accompaniment where something did not suggest itself, and rising to the occasion when something strikingly appropriate demanded it. Conspicuous fire extinguishers and plainly marked exits bear out the assertion that all the known rules of city and state for safety have been met. The interior is modest but attractive. The lobby advertising is cheeringly original—a pair of old shoes and letters of rice pasted on cardboard advertised the Lubin film mentioned. The Lyric gets ten cents for its show and it's worth it.

The Crystal, in the same city, is an independent house. It gets ten cents for its show and gives value received, although a long independent program will never be wholly acceptable until the French style of comedy, such as seen in some of the releases here, is abolished. The projection is good, the pianist unobtrusive and the songs well sung. The house is all right, although it is necessary to climb to the crest of the inclined floor just after entering. When the Lyric gave a benefit for the Titanic sufferers the Crystal closed its doors and directed its patrons down the street to its competitor, an act which pleased the Champaign people very much.

The Varsity, on Main Street, Champaign, gives a long independent show. It too is a dime attraction—everybody is used to it in Champaign and pays the price willingly. The Varsity seems a popular place, judging from the patronage and the well projected pictures, satisfy and tire only the habitual photoplaygoer.

The Casino Theater, Springfield, Ill., recently installed a five-piece orchestra.

The Capital Theater and the Royal, Springfield, Ill., have installed gold-fibre curtains.

Some Springfield, Ill., manager apparently could do well by going after the noon hour trade. All are after the supper hour business, yet there are more people with leisure time at 12:30. The Milwaukee Journal recently gave a series of noon hour shows for working girls in that city and along with the moving picture theater proprietor, profited.

The Lyric, South Sixth Street, Springfield, Ill., featured the Kalem "War's Havoc" and gave a double program for ten cents. The business was satisfactory.

The movement in Lincoln, Ill., to have Sunday shows has waned, according to the press of that city. It was announced that a petition was to be presented to the city council by the managers who sought a seven-day privilege. Sentiment is against it, it is declared, and there the matter will rest.

The Majestic Theater, Peoria, Ill., has begun its summer run of pictures—three reels and a spotlight song for five cents. Charles J. Isele, treasurer of the house, will act as manager. The daily run will be from 11 a. m. to 11 p. m.

Patsy Wighton, of Seymour, Ill., has purchased a moving picture outfit and is showing in Centerville, White Heath and other towns in that vicinity.

Miss Ethel Miller, of Harrisburg, Ill., has accepted a position as musician at the Elite, in Metropolis, Ill.

Peterson & King will operate airdomes at Sycamore, Ill., and Genoa, Ill., this summer.

The Edwardsville Investment Company, owners of the Wildey Theater, Edwardsville, Ill., will open bids June 1 for the lease of the house.

William A. White and brother will open a moving picture show at 319 East State Street, Rockford, Ill., it is announced.

Dreamland Theater, Galena, Ill., gets a new front, a larger operating room and a reserve machine.

The Majestic Theater, Freeport, Ill., recently worked hand in hand with the high school athletic association, which sold a lot of tickets, for the featured "Illumination" and some other good pictures.

John S. Miller, of Sterling, Ill., donated a moving picture machine to Grace Episcopal Church, of that city, to be used in entertainments and illustrated lectures.

J. A. Peck has sold the Airdome, on Charles Street, Rockford, Ill., to Carl Bergander and A. E. Gustafson.

The crusade against Sunday picture shows in Elgin, Ill., is calling for some hair-splitting. Just what the music for a sacred film shall be is a question. "Silver Threads Among the Gold" and "My Old Kentucky Home," it is said, were stopped by the police. One of the theater managers and two local pastors conducted a newspaper discussion as to the sacredness of patriotic airs.

Press reports say that "alleged" moving pictures of the Titanic disaster were barred from Cedar Rapids, Iowa, and Terre Haute, Ind., Quincy, Ill., and Peoria, Ill., protested against fake slides and films. FRANK H. MADISON.

LOUISVILLE.

UNUSUAL play is being made at present upon feature films. The organization of a special exchange to handle this sort of business has undoubtedly played a prominent part in this section of the business, for half a dozen or more of the best known houses in Louisville are getting the benefit of exclusive local privileges for notable releases.

During the past couple of weeks a couple of Louisville exhibitors have decided to taboo advertisement slides. It is averred that the public, at least the advertising public, is not meeting the show-slide with particular warmth, and that not enough business can be secured to make the shortening of the shows worth while. A concern which was specially organized to take charge of photoplay advertising has passed out of existence, and it seems that further developments must ensue before the exploitive feature of the picture show in the Falls Cities may be made sufficiently valuable for owners and exhibitors.

The Avenue, under the management of Mort Shaw, shows the games of the Colonels away from home, play by play, upon Smiley's electric baseball board. Ten-cent admission fees are the rule

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for the baseball shows and straight pictures follow, with vaudeville acts interpolated. Manager Shaw has booked a series of headline vaudeville attractions for some time in advance.

The Majestic Theater is prospering upon extended lines proportionate to its unusual size and facilities for handling patronage from all over the city. The Majestic possesses a valuable feature in the Hungarian Orchestra, which plays several numbers during each show.

The Kentucky Feature Film Exchange, which was recently organized by members of the Broadway and Princess amusement companies, has begun its career energetically.

The East Broadway and West Broadway Theaters, owned by the Broadway Amusement Company, have shown the Titanic and Carpathia Warner features during the week with unusual success. According to Fred Dolle, of the Broadway company, Bison releases are always good and have established themselves as a staple with the Broadway houses.

Henry Reiss, of the Broadway Amusement Company, has gone to Cincinnati, Ohio, on a short business trip. Mr. Reiss expects to secure some ideas in the Queen City for the improved lighting system of the Ideal, a handsome new house now being erected by the Ideal Amusement Company, a subsidiary Broadway corporation, in the West End. The Ideal will open some time around July 1 and is expected to be one of the handsomest and most unusual suburban playhouses in the entire South. Mr. Reiss will return to Louisvillle in a few days, as the West End house is now in course of construction.

The Bijou Dream, which was recently purchased by the Princess Amusement Company, of this city, to add to the chain of Princess houses, has started business under its new management with great success. The Dream has been completely renovated and is showing a standard program of the usual Princess attractiveness.

The Baxter Airdome, owned by the Baxter Amusement Company, a subsidiary of the Broadway Amusement Company, opened on May 12 for the summer. The Baxter is located in the Highlands, one of Louisville's prettiest suburban sections, and has been completely remodeled for its 1912 season. The open air theater is under the management of English Kendall and its program is chiefly composed of the latest associated releases.

The Novelty, owned by the Falls Cities Amusement Company, is running The Crystal, another local Falls Cities house, a close race for supremacy in the matter of getting business. The Princess Victoria, advertised as the smallest woman in the world, has closed a successful engagement with the Falls Cities Company and has gone to Chicago.

M. Switow, president of the Falls Cities Amusement Company, is negotiating with the members of the Tavern Hotel Company, of New Albany, Ind., directly across the Ohio river from Louisville, and may probably rebuild the Grand Theater, in that city, as the result. The hotel company has offered to lease any upper floors which Mr. Switow will add to the Grand, for the purpose of affording more room for the patrons of the well-known New Albany Hotel. The present trend of business with the Grand may justify Mr. Switow in making the enlargements desired by the neighboring bonifaces.

The Fidelity Trust Company, of Louisville, as trustee of the estate of Mrs. Martha Stannard, deceased, of Richmond, Va., has sold to the Virginia Theater Company, of that city, a building and lot fronting forty-five feet on Eighth Street, between Franklin and Grace, in Richmond. The company will erect a modern moving picture theater of considerable capacity on the site. W. G. Neal, who is well-known in Louisville by reason of local relationships, is president of the Virginia Theater Company.

H. H. Phillips and Woodson Moss, owners of the Lyric Theater in Winchester, Ky., have leased property in the downtown district of that city from the Lexington Lodge of Elks for a period of five years and will remodel the present building to constitute one of the handsomest moving picture theaters in Central Ketucky, a sister to the Lyric house. The auditorium of the new Phillips & Moss Theater will be 116 by 28 feet in dimension. Work of equipping the establishment for business is to be begun at once and rushed to completion.

A. D. Rogers and Ernest Foote, well-known exhibitors in Owensboro, Ky., have leased the People's Theater in that city, an established house for "legit." and will present pictures and vaudeville therein for the summer. The People's, according to its lessees, is to become one of the best photoplay houses in western Kentucky for the summer of 1912.

Maas' Orchestra, which has been furnishing the musical programme for the People's, in Owensboro, Ky., has left for Paducah, Ky., where it will work in the Arcade Theater. The orchestra is under the direction of A. W. Maas.

On May 3, the entire proceeds of the day's performances at the Grand Theater, in Frankfort, Ky., were donated by the owner of the Grand, H. J. Lyons, to the King's Daughter's Hospital, in the Bluegrass capital. The benefit netted a neat sum for the charitable institution, inasmuch as the admission fee on King's Daughters' Day was raised to 10 cents and was accompanied by unusual patronage.

The box office of the Hippodrome Theater, one of the best known houses in Lexington, Ky., was broken open by unknown thieves a short time ago and $75 in cash was taken, along with $1,500 worth of tickets for the performance of Jan Kubelik, the famous violinist, who was booked to appear in Lexington for one day only. The issue of tickets was immediately recalled and substitute pasteboards were provided, making this portion of the thieves' booty valueless. The police are working on the case.

The "Hipp" Theater, in Jackson, Ky., has been purchased by Sewell B. Williams and Frank Osborn. The new owners propose to conduct the house upon a higher plane than ever before and a successful career seems assured.

Through the action of Fire and Police Commissioner Utley, of Memphis, Tenn., backed by the popular verdict of Memphis at large, moving picture reels portraying the Titanic disaster or any phase thereof are to be barred from the Bluff City. Commissioner Utley avers that Titanic pictures can be nothing more than fakes and his opinion that the public has read and heard enough of the holocaust is backed by a majority of Memphians. The Tennessee city is one of the few yet discovered which has refused to allow the Titanic feature reels to be shown within its precincts.

W. H. Wasserman, manager of the Rex and Crystal moving picture theaters in Nashville, Tenn., has goen to Knoxville, Tenn., to superintend the completion of a Rex Theater in that city.

The Bijou Dream, one of the prettiest and best-known Market Street theaters in Louisville, has been purchased by the Princess Amusement Company, from the Standard Amusement Company. The Dream is to be continued upon the usual high-class scale of Princess operation.

The Novelty, owned by the Falls Cities Amusement Company, attracted more business during the second week of the engagement of the Princess Victoria than during the first week. The diminutive miss of twenty-two summers, no larger than a toy doll, captivated a lion's share of local photoplay patrons. A Rex comedy feature film, showing the trend of modern fashions from embroidered stockings to beflowered millinery, scored heavily with feminine patrons of The Novelty.

"There is not a vestige of room for complaint regarding business," said Louis J. Dittmar, owner of the Majestic and Royal Theaters, who has been elected vice-president of the Moving Picture Exhibitors' League of Kentucky. "I returned a few days ago from the Bluegrass meeting at Lexington. It was certainly successful to a degree surpassing the greatest expectations entertained by anyone in the Bluegrass industry."

H. H. Phillips, a well-known exhibitor of Winchester, Ky., has completed plans for the opening of a new theater in that city. Mr. Phillips has leased a commodious building in the heart of Winchester, which is to be remodeled at once into an up-to-date show house, with a seating capacity of 500 persons. The house is to be outlined in electric lights, an innovation in the Eastern Kentucky city.

The Pastime Theater, in Winchester, Ky., has added vaudeville attractions to its programme. The owners of the house have elevated the scale of admission to 10 cents, following the introduction of special acts, and propose to round out the most successful season in the career of the Pastime during the coming summer.

June 1 has been set as the opening date for the Gem Theater in Maysville, Ky. Sherman Arn, owner of the Gem, has been elected second vice-president of the Bluegrass League of Exhibitors, and proposes to give Maysville the finest pictures ever enjoyed. The Gem will be one of the handsomest houses in the eastern part of the state, with a considerable seating capacity.

T. A. Nolan, of Cincinnati, O., owner of The Pastime Theater in Maysville, Ky., and one of the best-known exhibitors in the Ohio Valley, is a benedict. Mr. Nolan was married a short time ago to Miss Anna Lee Riley, of Maysville, one of the prettiest and most popular girls in Eastern Kentucky.

The Colonial Amusement Company, of Lexington, Ky., has opened a new house in Paris, Lexington's sister Bluegrass city. The new Paris theater is called the Alamo, and seats about 250 persons. It is finished attractively and a program of first-run pictures is provided to insure business of the type with which its christening was celebrated.

L. H. Ramsey, of Lexington, Ky., recently elected treasurer of the Kentucky League of exhibitors, has returned from Charleston, W. Va. While in Charleston Mr. Ramsey completed arrangements for leasing a new theater in that city, which is now in course of erection. The new West Virginia capitol show-house, according to Mr. Ramsey, will probobly be called The Hoppodrome, as its twin establishment in Lexington os known. Straight moving pictures will be provided in accommodations not to be surpassed by those of any other theater in the state.

A $25,000 stock company has been organized in Pineville, Ky., to back a moving picture enterprise. Contracts for the erection of a $25,000 show-house have been awarded to W. M. Jones, of Barbourville, Ky., and it is planned to make Pineville's newest and largest theater one of the finest in the Southeastern portion of the state. Mr. Jones will commence work upon the structure within thirty days, rushing it to completion so that the house may open for business by the middle of summer.

Victor Warren is building and equipping an airdome for the exhibition of moving pictures during the summer in Somerset, Ky. A feature of the Warren airdome is to be complete electrical equipment of a type unusual in a community of the size of Somerset.

A suit to throw the Alcazar Theater, of Bellevue, Ky., into bankruptcy, has been instituted by Hamilton Williams against Henry and Joseph Schatzmann, owners of The Alcazar. The petition of the plaintiffs was granted by Judge Yungblut, of the Campbell County Circuit Court, and Master Commissioner Samuel Anderson has been appointed receiver for the playhouse.

E. K. Lyons, of Lexington, Ky., has converted a building which he owns in the downtown district of Frankfort into a model moving picture theater. The new Frankfort Theater has been opened for business and is already established as an institution with Central Kentucky photoplay enthusiasts.

Moving picture capitalists of Madisonville, Ky., are negotiating with Col. J. D. Powers, of Louisville, for the purchase of downtown property which he owns in Owensboro, Ky. The Madisonville syndicate proposes to erect and operate an up-to-date theater for straight moving picture exhibitions in the Western Kentucky industrial center, if the purchase of the site may be effected.

G. D. CRAIN, JR.

NEW ENGLAND.

MR. E. D. ELDRIDGE, manager of the Hyperion Theater, New Haven, Conn., passed up the regular "legitimate" attractions last week, and presented Howe's moving pictures, and some Kinemacolor subjects. The big theaters are falling into line quite steadily throughout the New England States.

On Monday evening, April 29, the Moving Picture Operators' Local 182, went on a strike in several Boston houses, to insist on their wage scale. The Jolliette, Olympic, Niagara, Ideal and Paradise Theaters had not signed the new wage scale. The Palace and Comique Theaters had not signed by 8 o'clock—the last minute allowed—and the operators walked out of the booths. These houses were both closed for about a half hour, at which time the wage scale was agreed to. The Jolliette Theater closed at 8 o'clock, and did not reopen until the next morning. The Old South and New Washington Theaters signed the agreement after they appreciated the fact that the operators meant business. The Union, many months ago, submitted its agreement for a minimum wage of $20 for a six-day week, and 42 hours as the maximum for the six days. Sunday night work to be paid for at the same rate. The local had been in conference for months with owners who had not agreed. Last week it was decided by the international executive board that the Boston Union would enforce its scale at every house, and this decision was carried out. The plan of action was like this: At 7 o'clock the operator at each of the more than 40 houses which had not signed the scale, should present a duplicate copy of it to the owner or manager, with the statement that unless it were returned to him, signed, before 8 o'clock, the operator would refuse to start the show. The local certainly gave the houses every possible chance to do the right thing, and acted in a very creditable manner.

Manager George Appleby, of the Star Theater, Boston, was right on his job when the operators at the Comique and Palace struck, and immediately had a sign painted announcing that the Star was a Union house, and the first one in Boston to sign the agreement. The sign was very attractive, with the I. A. T. S. E. crest at the top, and "Local 182," in the very middle. Manager Appleby stated that he reaped a harvest of extra dimes while his competitors were searching for pen and ink with which to sign the wage scale of the local.

The Scenic Theater, Hartford, Conn., a photoplay house, has closed, and it is not known when it will reopen.

Manager L. B. Zimmerman, of the Gaiety Theater, Springfield, Mass., reports very good business with a straight show of photoplays.

The Town Hall, of Holliston, Mass., is giving photoplay shows three nights weekly, and reports good business.

The City Hall, of Waterbury, Conn., was destroyed by fire this week. It was a very old building, but exhibitions of pictures were often given there.

The Lake Hoag Theater, a summer park near Milford, Mass., wil soon open for the season.

"Purgatory and Paradise," the 4-reel feature production, controlled by the Superior Feature Film Company, will soon be seen all over New England, as Mr. Rosenberg, of the company, has just completed a thorough trip through these states. He reports a good demand for "Purgatory and Paradise."

Governor Foss, of Massachusetts, has just signed a bill authorizing the city of Boston to widen Avery Street. This is of interest to local photoplay men, as the Pastime Theater is on the corner of Avery and Washington Streets. It has not been decided which side of Avery Street is to be widened, but the Pastime hopes it will not be on their side.

Mr. John J. Barry, former international president, and now business manager of the Boston Theatrical Employees' Union, reported a most pleasing condition in the national organization. Mr. Barry stated that employers evinced a willingness to treat with their employees in relation to the wage scale and working conditions. At the

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last meeting, money was voted in benefits for sick members, and a committee was appointed to look out for the unemployed members.

The annual benefit performance of the Lynn Lodge, T. M. A., will be held in the Olympia Theater, May 21. Manager Lord of the Olympia, believes it well worth while to give his house over for this purpose, as it brings with it a lot of free publicity and good-will.

Holyoke, Mass., is in line for a new theater, which is to be located at Suffolk Street and Newton Place. The plans call for a 6-story building, four of which are to be used by the theater. Mr. C. A. Rackliffe, the main promoter, told the writer that the house will seat about 1,100, with a balcony. The lot of land is 100 by 90 feet. Plans are being completed by Mr. G. P. B. Alderman, and the house will represent an outlay of about $100,000. Work will commence as soon as the buildings now on the property have been razed. This project is the direct result of work done by the Holyoke Board of Trade, who elected Mr. N. P. Avery as chairman of the theater committee, whose duty it was to secure a new theater for Holyoke. Motion pictures and vaudeville are chosen for the new house. About the only opposition is the Holyoke Opera House, owned by D. O. Gilmore, of Springfield, and managed by Mr. Shea. Present Mayor J. J. White, of Holyoke, has persistently advocated a new theater in all his public speeches.

The Park Theater, Boston, a "legitimate" theater, will change to a photoplay house for the single week of May 13, when it will present the Paul J. Rainey African hunt pictures, which come to Boston direct from the Lyceum Theater, New York City, where they gained great popularity.

Mr. Charles L. Gill, manager of the Cambridge Theater, Cambridge, Mass., has resigned his position, and left for New York City. Mr. Gill tendered his resignation as the direct result of some family troubles.

The Kinemacolor pictures were placed on exhibition at the Opera House, Bangor, Me., by Manager F. A. Owen. The reels were found very good business pullers. This is only another instance of motion pictures finding themselves in the best theater in the city. Billie Burke was the last attraction at the Opera House before the Kinemacolor exhibition.

Starting with the week of May 20, the Orpheum Theater, of Savin Rock Park, a summer resort near New Haven, Conn., will begin its season of vaudeville and pictures. This house has a seating capacity of nearly 1,300, and will give a matinee and evening performance every day.

Mr. S. Z. Poli's theater, New Haven, Conn., will shut down on the vaudeville and photoplay game on May 20. A stock company will be installed for the summer.

The Jacques Theater, of Waterbury, Conn., has quit the photoplay and vaudeville programs, and is offering stock company attractions over the summer months.

"Dante's Inferno" was found an excellent attraction this week, when Manager Irvine exhibited the Divine comedy at his new Park Theater, Manchester, N. H.

On Thursday evening, May 2, a committee from the Moving Picture Operators' Union, Local 182, of Boston, had a talk with Manager "Cy" Bunce, of the Olympia, East Boston, the Niagara, Roxbury, and of the Scenic Temple, Chelsea, regarding the new minimum wage scale. Manager Bunce had not signed the agreement, and the committee went over the matter with him. It is understood that the three houses controlled by Mr. Bunce will soon be in line with the other Greater Boston theaters, who have agreed to the scale.

The resignation of David Cohen, former business agent of the Local 182, has been accepted. Mr. "Billy" Frank, formerly vice-president, is the new business agent. The dues have been raised by vote of the body to $1 per month.

The Savoy Theater, Fall River, Mass., looks much better since the improvements have been made in the main entrance.

It is understood that the Circle Theater, Hartford, Conn., has been sold to Mr. L. McPartland, who will continue to operate the Circle as a straight picture house.

Mr. J. H. Singleton, of Woonsocket, R. I., has instituted moving pictures in the state sanitorium for consumptives, at Wallum Lake, R. I. It is understood that the pictures will be exhibited on the lawn near the sanatorium, and that regular performances will be given throughout the spring and summer. It is believed that this is the very first time anything of this sort has ever been attempted. It is a great idea, and should prove of great value.

The new Bijou Theater now being built in New Haven, Conn., by Mr. S. Z. Poli, will be open by June 15, according to an announcement. This house will seat 2,500, and will be one of Mr. Poli's best theaters. The usual brand of vaudeville and pictures will be offered. William Fox has the Grand Opera House in New Haven, and keen competition between these houses is inevitable.

The Theater Comique, Boston, secured the moving pictures of Sarah Bernhardt in "Camille," which were exhibited during the week of May 6.

HENRY.

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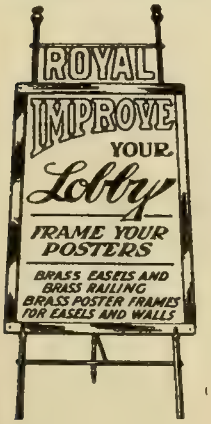
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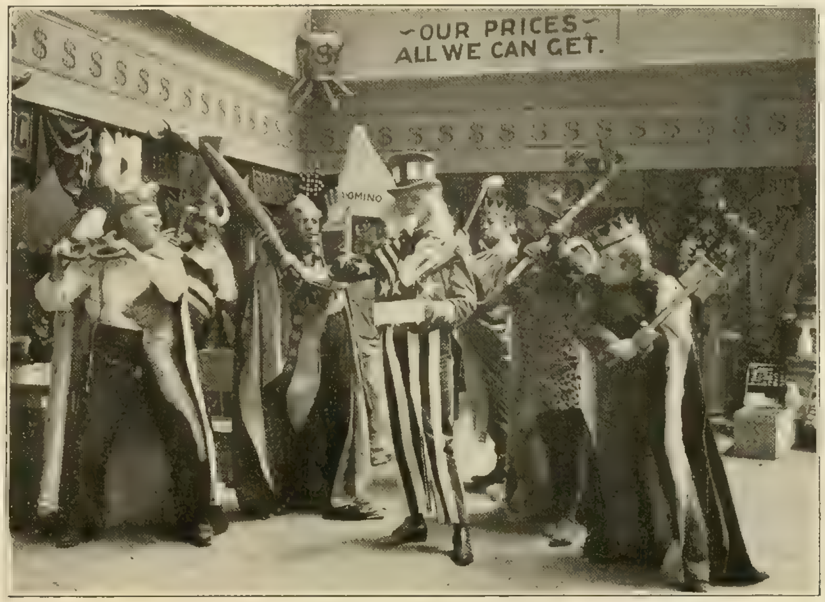

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ECLAIR'S WEEKLY MENU IS A MEDAL-WINNER.

Tuesday, May 28—HAWTHORNE'S "FEATHERTOP." The Romance of the Witch's Scarecrow: An American Literary Classic.

Friday, May 31—"HAMFAT'S SUCCESS." The Triumph of a Starving Actor who had a sense of Humor. Our funniest film.

Sunday, June 2—"THE CHESTNUT GROVE MYSTERY." A Thrilling Paris Drama of Adventure and Nemesis.

SPECIAL NOTE—Eclair's Paris Release for Sunday, May 26, is "MARRIED WITHOUT "KNOWING IT" and "TYPES OF THE CAUCASUS," on the same reel, instead of "REVENGE IS BLIND," as announced.

ECLAIR'S FORTNIGHTLY BULLETIN IS VALUABLE TO ALL EXHIBITORS

ECLAIR FILM COMPANY FORT LEE NEW JERSEY

NOTICE—On and after May 27th, Eclair Films will be sold through the Film Supply Co. of America, at 7 E. 14th St., New York City. All orders should be addressed to them.

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EDWIN THANHOUSER, President
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An Open Letter to Independent Exhibitors:

A few days ago a number of Independent exchanges met and conspired to cancel their standing orders for Thanhouser film. The story of the why and wherefore of this political move is a long one and doesn't interest you, who simply want and will insist upon getting the service you are entitled to. The cancellation of the Thanhouser films by a number of Independent exchanges means that these exchanges will no longer supply you with the best make of Independent film on the market. Your need of the Thanhouser Two-a-week was completely forgotten. In their heedless desire to control the film business in their territory, irrespective of the rights of others, these exchanges are putting every Independent exhibitor at an unwarranted disadvantage. Ordinarily the exhibitor is too busy running his business to bother about peanut politics, but when it robs him of the feature of his program he is not going to stand for it. Are you going to stand for this gross injustice? Will you permit any exchange to deprive you of the mainstay of your program and at the same time have him ask you to pay him money for it?

We do not care to stop with any exchange's assertion that you do not want Thanhouser films. We want to know FROM YOU if you want them. If you do, send us a card saying, "I want Thanhouser films," with your address and exchange, and we'll see that you get them.

Where Thanhouser films have been cancelled, we want you to know that an exchange will be placed in that territory, handling Thanhouser films. The exhibitor is going to have Thanhouser films, despite the short-sighted, unbusinesslike attitude of some of the present Independent exchanges. No one realizes better than the Independent exhibitor the value of Thanhouser films in their effort to combat the opposition of the Licensed program, and no power is greater than the Exhibitor's voice when he tells the exchange man—"IF YOU CAN'T GIVE ME THANHOUSER FILMS, I'LL GO WHERE I CAN GET THEM."

Sincerely yours, THANHOUSER CO.

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MOVING PICTURE WORLD

THE FILM INDEX

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For Release Wednesday, June 5th

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May 27th—"THE RANCH WOMAN" (Western)
May 29th—"HEROES OF THE BLUE AND THE GRAY" (Military)

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To Managers of Moving Pictures and Theaters, and to the General Public at Large.

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the GENERAL FILM PUBLICITY & SALES COMPANY, of 145 West 45th Street, New York City, whereof H. A. Spanuth is president, is the only film firm that has the exclusive right to produce or use the films with the character pictures of Mr. Nat C. Goodwin, in "Oliver Twist," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the Courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated, New York, May 11th, 1912.

HERMAN L. ROTH,
Attorney for Nat C. Goodwin,
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LICENSED Film Stories

CINES.

THE LOTTERY OF LOVE (May 28).—Alfred, a superfluous youth, woos two sisters, Bertha and Florence, and writes a note to each asking her to be his wife. The sisters compare notes, and angrily decide to get revenge. They convince their maiden aunt, Bertha, whom they know secretly admires Alfred, that one of the letters is intended for her, and make an appointment for her to meet him in the garden that evening.

The ardent lover rushes to his supposed sweetheart, who is heavily veiled, and renews his proposal of marriage. In the midst of his endearments, he is suddenly confronted by the sisters and the rest of the family. He raises the lady's veil, and, horrified, attempts to escape, but is seized by a stalwart relative, who insists upon the marriage. Alfred meekly submits. There is nothing else to do.

FOUNTAINS OF ROME (May 28).—An extremely interesting topical subject showing the many beautiful fountains which add so much to the picturesqueness of the city.

THE BOGUS PROFESSOR (June 1).—William is madly in love with Ada, the charming daughter of a wealthy merchant, and wishes very much to secure an introduction to her parents. An opportunity finally arrives; the young lady's music teacher is suddenly taken ill, and a good friend takes advantage of the situation to introduce William as a capable substitute, although the latter doesn't have the faintest idea of music.

However, the lesson prove a success, and the clever deceiver gets a chance to ingratiate himself into the esteem of the unsuspicious father, who finally consents to their marriage.

After the honeymoon trip, William is forced to confess his deception, and the stern parent is just ready to go into a terrible rage, when the young couple apply the necessary oil to the troubled waters by promising to make a musician of their first child.

ROME ON THE TIBER (June 1).—A pleasing scenic showing many of the famous bridges which span the Tiber, these are included among the most interesting sights of the city.

EDISON.

JIM'S WIFE (May 28).—Jim's wife, Nell, is the idol of the lumber camp in the Maine woods, where Jim is boss. One day there drifts into camp a man named Tom Taylor, a rough woodsman, who applies to Jim for work. Jim gives him a job and invites him to take pot luck with Nell and himself. He is at once attracted by Nell's comely appearance and determines to win her. He contrives to meet Nell whenever possible and during Jim's absence becomes more and more forward. Nell, however, has no feeling but hatred for Tom, and warns him that if he persists in his attentions, she will tell Jim.

Tom is caught under a falling tree and, Jim not suspecting his true character, takes him to his own cabin to receive proper nursing. Tom takes advantage of this unlooked for opportunity to force his attentions upon Nell who is finally forced to protect herself by telling Jim. Jim is for giving Tom a good thrashing, but wishing to avoid further trouble, Nell persuades Jim to content himself by turning him out of doors.

Tom, furious at this, believes he still could win Nell if Jim were out of the way. To this end, he lures Jim into the woods through a false message, then waylays him and leaves him unconscious in the road where the giant log-hauler will run over him. Tom then makes his way to Jim's cabin where in a drunken frenzy he informs Nell what he has done. Nell tries to escape but he only laughs at her, locks the door and seizes her in his arms. Nell in defending herself, grasps the lighted lamp and strikes him over the head. Tom falls unconscious and Nell rushes out to save Jim from death. She arrives just in time to stop the log-hauler and with the assistance of the crew Jim is brought to his senses.

Arriving back in camp they see Tom about to emerge from the cabin. Tom sees Jim and locks himself in the cabin where he awaits Jim with loaded revolver in hand. Nell tries to persuade Jim not to enter the cabin, but Jim, bent on having it out with Tom, insists, so Nell goes to arouse the men in camp and prevent the encounter if possible. Jim, however, enters the cabin by a rear door, and, taking Tom unawares, gets the drop on him with his gun.

Tom refuses Jim's offer to fight it out and Jim, disgusted with the coward goes to the door to kick him out. As soon as his back is turned, Tom reaches for his revolver, but before he can pull the trigger, Jim sends a bullet crashing through his shoulder.

THE PASSION FLOWER (May 29).—The passion flower is one of rare beauty and is exceedingly attractive in color and formation, deriving its title from the fact that it is symbolic of the passion period of Christianity. The color of the flower is white and royal purple and when seen upon the vines with the green foliage surrounding it, it makes a pretty sight.

Around this flower is centralized the idea of this comedy but it has however, no connection with its religious significance. The scenes are laid in Bermuda and deal with the romantic love affair of a young lady tourist and her three ardent admirers, one of them being an English army officer. Each of these gentlemen in question is desirous of winning the heart and hand of the young heiress but having three strings to her bow, she is quite undecided which one has really won her admiration.

While riding to the races on Fair Day she chances to see the blossom of the passion flower in a nearby garden and immediately expresses her desire to possess it, to her waiting admirers. The possession of this flower proves for more troublesome than they had anticipated, and after many efforts to fulfill her wish, they are forced to admit defeat. Nevertheless, during the course of the day, each one in turn succeeds in asking for her hand and each one is interrupted at the critical moment, and so by evening, they are in doubt as to which one will prove to be the lucky gentleman. With the caprice of a woman she writes a note to the man of her choice, stating that if he will meet her at a certain spot on the following day she will give him her answer.

This letter is given to the daughter of a livery stable owner to deliver to the gentleman whose name is on the envelope. Curiosity gets the better of the little maid and while she is reading the contents of this epistle of love, the envelope, containing the name of the gentleman, is carried away by the winds and eventually finds its resting place in the interior of a hungry goat browsing upon the hillside. The little maid, not having the slightest idea to which of the three gentlemen the note belongs, is in a quandry what to do, but at last hits upon a plan and so, to make matters sure, she cleverly contrives to have each one of the gentlemen secure the note in turn, thereby starting a series of humorous situations which follow rapidly one upon the other and terminate in two gentlemen finding lodgings in a country jail, while the English officer proceeds to make arrangements for his forthcoming marriage to the heiress.

VIEWS IN CALCUTTA, INDIA (May 31).—Among the many scenes is a view of a beautiful temple, a tribute to the work of man, and passing from there we see the work of nature summed up in one hundred and thirty-nine years producing the great Banyan tree. This is eighty-five feet high and has two hundred and fifty knotted trunks to support its gigantic spread. A view looking down the avenue of royal palms shows the broad leaves as they embrace above the roadway and send their shadows, cool and welcome, down upon the sun-beaten natives as they pass beneath their natural green.

Their majesties King George V and Queen Mary of England, contribute to the interest of this film; two distinct views being taken of them upon their arrival and departure from Calcutta amid the royal regalia befitting the crown.

Selections of the Calcutta Durbar are shown with many huge elephants which took part in the ceremony. Their trappings are wonderful in their Oriental splendor.

ESSANAY.

MARGARET'S AWAKENING (May 28).—A little rogue is Margaret and when her mama refuses to take her riding in the auto, she protests strenuously against going to bed. However, the maid and the cook are expecting "callers" for the evening, so Margaret is tucked into the covers with her dolly, the light turned low and a "help's" reunion is held on the back porch. Presently mama and papa return from their ride, the "callers" hastily exit, the maid assures her mistress she has kept good watch on Margaret and the household retires. Next morning Margaret determines to tell papa of her treatment of the night before, slips from her bed in her pajamas and slippers and, with her dolly in her arms, runs out to the garage, climbs into the back seat of the auto and falls sound asleep. Papa comes in and drives off to business, finds he has to appear in court that morning to bail out a friend and leaves the auto standing before the court-building. Of course Margaret awakens and, dazed by her surroundings, sets up a lusty protest. A kind policeman discovers her, takes the number of the car, learns the address of papa, calls up the house and finds mama and the maid in a state of terror over Margaret's disappearance. Another officer is sent to the house for particulars, while Margaret is taken into the court-room where papa recognizes her and obtains permission to leave at once for home. Of course he is arrested for speeding, taken to another station, mama is informed by phone and, after considerable red-tape, Margaret's little prank is finally straightened out and everybody returns home happy.

THE WHITE HOPE (May 30).—Tim Sharkey, a worthless good-for-nothing, can't find work and his spouse tirades gloriously in his ears while she rams the family wash around the tub. Tim sits at the table smoking and jawing and suddenly sees an ad in the paper for a pugilistic "white hope" who can earn a barrel of money trimming aspiring pugs. With beautiful visions of feints and uppercuts before him, Tim slowly dozes off—and has a most wonderful dream. He imagines himself the only and original "white hope," and sets out for the home of the fight promoter. On the way he demonstrates his ability by thrashing a bully who is abusing his wife, helps waft a trunk into a wagon that two men couldn't get off the ground, loads a cart with fallen crates with one wave of his hand and almost blows some fancy shrubbery out of the ground for self amusement. Arriving at the home of the fight promoter Tim slams the punching-bag from its hook and almost kills the promoter with one blow, while he puffs out a lamp at a distance of ten feet. Forthwith the promoter escorts him to the Athletic Club and Tim is given a try-out with a pugilistic trainer. Once the gloves are on his hands, Tim proves a fizzle and is being beaten to a pulp when suddenly—he rouses up to find his angry spouse amusing herself by breaking the wash-board over his head. Tim tries to seek a haven of safety, but wifie lifts him into a tub of hot suds and we leave Tim a sadder, madder and wetter man.

THE LAUREL-WREATH OF FAME (May 31).—Guido Marcello, a young composer, is madly infatuated with Maria Medici, a pretty singer. Maria sings his first composition and, overcome with her beauty and his emotions, Guido begs her to become his wife. Maria, however, prefers her musical career to marriage and rejects Guido's proposal. Heartbroken he returns home. Later the death of his mother leaves him entirely alone in the world. Years later Guido is housed in a wretched garret, poverty-stricken and still searching for musical fame. Meanwhile, Maria has become a noted prima donna. One day Guido, in passing the theater, sees the posters announcing Maria's grand concert. Sick at heart he turns away only to come face to face with Maria. Wishing to avoid recognition, Guido goes on to his lodgings. Maria has recognized him, sends her maid to secure his address, then visits him in the garret. Guido confesses his poverty and shows her his rejected music. One piece attracts Maria's attention, she sings it over and instantly agrees to render it that night at the concert. Guido refuses her money for it, but thanks her for her aid and Maria leaves with the song. That night her concert is a great triumph and Guido's music has set the critics agog. Meanwhile, Guido's brutal landlord threatens him with eviction and, during his absence, ruins his violin and destroys his music. Guido returns, discovers the awful situation, drives the landlord from the garret and, worn out with hunger and exhaustion, becomes delirious. Maria and her delighted friends now enter to tell him of his fame, only to find a gibbering ghost of poor Guido. His reason partly returns at hearing Maria sing his music but, on realizing he is famous, is stricken and dies while Maria sobs out her grief over his wasted body.

BRONCHO BILLY'S BIBLE (June 1).—Broncho Billy and his pal, after robbing the stage-coach, divide the loot and part company. Among the valuables in his share, Broncho finds a well-worn Bible and, after skimming over the pages with a grim smile, he puts it in an inside pocket and rides into town. In the saloon, a poker game is flourishing and "Quick-Draw" Kelly, a notorious cheat and gun-man, is cleaning the cowboys of their earnings. Broncho sits in the game, detects Kelly sliding an ace from the top of his boot, calls his cheating at the point of his gun, brands Kelly with disgrace and kicks him out. Burning with revenge, Kelly tries to kill Broncho with a shot through the open door, but the bullet lodges in the Bible and saves Broncho's life. Picking the bullet from the pages, Broncho replaces the holy book in his pocket, rushes out, mounts and starts after the escaping riffian. After a thrilling chase, both dismount and take to the rocks. Higher and higher Kelly ascends until the distant plains stretch before him miles below. Broncho now rolls a heavy boulder off to one side of Kelly, who instantly empties his gun in the direction of the sound, thinking it to be Broncho. Before he can reload, Broncho corners him and a terrific hand-to-hand struggle now ensues on the very brink of the yawning chasm. Back and forth they sway until Broncho forces Kelly to his knees, then picks him up bodily and is about to cast him over the precipice, when the Bible falls from his pocket and Broncho sees the words: "Thou Shalt Not Kill" open before him. For a moment he fights with himself, then allows Kelly to escape unmolested. Bible in hand, he finds a seat against the rocks and begins the faithful study of God's Word, and the following Sunday finds him in the church for the first time in his life.

ECLIPSE.

SLIPPERY TOM (May 29).—Tom is a remarkably clever rogue. He is always getting into mischief, and has many hairbreadth escapes from the police. One day, after one of his pranks, the minion of the law seems determined to capture him. More than once he appears to have the slippery fellow in his clutches, but Tom disappears in the most astonishing manner.

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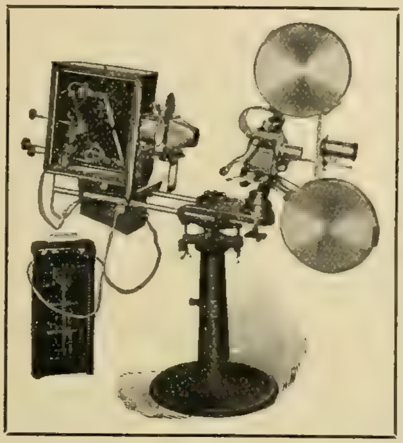

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ROPE MAKING BY HAND IN KENT, ENGLAND (May 29).—An extremely interesting industrial subject, showing how the raw hemp is prepared, then woven into strands, and finally twisted into three men rope.

GLIMPSES OF BELGIUM (May 29).—A series of remarkable pictures showing views of the Cities of Brussels, Liege and Namur, several scenes along the canals, and the picturesque countryside.

KALEM.

THE FIGHTING DERVISHES OF THE DESERT (May 27).—Hassan Ali, an Arab Sheik, sees Zahrah, daughter of the Coptic High Priest, and falls in love with her at first sight. The next day he determines to talk with the maiden and consequently he returns to the spot where he first saw her. There he awaits Zahrah and when she appears he impulsively declares his love. Zahrah is apparently impressed by his sincerity, but tells him he must obtain her father's permission to pay court to her. He returns to his camp in the desert and sends an envoy with presents to the High Priest asking for permission to wed Zahrah. The High Priest refuses and announces that Mohammedan and Christian cannot wed. This news angers the Arab Sheik and a band of fighting Dervishes which arrive at his camp, on their way to massacre the Christians, gives him an opportunity to avenge himself. Plans are laid for the destruction of the Coptic village but the fanatics have scarcely departed when Hassan Ali has a change of heart and sends a messenger to warn the Christians. While instructing the messenger, Ali has been overheard by one of the Arabs who gives chase and shoots the runner. The Dervishes attack the church while services are in progress; the High Priest is killed and the majority of the worshipers are put to the sword. Rushing into the thick of the fight, Hassan Ali eventually finds Zahrah and aids her to escape. After the fanatics have departed, the remaining Copts who have managed to flee, meet in the ruins of the old Pagan temple at Luxor and give thanks for their preservation. Hassan Ali joins Zahrah and adopts the Christian faith. That night Zahrah and the Arab Sheik are married. The next day we see them mounted on camels, riding to Sheik Hassan's home in the desert.

THE GENT FROM HONDURAS (May 29).—Our old friend, Roost Sweet, of Bucktown, New Orleans, falls for the charms of a New York manicurist of dusky color. Roost consults a palmist and is told that he will be lucky in a love affair. The next day Roost visits Lawyer Moose and hires him to write a proposal of marriage to the manicure lady. The girl answers his note, saying that she will marry him if he will secure for her an introduction to the "Gent from Honduras" at the coming ball. The untiring lover does as he is bid, but when the manicurist meets the "Gent from Honduras," it is all off with Roost.

LUXOR, EGYPT (May 29).—We first visit the native market at Luxor. Strolling through the town we are attracted by the work of a native cobbler. As we come to the river front we are interested in watshing the work of the water carriers of the Nile and the Arab ferry presents an odd sight. The street along the river front of this primitive Egyptian city is a quaint thoroughfare where many unusual things take place.

INTO THE JUNGLE (May 31).—Ralph and Gordon are both in love with Mary and the former attempts to propose, but cannot summon sufficient courage. Mary understands the young man and suggests that he leave a note in the trunk of an old tree. Taking heart from this encouragement, Ralph writes a message and places it at the "sweethearts' post office." Gordon, watching the affair from a distance, comes up, reads the note, destroys half of it, and places the balance in the tree. When Mary reads the mutilated note, the meaning has been entirely changed by the omission of the stolen half, and she becomes angry at Ralph's seeming heartlessness. The next day she denounces Ralph in such a manner that he impulsively leaves for Africa. A short time after his departure Gordon, through the aid of Mary's grandmother, persuades the girl to marry him. Feeling piqued at Ralph's treatment, she prepares for the wedding, but when the final day arrives, she realizes she is making a mistake and is consequently overjoyed when Gordon's better nature asserts itself. He declares he has been unfair and volunteers to follow Ralph to Africa, hoping to bring him back. With a competent guide Gordon penetrates the African jungles and approaches Ralph's camp, but while lying in his tent he is bitten by a venomous snake. He rushes out in delirium and his ravings are heard by Ralph. Quick aid is given to Gordon and his life is saved, although the amputation of his arm is necessary. Gordon rapidly gains strength and the two men return to America where Ralph and Mary are reunited.

LUBIN.

THE SENORITA'S BUTTERFLY (May 27).—Delores, daughter of a wealthy Castilian, has been betrothed, since infancy, to Don Jose Vildantes, but as the two grow older, her dislike for the man increases. The Don pleads a hopeless case, and it is only at the earnest solicitation of her parents that she accepts his invitation for a drive through the park, during which he makes his last plea and receives a decisive negative reply. The handsome young Carlos is leaving his own manor as Don Jose and Delores drive past, and, seeing the beautiful Senorita, becomes infatuated. Carlos continues his stroll, which leads him later to the gate of Hernandez Manor, just in time to see the brougham, containing Don Jose and the "fair one," enter. A few days later, Carlos again strolls in the direction of Delores' home, where he sees her with net in hand, chasing butterflies. Carlos steals inside and conceals himself, but a tip of a plume in his hat is seen by Delores and, thinking it a butterfly, she rushes forward and quickly brings her net over Carlos' head. Carlos jumps up, but Delores, frightened, runs away to the head gardener, telling him of the happening. The gardner comes up as Carlos is removing the net from his head, and, leading him to the gate, points to a sign, "Private Grounds, etc." Finding it impossible to forget the fair Senorita, Carlos, calling his own gardener, swears him to great secrecy and demands of him his peon garments. Carlos, in the garb of a peon, returns to Hernandez Manor and secures employment as the gardener's helper. Her parents call upon Padre, seeking his aid and influence to compel Delores to marry Don Jose, and it is while she and the Padre are walking through the garden, that Don Carlos is discovered and recognized by the Padre. Carlos acknowledges his identity, and, taking the Padre into his confidence, tells of his love for Delores, and the Padre in return, tells Carlos that Delores is engaged to Jose, even though she herself had no say in the matter. Realizing the utter futility of his task in aiding Jose, the Padre tells Carlos that he will remain neutral and allow the "best man" to win. A few hours later, Carlos sees Delores again chasing butterflies, and, looking about him, sees one on a nearby shrub. Catching the butterfly, he places it on the end of a straw, and hiding behind a bush, holds the butterfly over his head. Delores comes up, sees the butterfly, and again catches Carlos, as well as the butterfly in her net. Fearing that she had hurt the poor gardener, Delores is very profuse in her apologies. Seeing his opportunity, Carlos feigns being blinded, and holding his head close to Delores, realizes his dream of heavenly bliss, as she looks into his eyes. It is needless to say that Delores marries Carlos, for he is the man she loves.

THE PUPPET'S HOUR (May 29).—Ted is a worshiper of feminine beauty. On New Year's Eve he writes to his sister, telling her that he may break his engagement with Beth, as her plainness gets on his nerves. He also writes a note to Beth, explaining that he cannot watch the New Year in with her as he had accepted an invitation to a stag. The servant who delivers the notes, mixes them and Beth receives the one intended for Ted's sister. After reading it, she sends back his ring. Meanwhile in a toy shop in the same city, the life-sized puppets come to life for one hour to celebrate New Year's Eve, and Mignon, the society puppet, begs for one hour of the world. The others consent, providing she returns at the stroke of twelve. If she fails to do so, she will turn into an old crone. She leaves the shop and wanders into the house where Ted is dining, and her presence causes quite a disturbance. Ted immediately falls in love with her beauty, and draws her into the conservatory for a tete-a-tete. So absorbed is the puppet in the charming Ted, that she forgets the hour, and, as he is about to kiss her, she turns into an old crone in his arms. Ted, disgusted at the sight, returns to his rooms, and finds the ring awaiting him. Appreciating at last his sweetheart's value, he makes elaborate explanations over the 'phone, and she finally allows him to finish watching the New Year in with her. As he clasps her in his arms he gives thanks that he was shown in time that he who worships Beauty alone, builds his altar on the sands.

THE HONEYMOONERS (May 30).—May Phalen and Harry Nugent have just been married and in the midst of the reception after the ceremony, they decide to give their guests the slip and catch an earlier train for New York, so as to avoid the usual shower of rice and old shoes. They jump into an auto and race to the depot. On arrival there they find that their train is one hour late; Harry discovers that he has left their tickets at his home. May stays in the depot while he rushes home to get them. She gets into a remote corner, puts their suit case on the bench next to her, standing it up so that it hides her from view. She then reads, when Peter Crawford, a very portly, respectable looking man of about fifty, enters, and sits next to her on the other side of the suit case. May is very tired, and drops off to sleep, her head resting against the suit case. Shortly afterwards the portly gentleman goes to sleep; his head resting against the other side of the suit case. In the meantime the guests at the house discover that the couple have given them the slip. About six of his friends race to the depot in an auto. They look around, and finally find her asleep. Harry is nowhere to be found. On seeing the stout gentleman asleep they decide to have a little fun. They try various ways to annoy him by tickling his ear and nose, but cannot wake him up. They then draw the suit case out from between the two, so that her head rests on his shoulder. They also put an empty beer bottle in each one's arms and pin a sign on him which says, "I love my wife, but O! you kid." They then hide and wait for Harry. On seeing the couple Harry becomes frantic, and acts like a mad man. They both awaken and look around dazed. Thinking Harry is crazed, the man takes to his heels. Harry starts after him, but May pulls him back. He raves at her. She doesn't know what to think so begins to cry, when their friends come out and give them the laugh. Harry, realizing that it was a joke, takes May in his arms, while they all throw rice and old shoes at them.

RUBES EASTER AT ATLANTIC CITY (June 1).—Two rubes with their sweethearts decide to spend Easter holiday at Atlantic City. After indulging in the various amusements they start a flirtation with two summer girls, and decide to lose their sweethearts in order to obtain an opportunity with them. The girls, not liking their attire, tell them to change their clothes and meet them at 2 P. M. They do so. In the meantime, their sweethearts have discovered their loss, and, making a search for them, they find them dressed in very sporty clothes, wheeling a rolling chair with the two well-dressed girls in it. With eyes of envy they compare themselves and decide to buy clothes. They do so, and coming back to the boardwalk with veiled faces, they begin to flirt with their own sweethearts. The rubes fall into the snare and their feeling can be described better when their sweethearts remove their veils.

REVENGE (June 1).—Jack Carroll and Jenny Norton are sweethearts and live in Hankville. Old Man Norton does not approve of Jack visiting his daughter. One time he finds them together and drives Jack off the farm at the point of a shotgun. Jack tells his father that the girl's father theatened him with a gun. Old Man Carroll takes up his axe, and starts for the Norton house. Not finding Norton around he knocks on the door. Old Man Norton is upstairs and looks out of a window. Seeing who is banging on the door he throws a bucket of water on Old Man Carroll. In a few moments the two farmers are engaged in a rough and tumble fight. Jack sizes up the situation—runs and tells the girl that while the old men are fighting, it is their chance to slip away and get married. This is done and the two farmers are arrested by the constable. While taking them to the lock-up they are met on the road by the young couple. The men now see the humor of the situation and both forgive the children while the constable forgives the old men for fighting.

VITAGRAPH.

THE TRIUMPH OF RIGHT (May 27).—Leaving his consumptive wife with her child alone, and in poverty, Dave Dexter passes his time playing cards in the "Silver Star Saloon." His wife, seized with a choking cough, realizes that the end is at hand. She sends little Mary to the saloon for her father. She finds him in a dispute over cards. She steps between "Mexican Luke" and her father. Luke slinks back, ashamed by the child. The father returns to his cabin, realizes his wife's condition, and hastens out for help. The Mexican steals a cowboy's horse and rides toward Dexter's shack, seeking trouble, meeting Dexter going on his way for help. Dexter stops him and tells him of his wife's sickness and begs for the loan of his horse. The Mexican strikes Dexter with his whip. Driven to desperation, Dexter pulls the Mexican off his horse, mounts and rides away, leaving the Mexican swearing vengeance.

The cowboys miss the stolen horse and find the hat band from the Mexican's sombrero. They start after him. "Mexican Luke" visits the sheriff and accuses Dexter of being the long-sought horse-

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thief. The sheriff and he ride hastily to Dexter's home and find him bending over the dead body of his wife. The sheriff listens to the stricken man's story, but is forced to do his duty and he places the handcuffs on him. Little Mary pleads with the stern sheriff in vain. Tearfully the child produces her little bank and tries to bribe the sheriff, adding to the offer her last and dearest treasure, her old rag doll. Touched by Dexter's story, the presence of death and the appeal of the motherless child, he forgets he is sheriff, and forgetting his sworn oath of office, gives Dexter a chance to escape. He declines it. The sheriff is about to replace the handcuffs, when the cowboys, on the trail of the horse thief, crowd into the cabin. The sheriff silences them, telling them they are in the presence of death. With uncovered heads, the leader proves the innocence of Dexter by producing the missing hat-band and pointing to the Mexican's hat. "Mexican Luke" is led away by the sheriff and the cowboys, leaving Dexter and his little daughter alone with their dead.

AN INNOCENT THEFT (May 28).—"Honesty is the best policy" is the lesson which little Malcom's mother taught him when he innocently committed a theft. Malcom's little heart aches for his mother when he sees her sick and penniless; he longs to do something to help her. He prays fervently that God may give him this opportunity. Sunday morning he goes out upon the street to beg; everybody ignores him. He passes a church and follows the people, who are entering. He is carried away with the grandeur and solemnity of the place, and when the warden is passing the collection plate, the little boy thinks when he sees the money on it that it is a direct answer to his prayer. Instead of contributing, he helps himself to a bright, shining silver piece. Overjoyed, he runs home to his mother.

When he tells her how he got it, she points out his mistake and tells him he has innocently committed a theft and makes him take the money back to the church, which he finds closed. He makes his way to the minister's house, returns the money and tells the good man all about it. The clergyman is deeply impressed. With his maid, he makes his way to Malcom's home, where he finds the mother ill and in need of care. He secures medical aid for her and procures a nurse, makes Malcom one of his choir boys and secures a position for him as bell boy in a large hotel.

ON HER WEDDING DAY (May 29).—Two fast friends, Donald Scott and Elbert Kenyon, are very much in love with the same girl, Ethel Morris. She becomes engaged to Donald, but finally decides to marry Elbert. Donald is deeply grieved, but acknowledges that his means would not permit him to support Ethel in the same style in which her father has kept her, and is glad that Elbert's wealth will enable her to enjoy much more happiness than he could possibly give her. At the wedding, Donald acts as best man.

On her way upstairs to put on her traveling suit, she picks from the floor the engagement ring which she had returned to Donald and which he had just dropped from his pocket. She looks at it. Donald, who is sitting meditatively near by, rises from his chair, and taking her hands in his, tells her how he loves her, embraces her and tries to kiss her. She tells him that she is married to Elbert and he is not acting the part of a gentleman to presume upon catching her unprotected and alone. She tries to resist him and in her efforts to do so, a large bouquet of violets which she wears in her corsage is crushed by Donald's violent embrace. At this moment Elbert comes into the hallway and, seeing her agitation, asks her the cause. She tries to explain. He looks at the crushed bouquet and the violet stains on Donald's shirt front, leaves her, going from the house to a hotel, refusing all overtures.

Donald finally calls upon Elbert, confesses his contemptible behavior and breach of friendship to him and his wife, and expressing the hope that Elbert will not hold Ethel guilty of any indiscretion, as he alone is guilty, and had urged the attentions, which she resisted. Elbert 'phones Ethel; tells her that he knows that she is innocent of any wrongdoing, and asks her to start at once on the honeymoon, which had been so ruthlessly interrupted by their false friend.

THE PICTURE IDOL (May 31).—"Isn't he lovely!" "One of the grandest men I ever saw," "perfectly exquisite," were the expressions to which Beth Ward, a young high school girl gave vent to whenever she thought or spoke of her "moving picture idol;" Howard Hanson, the player who takes the leading parts in the motion picture plays in her favorite productions. She unexpectedly sees him on the street and follows him until he disappears in his dwelling place, which she carefully notes by taking the number of the house. She sends him flowers and letters, much to his disgust, as this sort of recognition has become a pest to him. She and her friend, Pearl Shelby, are constant attendants at the theater where he appears in the films and they are both entranced. Beth is simply hypnotized. She becomes so violently carried away with her picture man, she falls behind in her studies. Her parents are notified by her teachers and soon learn of her insane infatuation. Her father calls on Howard and they arrange a plan to cure her of her foolishness. Howard dines with the Wards. Beth is enraptured until he exhibits such astounding table manners and insists upon bawling instead of singing; then she begins to see some defects in her idolized ideal.

In return, Howard asks the Wards to take tea with him the next day. He arranges with his roommate to impersonate his wife and employes several children from the neighborhood to represent his family. Mr. Ward and Beth call and she is so shocked by the coarseness and rudeness of his wife, and the terrible behavior and multiplicity of his children, she is glad to escape and is forever cured of her idolatry.

AN EVENTFUL ELOPEMENT (June 1).—Emphatically opposed to Jack Moss, old Mr. McGillicuddy puts the ban on his marriage to his daughter Dolly. The old gentleman is adamant to the appeals of the young lovers and interposes his interference on every occasion, when they get together. McGillicuddy is seized with an attack of the gout, which handicaps him, and it is then Jack arranges with Dolly to elope. She tells Jack to meet her at Mabel Wrights'. He agrees and they are married. Mabel Wright and Charley Fortune, inspired by the example of Jack and Dolly, decide to get married themselves.

Old Mr. McGillicuddy becomes suspicious and puts a detective on the track of his daughter, to prevent the consummation of Dolly's plans. The detective takes the scent, and through a false clue gets on the track of Mabel and Charley, whom he arrests with a great show of bravado and importance. He brings them before Mr. and Mrs. McGillicuddy, who are almost paralyzed with astonishment when they realize the sleuth's mistake, and that he has been foiled. The climax of this comedy of errors and love's victory is the appearances of Dolly and Jack upon the scene, firmly locked in the bonds of matrimony, which McGillicuddy cannot tear asunder. He accepts the situation gracefully by embracing his daughter and blessing the young couple.

MELIES.

MAKING GOOD (June 6).—Tom, a wayward son turned out of his home and gambling away his money, tries to pawn his jewelry in order to go West. He refuses to part with his mother's ring, given him on her death bed, without which he cannot raise enough, and so jumping a passing freight, hopes to reach his destination. Almost there, the train taking a sudden curve throws him off. Mary, the foreman's daughter, witnessing the accident, hurries to his aid; unable to lift him, she drags him to her home on a gate. After recovering Tom starts to work in the oil wells, and, infatuated with Mary, gives her his mother's ring. The foreman, returning to work, catches the engaged lovers and orders his daughter home. Tom offers to explain the situation, but her father refuses to listen. After a fistic battle the lover becomes unconscious, and, losing his balance, falls on the moving belt. Mary, rushing to his rescue, catches him just in time to save his life. Her father, finding out his mistake, apologizes and gives his consent to the marriage. A year later Tom writes home, saying that he has struck luck and made good at last.

BIOGRAPH.

A BEAST AT BAY (May 27).—A dangerous convict has escaped from prison and is skulking through the woods, pursued by prison officers. The officers separate and go in different directions in the hope of heading him off. This works well for the convict, who surprises one of the guards, and, overpowering him, makes him change clothes with him. About this time Edith is accompanying her sweetheart Jack to the railroad station in her auto and leaves in a huff, calling him a coward for not having entered into a street brawl with a drunken tramp, who insulted them on the way down. Jack has some time to wait before train time, and, upon looking after the departing auto, is surprised to see it held up by the disguised convict, who forces the girl to aid him in his escape. Two of the guards, arriving at the station, inform Jack of the true condition, and the three, knowing the railroad track to run parallel with the road, induce the train despatcher to let them have an engine to pursue the fugitive and the girl. Here follows the most thrilling pursuit ever witnessed—a race between an engine, a touring car, and a racing auto. Jack now has an opportunity to prove his mettle and takes advantage of it.

AN OUTCAST AMONG OUTCASTS (May 30).—A "Blanket Tramp" is he who carries with him a blanket to shield him, and for this he is frowned upon by the regular tramps and denied the society of that quasi-genteel fraternity, and so has to flock alone. Such is the condition of the hero of our story. In the course of his peregrinations, he passes the Post Office of a small village, and begs for "grub," which the daughter of the old postmaster hands out to him. For this he is grateful and has a chance later to render her a great service, for when the time comes to take the mail to the railroad station and get the incoming mail, the old postmaster is taken ill, and the daughter is obliged to go. The incoming mail contains a pouch of registered matter. Its arrival is witnessed by a couple of real tramps, who make up their minds to get it. This appears easy, when they see into whose custody it is given—the girl's. Their plan would have succeeded had not the "blanket tramp" happened along, who proved the hero of the day.

SELIG.

THE TREE OF KNOWLEDGE (May 27 .—The Watkins family consists of father, mother and son. The father is a railroad magnate and wizard of finance; the mother is an indulgent, capricious social butterfly, and the son is an unguarded plant left to grow wild in the soil of luxury. When the inevitable day of reckoning comes the boy, headstrong and defiant, rebels at his father's authority, and leaves home. From being a gay young spendthrift, he descends to the ladder of poverty. The parents are remorseful and unhappy because of their lost son. Accidentally Watkins, Sr., reads an account of a great scientist who, wearied with the emptiness of wealth, went out to study and labor among the poor. The idea fascinates him and he decides to emulate the scientist's example. Disguised as a common laborer Watkins, Sr., rubs elbows with the forlorn, weary, down-and-out wrecks of life. Among them, eventually, he finds his son, who, hopeless and desperate, has determined to end it all. A reconciliation takes place, and the boy, having tasted the bitter dregs of the cup of folly, decides to make a man of himself. Each has learned the great lesson of life, and are the better for it, and the two turn homeward together.

A RECONSTRUCTED REBEL (May 30).—Colonel Yancey, C. S. A., his cause lost, rather than surrender his sword, abandons his plantation, takes with him his little girl and the flag he could not save from defeat, and, still wearing his uniform of gray; goes to Honduras. Here the Stars and Bars fly defiantly over Colonel Yancey's house. Louise grows to a beautiful young womanhood, and the old Colonel dreams, bitterly but proudly of the past.

Colonel Winston, U. S. A., got into such a habit of wearing his blue uniform during four hard years that he never abandoned it. When appointed Consul of the United States at Tegucigalpa, he secretly thought that it would add no little to his dignity, and so it came about that one day a Union and a Confederate Colonel in full uniform met upon the street, stared, and glared, while from nearby poles floated the Stars and Stripes and the St. Andrew's Cross.

Dick Winston, who served as clerk in the Consulate, thought the warlike attitudes assumed by the old gentlemen very amusing, until he met Louise; then he saw that this left-over bit of the spirit of the 60s was apt to prove a serious matter.

An anti-American outbreak occurs. In attempting to protect an American citizen who is being hunted down, Colonel Winston incurs the anger of the mob, and Colonel Yancey sees the Consul, with the Flag in his hand, go down beneath the blows of the natives, while the Flag is trampled contemptuously in the dust. A little family quarrel is one thing; insult to the Flag that flew at Yorktown and Monterey is quite another—in a moment the old Confederate revolvers are blazing, and the Colonel has

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lost none of his skill. The natives draw back. Dick Winston arrives upon the scene, and Colonel Yancey assists him to drag the Consul toward the shelter of the Yancey house, the nearest refuge. The mob intercepts them, and they retreat to a point of vantage, just where is planted the pole from which floats the Stars and Bars. A rioter appears from Colonel Yancey's house, dragging Louise. Dick rescues her and brings her to the little fort. The Consul has recovered sufficiently to use his revolver, and they are able to hold off the mob for a short time. Just as the natives gather for a final rush, a detachment of U. S. Marines appear, coming on the run, with fixed bayonets, and the mob breaks and flies. The Marine Officer stares in amazement at the Confederate Flag, then gives an order, and the Marines present arms. Colonel Yancey returns the salute with military precision, then turns and slowly lowers the flag, clasping the outstretched hand of the Consul, as he does so. Dick has run and brought the American Flag left in the street, and he and Louise quickly attach it to the lanyards and run it to the tŏp of the staff.

THE PART OF HER LIFE (**May 31**).—At Mrs. Slaytor's dramatic agency the blackboard shows that a leading lady for a comedy is wanted who can act a drunken scene with a hysterical laugh. There are no offers to take the part, and Mrs. Slayter is in despair. Then Jane Doe enters and is induced to accept the part. She looks for a quiet place in which to study and practice the part, but only attracts the attention of some rude boys on the outskirts of the town. Still seeking quiet she goes on to the woods, where a tramp is convinced she is crazy. Seeing the boys following her, she goes back to her room. Here her efforts to get up in her part attract a crowd, the janitor, and a policeman. She falls asleep on her chair, and dreams that she gets into a safe, where she will surely find the necessary quiet. A burglar however, blows open the safe. Then Jane takes to the jungle and the cannibals put her in a pot. Finally, she finds herself falling through the air, and awakes on the floor. She decides to give it up and get a good rest.

THE KATZENJAMMER KIDS NO. 5—They Go to School (**May 31**).—Another laughable Katzenjammer comedy. Hans and Fritz dislike school and their attempts to dodge an education furnish one long, hearty laugh.

PATHE.

PATHE'S WEEKLY No. 21—1912 (**May 20**).—New York, N. Y.—Eight thousand Suffragists, under the leadership of Grand Marshal Mrs. A. C. Hughston, parade through the city.

Melbourne, Australia—The strike of the street railway employees, in their fight for permission to wear the Union button, assumes grave proportions.

Coovaller, Ore.—The cadets of the Oregon Agricultural College are reviewed by the business men of the state.

Belfast, Ireland—Bonar Law, M. P., speaking to 100,000 Loyalists on Balmoral Field, pledges himself to "fight Home Rule for Ireland to the end."

Pawhuska, Okla.—A cyclone sweeps from Mississippi through this section of Oklahoma, killing 18 people and injuring many more.

Alicante, Spain—The Spanish Sovereigns visit the city and call on the Mayor at the City Hall.

New York, N. Y.—The Evening Mail Modified Marathon Race, from 184th Street to the City Hall, is won by Louis Scott of the Paterson Athletic Club, in 1 hour, 8 minutes, 28 2-5 seconds.

London, England—Sir Francis Howard reviews a detachment of English troops quartered in his shire.

Camden, N. J.—The Chinese protected cruiser, Fei Hung, designed as a training ship for officers and men of the Chinese Navy, is successfully launched at the New York Shipbuilding Company's Yards.

Paris, France—The advance styles in Summer millinery show wide diversity in size and trimming.

JUSTICE OF MANITOU (**May 16**).—In the absence of a brave, the squaw is attacked by three white men. She finally succeeds in beating them off. Later, on hearing her story, the brave follows the three men and fights them against such odds he can only lose and is killed. His dead body is discovered by his squaw, who calls upon the sheriff of the county to avenge her dead. The posse catches the three men, but on hearing their story of the fight lets them go. The Indian squaw finds two braves who befriend her in her hour of need, and seeking out the men, wreak their vengeance on her foes.

FOR THE HONOR OF THE NAME (**May 29**).—Before our story opens two sisters had been in love with the same man and in the first scene we find the young sister poverty stricken and alone, desperately ill. She writes to her sister for succor and is taken to their beautiful home in the country where she recovers her health. Two years pass and one day the younger sister, finding the wife keeping a rendezvous with a friend and learning that her brother in law knows of it, hurries to the place of meeting and takes her sister's place with intensely dramatic results.

THE LEADING LADY'S BABY (**May 30**).—Kitty Lightfoot appears at the hotel in the town in which she is about to play, accompanied by her maid and her poodle dog. Unfortunately for the poodle, the hotel does not accommodate him and rather than be deprived of her dear dog, Kitty Lightfoot hits upon a scheme. Hastening to the nearest baby haberdasher she buys the necessary outfit and on a bench in the park dresses the poodle dog in the baby's haberdashery and returns to the hotel. The soft warm bundle in her arms passes muster with the new clerk who comes on duty and everything goes as smoothly as a marriage bell until the poodle lamps the hotel cat and in one-half a second the poodle dog is in full cry with puss cat in the lead by 2 feet 4 inches. Puss cat hikes for the dining room, which she goes through with the poodle dog at her heels. Next the kitchen, then the corridor, finally the front hall, then the lobby where the clerk is so scared he falls over the waste basket and cracks his shin against the safe. The poodle dog's race is rudely interrupted by the strong arm of the law in the shape of a policeman who has come in on hearing the noise, and finally Fido and the leading lady are ignominiously thrust into jail.

WHIRLWIND COURTSHIP ON BRADON'S RANCH (**June 1**).—Nell's brother returns from college and brings Jack along with him. Nell's father hates Jack with a hatred than which there is none greater, and Jack is promptly kicked off the ranch. Hieing him hence to a costumers, the versatile Jack dons a woman's outfit and eventually returns to the ranch, armed with a forged letter, as Miss Gladys Smith, the new school marm, who desires to arrange for board. Here she wins the affection of Broncho Bill, the hoped for son-in-law of Col. Bradon, and having metaphorically and literally placed the cowboy on his knees before her, she manages to bring the Colonel on the scene with the result that Broncho Bill is promptly kicked off the ranch also. These hasty removals greatly irritating the colonel, he retires to the solitude of his kitchen, where he receives a note from his dutiful daughter telling him that unless he beats her to the Justice of the Peace she shall be married to Jack—and he can't beat her.

C. G. P. C.

THE MUSKETEER'S DUEL (**May 28**).—A cavalier in love with the charming daughter of a noble Frenchman is interrupted in his love-making by the advent of a musketeer quartered at the chateau. The latter makes violent love to the young lady in spite of the cavalier's protest, and finally a duel ensues, in which the cavalier is apparently killed. The musketeer returns to the chateau to apprise himself of the cavalier's fate, and upon his entrance who should he see seated in a chair before the fire, but his friendly enemy, the cavalier, who was not wounded at all, but had played this trick on his adversary.

HIS WIFE'S WHIMS (**May 31**).—Mr. Snuders has noticed some rather peculiar actions on the part of his better-half, and fearing that she is about to become a suffragette he visits the family physician, who informs him that he must put up with all the little idiosyncrasies shown by Mrs. Snuders, no matter what they might be, because the Snuder family will in time be increased by another Snuder. Greatly elated Snuder follows Mrs. Snuder as she goes to try on a new gown at the dressmaker's. On the way she languidly lifts a bunch of grapes from the cart of a passing vender and eats them with eagerness. Mr. Snuder pays the angry vender and whispers in his ear the remarkable luck he is in. However, Mrs. Snuder, when she leaves her costume on the chair at the dressmaker's, while she tries on a new gown, is robbed of her coat, dress, veil and umbrella by a thief who is pursued by the police. This member of the Lightfinger Brigade dons the outfit, proceeds down the street post haste and Mr. Snuder wearing a bland smile follows closely at his heels. Everywhere the thief goes he manages to steal something for which Mr. Snuder graciously pays, until finally the strain becomes too great, and the suspicious police arrest the whole outfit and everything is ultimately explained.

Among the Exhibitors.

Sault Ste. Marie, Mich.—The manager of the Star Theater here will erect another theater at a cost of $20,000.

Los Angeles, Cal.—F. L. Spaulding is having plans prepared for the construction of a moving picture theater on the East side of Main Street, opposite 18th Street.

Clinton, Ill.—Work was begun on the erection of the new airdome for Noah Stivers, which is being constructed on Clark Hill lot in the 100 block, W. Washington Street.

Barnesville, Ga.—Mr. C. H. Dailey of New York, has leased for a term of two years, the moving picture show from Mr. Wallace Bankston.

Bluffton, Ind.—The City Council at its meeting granted permits for two structures on Main Street, which will be used for moving picture shows.

Perth Amboy, N. J.—Plans have been completed for the erection of a new theater which will cost $75,000.

Bridgeport, Conn.—A contract has been awarded to Goldman & Schine for the erection of a moving picture theater on Olive Street, for J. G. Donovan.

New Haven, Conn.—Plans are being drawn by Architects Davino, Loth & Marchotte, for a moving picture theater on State Street, this city. Mr. C. Ferrucci of 78 St. John Street, will be the proprietor. The theater will be christened the "Orpheum," and it will have 400 seating capacity.

Pineville, Ky.—Architects C. C. & E. A. Weber have a contract to erect a $30,000 two-story 5-cent theater here.

Los Angeles, Cal.—De Sallier Kenker Co. Capital $100,000. L. E. De Sallier, J. D. Kerker, A. G. Schiek are the officers of the new corporation.

Racine, Wis.—The new $75,000 Orpheum Theater of this city, is opened to the public

Maquoketa, Ia.—A new airdome will be erected here.

Milwaukee, Wis.—H. C. Hensel is preparing plans for a moving picture theater at Layton Boulevard and Lincoln Avenue. Construction will be concrete and size 120 x 40 feet. The cost will be $8,500.

Portage, Wis.—W. H. Downham and son of Beloit, have rented the Crystal Theater building and have opened a 5-cent family theater.

Edgerton, Wis.—Aspinwall & Kincaid of Fort Atkinson, have purchased the Scenic Theater of W. R. Bardeen and have assumed management.

Waupun, Wis.—H. J. Boettcher has purchased the Scenic Theater here, located in Donovan Block, and has taken formal possession. He has taken the preliminary steps toward making the Scenic a model place of entertainment and enjoyment.

Philadelphia, Pa.—Leroy R. Rothschild is preparing plans for the erection of a new moving picture theater on 55th and Chester Avenue, and will cost $10,000.

Kankakee, Ill.—An addition will be made to the Gaiety Theater here.

Los Angeles, Cal.—A new theater will be erected here on Broadway, between 8th and 9th Streets.

Juniata, Pa.—Councilman Savres presented a request of several men asking permission to establish a moving picture theater here.

East Troy, Wis.—H. Wright of Elkhorn, has opened a moving picture show here.

Russellville, Ark.—Dr. J. W. Dickey of Illinois, has located here and is erecting an airdome, 30 x 120 feet, which will be used for vaudeville and moving pictures during the summer months.

Anamosa, Ia.—Anamosa is to have another moving picture theater. An airdome is being erected on the vacant lot just west of the Scroggs building on West Main Street.

Bluffton, Ind.—A new airdome theater will be erected here.

Freeport, Ill.—The Majestic Theater here will have an addition built to it.

Nelson, Wash.—A new Opera House will be erected here at a cost of $75,000.

St. Louis, Mo.—The United Amusement Co. received a permit for the construction of an airdome at the northwest corner of Grand and Penrose Streets, which will cost $7,000.

Plant City, Florida.—A contract will be let for the construction of an Opera House here.

Mt. Carmel, Pa.—The theater here will be enlarged.

Pineville, Ky.—Architects C. C. and E. A. Weber have contracted to build in this city, a $30,000 two-story 5-cent theater and office building, to be 50 by 150 feet.

Enid, Okla.—Delmar Theater Co. Capital $21,000. Claude J. Pelton, Albert Loewen and Ben S. Fagan, all of Enid.

Newark, N. J.—Walter H. Meier will build a brick moving picture theater at 304 Market Street, and will cost $9,000.

Rockford, Ill.—William A. White and brother will open a moving picture parlor at 319 East State Street.

Iowa City.—A new theater will be erected here.

Pueblo, Colo.—A new $100,000 Pantanges Theater will be erected here.

Montpelier, Ind.—A new Opera House will be erected here which will cost $14,000.

Rockwell City, Iowa.—J. K. Sutton of this city, has sold his moving picture theater.

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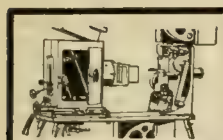

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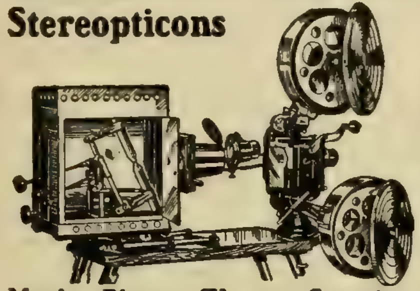

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Independent Film Stories

RELIANCE.

THE DISTRICT ATTORNEY'S CONSCIENCE (May 22).—James Douglas, a rising young lawyer of reputation, is elected to the office of District Attorney. At his election he also announces his engagement to Phyllis Hathaway. After their marriage his first big case is that of a man arrested for murder. He sees a great opportunity to make a name for himself, and throws his whole soul into sending the man to the electric chair. His wife begs him not to convict on circumstantial evidence, but he laughs at her fears. The end of the trial draws near and his wife attends the "summing up." While the jurors are out she discovers the prisoner's litle boy and acts as his protector. Realizing the verdict will be "guilty," she takes the boy out of the room.

When Douglas comes home flushed with his triumph she again pleads with him against conviction on circumstantial evidence. Her pleas and the boy present in his home shake his confidence, but he passes it off and agrees to allow her to adopt the boy. Later when his enthusiasm grows cold he begins to doubt the man's guilt. He reads of the convict's death in the chair, still maintaining his innocence and his fear grows. Douglas sobs out his mental anguish to the prisoner's attorney who half-heartedly tries to console him with the statement that he personally is positive of the prisoner's guilt. Going home he finds his wife and the boy. The former almost shrinks from him, so sure is she that her husband has sent an innocent man to his death. In desperation he sends for the prisoner's counsel, and tells him of his doubt, willingness to resign office, and make all possible restitution. The lawyer pulls from his pocket the prisoner's last confession: that he was guilty of the crime.

FATHER BEAUCLAIRE (May 25).—A young murderer, Jacques Delur, after depositing the body of his victim, a young girl, on the bed in one of the rooms of the rectory, goes to Father Beauclaire and confesses. While he is on his knees confessing his crime, he sticks a dagger in the cowl of the priest's garb. After having received absolution, he retires from the room, and on reaching the exterior of the rectory, calls two gendarmes, to whom he hastily explains that a murder has been committed. Jacques accuses the priest of the murder, giving as evidence the bloody dagger in the cowl of the priest's garb, and leading the gendarmes and the priest to the room where the body of the dead girl lay.

The priest is tried and sentenced to death, is excommunicated, and rather than betray the confessional, goes to his death on the guillotine. A year later, in a dilapidated house, Jacques is found surrounded only by the empty brandy and absinthe bottles, and a French woman with him, whom he has requested to send for a priest, so that on his death bed he may confess the crime for which an innocent man went to his death. The priest comes, receives his confession, and gives him absolution and the murderer dies.

THANHOUSER.

JESS (Part One) (May 21).—Silas Croft was a kindly old Englishman who had a farm in South Africa. With him resided his two nieces, whom he had taken from their drunken, worthless father when they were of a tender age. Jess, the elder, was brilliant and educated; Bess, the younger, was beautiful, but frankly admitted that she did not possess the mental attainments of Jess. The two were great friends, and Jess, although the senior by only three years, had almost a motherly affection for her pretty little sister.

Croft, finding old age stealing upon him, advertised for a partner, stipulating that he must be a gentleman. Probably it was his secret idea that the right man might come along, and fall in love with his favorite, beautiful Bessie.

Captain John Neil, an English army officer, who had found his income insufficient to support him in his profession, heard of the business opportunity and accepted it. Jess, the unimpressionable, speedily fell in love with him, and her womanly intuition told her that she could win him, for he was fascinated by her. The girl was happy for awhile, but suddenly learned that her little sister was also in love with the handsome Englishman.

The elder sister realized that happiness for her, meant sorrow, probably life-long sorrow, for Bess. Accustomed to making sacrifices for the girl she so tenderly loved, Jess made another. On the pretext of a visit to an old school friend, she absented herself from home, knowing that Neil would be bound to fall in love with Bess, who was beautiful and amiable.

JESS (Part Two) (May 28).—The expected happened. At the time Jess departed, Neil liked both girls, but preferred Jess. Thrown into daily companionship with Bess, he soon grew to love her, and made her happy by proposing to her. And little sister wrote to big sister, telling her the glorious news, never even suspecting the truth.

Jess received the letter in her place of refuge, and rejoiced that she had been able to ensure the happiness of Bess, while at the same time she wept in secret over the fate that had taken all romance out of her young life.

The two nieces of Silas Croft, an Englishman, who has an estate in South Africa, are in love with their uncle's partner, Capt. John Neil, a retired army officer. Jess, the elder, realizes that her sister's affections are centered on Neil, and makes a pretext to leave the farm, believing that by so doing she will ensure the happiness of little sister Bess. Matters turn out as she had anticipated, and in her distant home Jess, with mingled feelings of joy and sorrow, receives news of the engagement.

At this time, the rebellion which freed the Transvaal from British rule was brewing. Croft, who at first doubted that any trouble was impending, at last realizes the gravity of the situation, and Neil consents to go to Pretoria and bring Jess home before it is too late. The gallant soldier arrives in the city, but is unable to leave with his charge, because the Boers have besieged the place, and even couriers cannot pierce the lines.

A certain Frank Muller, son of a Boer and an Englishwoman, is one of the leaders in the revolt. He had proposed to Bess and been rejected. Learning that his successful rival is in Pretoria, he plans to dispose of him. Pretending great friendliness, he sends Neil a pass for Jess and himself, signed by Oom Paul Kruger. The unsuspecting Englishman falls into the trap, and with the girl, leaves under the charge of a Boer escort, furnished by Muller.

These men have been tricked into believing that Kruger has ordered that the couple be killed, and while they are crossing a river, fire upon them and believe they are slain. Jess and Neil, however, have a miraculous escape.

JESS (Part Three) (May 28).—Following the crossing of the river under fire, on their way to Pretoria, Jess and Neil become separated, and the girl reaches the farm alone. There she finds that the villain Muller has been ahead of her, and that her uncle is a prisoner, on a charge of treason. Muller, who is military head of the district, tells Bess that Croft will be convicted and hanged unless Bess consents to marry him. The girl, however, refuses, the court-martial is held, and when Jess arrives, her uncle is under sentence to die at dawn, a few hours away.

There is no one to whom she can appeal, and Jess, grief-stricken, decides to be her own avenger. Muller is asleep in his tent, waiting for the dawn when the last of the protectors of the girl he covets shall be separated from her by death. He awakes with a start. Bending over him is Jess. He believes it is a visitor from another world, for he could have sworn that he had seen her die a horrible death. Stricken with terror, unable to speak or make a motion, he goes to his death, his last thought being that there is a life beyond the grave, and that evil brings its own punishment.

Jess wanders away into the desert and dies. Neil, searching, finds the body. The troubles of the others are finally swept away, and Neil and Bess live happily many years in their English home, never realizing that they owe everything to the self-sacrificing Jess, although they sincerely mourn and miss her.

WHOM GOD HATH JOINED (May 31).—A young mechanic, temporarily residing in a Southern city, found that business was slack in his trade, and decided to send his wife to her relations in the North until happier days dawned. He did not dream that he was putting her in peril, and when later he received word that the ship upon which she sailed had been lost with all on board, he was frantic with grief and self reproach. Life in this city became hateful to him, and having no ties that bound him there, he abruptly departed into the country, deciding to wander wherever fate might lead him.

He found, that after a period of sorrow and suffering, his lines were cast in pleasant paths, for he met a kindly old farmer, who offered him a job, and soon grew to absolutely trust him. His employer had a daughter, and as time passed on, the girl showed him favor, while the farmer made it manifest that he would only be too glad to trust the future of his child in the hands of one who but a short time before had been a stranger.

The young man did not love the girl as he had loved his wife; but he was very fond of her, had almost a filial affection for her father, and gradually, as time dulled his anguish, he became convinced that his happiness depended upon a second marriage. So he proposed, was accepted, and the course of true love seemed to be running very smoothly.

In the meantime, the wife was slowly regaining her strength. She had not met death in the wreck, but was the one survivor, having been found nearly dead, by some fishermen, who had discovered the broken fragments of the ship. When able to sit up, her memory was gone, and it was not until many weary months had passed, that she was able to remember who she was, and what had happened. By this time the husband had vanished, and the poor, weak woman found it impossible to trace him. She kept up the search, however, and finally, by chance, located him, reading in a paper of his approaching marriage.

The wife reached the house on the day set for the ceremony. There she met her rival, arrayed in her wedding gown, and told her who she was. The untutored country girl, in her first moment of anguish, denied that the man of her choice was the husband of the other woman, and fiercely ordered her away. In terror of her life, the wife departed, and the country girl followed her to the porch of the house, and grimly watched her as she staggered off. She saw her attempt to cross the railroad tracks, slip and fall, striking her head on the tracks and lying there unconscious. The same moment the watcher heard the whistle of the approaching train, and knew that if she refused to aid, that the obstacle that might prevent her marriage to the man she loved would be removed.

First she watched her grimly, determined that she should die. The train was coming on rapidly, but the woman's thoughts traveled far more swiftly. She hated her rival bitterly, but she could not let her die. In the end she dragged her from the tracks, restored her to her husband, and tearfully watched the couple as they departed from her life, happy after their long period of suffering.

The girl remained at the farmhouse, and during the long, lonely years that followed, she frequently wondered whether she had done right in sacrificing her happiness. "Is love worth a crime?" she mused, and somehow she could never answer the question to her own satisfaction.

IMP.

THE THIRST FOR GOLD (May 27).—John Brown leaves his home in the East to seek his fortune in the gold mines of the far West. For fifteen years he struggles against fate—the riches he has sought so long and arduously, does not come to him. After this, his last desperate effort, he has decided that if still unsuccessful, he will return to his eastern home. He fails to find the precious metal and his provisions being out and his supply of water almost gone, he breaks camp and starts across the desert to the nearest settlement.

He loses his way and for several days wanders aimlessly. In the distance he sees a figure approaching; when they meet he discovers it is a young man, a prospector like himself, without pack or water bottle, also that he is out of his head, presumably from thirst. He seizes John's water bag and there is a terrific struggle. He is finally overpowered. The stranger offers nuggests from a rich strike he has just made, for a drink of water. John refuses for there is only a few drops of the liquid remaining. The young man pleads for his mother's sake, and John is again about to refuse, when he sees a vision of his own mother as he last saw her fifteen years ago, and he tenders his bottle. Together they start out on the long journey through the desert.

They are suffering greatly and are almost exhausted when far away John sees a railroad train. Knowing there must be water in that direction they strain every effort to reach the distant spot. The stranger is exhausted and John almost so from carrying him. At last the goal is reached—here is a water tank—John pulls the rope releasing the water, and both men fall into it.

The younger man thinking he will die gives John a paper showing the location of the mine, which he was crossing the desert to have filed, and offers it to him, if he will promise to take care of his mother, a photograph of whom he also shows to John. In this pictured face, to his intense amazement, he recognizes his own mother. And the young prospector is his brother, Walter, whom he left at home a small boy. The shock of finding a brother revives Walter, and they then make their way to town and file the claim. Then home to mother and luxury.

THE PERIL (May 30).—Hokoruma, a Japanese soldier, is sent to San Francisco, to obtain at all hazards a plan of the new harbor fortifications about to be erected. He registers at a Japanese employment bureau and, through this means, secures a position of butler in the home of the Commanding General, Colonel Jones. This gives him the opportunity of learning and seeing much that is necessary for him to know in accomplishing his end.

The Colonel's daughter, Clara, is engaged to Lieut. Pond, and the marriage is dated for the near future. At the Officers' Club, Lieut. Pond is guilty of an act unbecoming to a gentleman, and the Colonel, who is severe but just, offers him the choice of two alternatives—court-martial, or resignation. The Lieutenant is overwhelmed with the threatened disgrace. But, he thinks he sees a means of escape—he will persuade his fiance to elope with him—the Colonel would never carry out the proceedings against his son-in-law.

He enters Clara's home secretly and, while waiting in a dark room, while she is preparing to join him, a man stealthily creeps in and endeavors to make away with some important papers, which are kept in a secret drawer. Recovering from the surprise the Lieutenant springs on the intruder and there is a terrific struggle, at the height of which Clara enters the room. She is horrified to see her lover in the clutches of a supposed burglar, and immediately arouses the household. Her parents appear, and the spy succumbs to the vigorous blows inflicted by his opponent. When the lights are

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turned on, it is revealed that the would-be-robber is none other than Hokoruma, the butler.

Lieut. Pond is, of course, fully forgiven by the Colonel, who is saved from disgrace by the courage displaced by the man whom he was to court-martial, and to whom he now willingly and gladly gives his daughter

UP AGAINST IT (June 1).—Amos Bentley was up against it in more senses than one. Times were so hard with him that he had to part with the furniture of his little apartment in order to pay his debts. However, things were inclined to take a better turn for him.

He was invited to be a guest of some friends of his. And between him and the daughter of the family some sort of heart interest was supposed to exist. Disinclined to accept the invitation at first, he yielded to the persuasions of his friend, the brother of the girl, and made his way to the host's house. Unfortunately his nether garment gave way in a somewhat conspicuous place and in his attempts to conceal the tear while the evening party was in progress, poor Amos suffered a great deal of torture

Finally, he was shown into the room of his probable fiance. And while in the act of searching for a needle and thread, was discovered by her father, who had not yet made the acquaintance of Amos.

Poor Amos stood in imminent danger from an ugly looking revolver which Mr. Crampton pointed at him. However, his peril was discovered in time by the girl and her brother, and the lady lending him a convenient dressing gown, proceeded to help him out of his sartorial difficulty, and at the same time intimated to him that she would not be disinclined to darn socks for an indefinite period. So the young couple was made happy.

THE ART OF SILVER PLATE MAKING (June 1).—The art of silver plate making as illustrated in this film is the result of a special concession given to the Imp Films Company by one of the most eminent firms in the world, Sheffield Plate Co., of New York City. We see the fashioning of the metal into various articles for table and decorative uses, and the mechanical appliances of a first-class silver plate making factory in actual operation.

REPUBLIC.

THE SOLDIER'S LAST CALL (May 28).—Two old veterans, one a Yank, the other a Rebel, both inmates of the country poor house, have been cronies for years. The Yank always carries his old bugle while the Southern veteran is never without his sword, which he uses as a cane. Both old men live close to the Military Academy, which they often visit and in which they soon become great favorites.

They are both present when the funeral of a soldier takes place, and in a spirit of mischief the Yank tells the Southerner, that no military honors will be accorded him when he dies as there are no rebeles left. This preys upon the old man's mind until he finally writes a letter to the commander of the Academy, begging him to give him a military funeral when he dies, as he has no kith or kin nor a Southern Army to do this for him. When the letter is read at the barracks there is not a dry eye among the hundreds of cadets who unanimously vote that the old Southern soldier be notified that full military honors will be accorded him at his funeral, though they are in hopes he will be spared to them for many years.

Sham battles are quite often indulged in by the cadets, and one day while one of these battles are going on the old Southerner is awakened from a dream of by-gone days by the rattle of firearms and cannons. His half awakened condition makes him think he is back on the firing lines among his old soldiers. Forgetting his weakness and old age and filled with a spirit of patriotism, he dashes towards the scene of battle just as one side is retreating. He swings his old sword over his head and cries to the boys to "charge," and leads them against the opposing side. The boys, thinking the old man is joining their sham battle, cheer and follow him—but alas, his poor old heart has been over taxed, and as he climbs on the breastworks he totters and falls, and the spirit of the old rebel goes to its rest.

The soldiers of the Academy bury him with military honors. After the last volley has been fired and the academy bugler is about to sound taps, his old Yankee crony with the old bugle under his arm begs permission of the captain to let the music of his old bugle perform this service. As the last note dies away the old Yank falls across the grave of his friend and the two souls are joined never to battle or part again.

THE OTHER MAN (June 1).—Norman O'Neill and George Fitzhugh are in love with Nora Danver. George proposes to Nora and is informed that she is going to marry Norman. George encounters a man and a woman, and believes he recognizes Norman He immediately returns and informs Nora of this She disbelieves him, but nevertheless is persuaded to accompany him. Nora, believing her fiance faithless, decides to break the engagement.

In the meantime the man and woman come to the entrance of the Danver's estate. The man leaves the woman and enters the grounds. Nora's father is asleep in his armchair in the library and is awakened He finds an intruder searching his desk. The intruder overpowers him and, in the struggle, the father believes he recognizes Norman.

Nora meets Norman on the lawn and informs him that she saw him with another woman and that she has reason to believe him faithless, and will listen to no explanations.

Nora's father, who has been injured by the intruder, staggers from the house. Norman and Nora come to his assistance, and the father tells of the robbery and accuses Norman of the theft. Norman, dazed at the accusation and realizing that things look black for him and that even Nora believes him guilty, decides to escape. The soldiers are informed and sent in search of Norman. They come across a man whom they believe to be Norman, but he eludes them. The escaping man is finally shot by the pursuing soldiers, but takes refuge in a tunnel. There he encounters a man and a struggle ensues. After the struggle one man is lying on the ground and the other whom he recognizes as Norman runs from the scene, as the soldiers approach. The man is raised from the ground. George accuses him of the theft, calling him Norman's name. The man informs them that he is not Norman and, realizing that he is near death, confesses that he is the one who is guilty. George sees the remarkable resemblance between the man and Norman, and later when he comes across Norman, he tells him of the mistake and of his double's confession.

AMERICAN.

THE WANDERING GYPSY (May 23).—Bill Reese, surly, brutal and generally worthless, lives with his pretty cousin Betty and her aged grandfather. He abuses the old man often and Betty grew to despise him. One day a wandering gypsy, dying of thirst in the desert, staggered to Betty's door. She fed her and gave her something to drink. The old gypsy felt grateful toward the girl and told her fortune. Bill Reese, staggering drunkenly from the cabin, saw the gypsy woman, and with blows and curses drove her from the premises.

In the desert, the gypsy stopped to rest beside a giant cactus. Bob Wentworth, idly resting but a short distance off, to amuse himself, drew his gun and shot holes into the cactus. Hearing the gypsy scream, he rushed to her. A drink of water revived the Nomad, and, taking him by the hand, told him there was work to do. Bob followed her and soon they came to the little cabin.

The sight startled them. Bill Reese was kicking the aged grandfather, who reeled beneath a load of shovels. Betty was protesting to Bill, who, in a fit of anger, slapped her. The next instant, Bob Wentworth had knocked him down and from that moment a deadly enmity grew between them.

In the weeks that followed, Bob and Betty saw much of each other. Love sprang up and the young couple often took long walks in the lonely paths of the mountains. Bill Reese, seeing that Betty grew to hate him more and more in proportion as she loved this handsome stranger, fell into the habit of following them, in the hope of getting a shot at Bob.

One day his chance came. Patiently he stood in the shadow of a boulder, watching the couple wrapped in each other's arms some distance off. He drew his gun and sighted carefully. Meantime, high up above him the old gypsy woman stopped, transfixed. Only an instant did she hesitate. Loosening a giant boulder from the mountain side, she started it on its downward path. There was a terrific crashing of trees, other boulders were loosened, and, when the couple reached the scene, only the mangled feet of Reese could be seen. Looking up they saw the gypsy woman smiling and throwing kisses from her lofty perch.

ECLAIR.

FEATHER TOP (May 28).—Old Mother Rigby, the village witch of a quaint New England settlement in colonial days, makes for herself a scarecrow, to protect her garden. She is so pleased with her work that she brings it to life, by making it smoke her magic pipe, telling the newly created man (whom she names "Lord Feathertop"), that as long as he breathes the tobacco smoke he will remain handsome and living. She sends the fine new gentleman to woo the Squire's daughter. At the wedding feast the girl learns the real nature of her suitor, by seeing his reflection in a mirror of truth. Lord Feathertop is really in love and he has seen for himself that he is only a "contraption" of ragged old clothes with sticks for legs and pumpkin for a head. He rushes home to the witch's house and declares that he cannot live without love. Breaking the pipe which has kept him alive, the magic ended, he falls to the floor as a scarecrow. The witch philosophically plants him in her garden, declaring that he will do more work for a scarecrow than most of his living brothers.

MARRIED WITHOUT KNOWING IT (May 26).—Jacqueline has two lovers: Cabochard and Finot. She loves Finot and declares she will not marry Cabochard, whom her father has, however, decided she should marry. Jacqueline, despairing, implores the aid of her mother, who also favors Finot. She promises to help her daughter, but as she cannot give her opinion openly, she will think of some plan. An ingenious woman friend of hers associates with her in planning the trick which will make the father change his mind. Jacqueline pretends to receive Cabochard with more courtesy. One day while the happy lover is with her, a woman comes in followed by nine children and carrying two in her arms. She rushes to Cabochard, accuses him of having abandoned her with all her children, and upbraids him for his intention to marry. The lover, stupefied, tries in vain to explain. The betrothed and her mother pretend to be very angry, while the children cling to Cabochard. The father arrives, puts Cabochard out and consents to receive Finot as a husband for his daughter.

TYPES OF THE CAUCASUS (May 26).—This is a splendid educational film, showing scenes in a little-traveled land. Timber merchants, Circassions, Persians and Bohemian Muscovites are among the many characters caught by the camera.

THE BEAUTY SPOTS (May 23).—The son of wealthy, aristocratic parents falls in love with the daughter of a self-made man. The girl pricks her face with a thorn from some roses and the youth puts a tiny piece of court plaster on the spot, which has the effect of a fascinating beauty spot. The youth proposes, asks the father for the girl's hand, and is informed that she can only marry a man who works. The youth answers several advertisements for help, but is not taken seriously. He has a fantastic dream of his sweetheart and myriads of beauty spots and conceives the notion of making beauty spots fashionable and going into business. He gets into all kinds of scrapes promoting the fashion, but finally succeeds and is taken into partnership with Dr. Grump's Toilet Specialties. With his partnership papers explanations are made to his sweetheart and her father, and he is forgiven and accepted. In the finale the colored maid appears, also in fashion, with a white beauty spot on her black face.

NESTOR.

THE POWER OF MELODY (May 20).—Albert Earle, a talented musician, lives in a small rented apartment. He is out of work; his bills are due and, having pawned everything of value, he is utterly discouraged. Janet, his wife, implores him to take his latest composition to the publishers, but Earle, knowing the futility of such visits, refuses. His little daughter's illness, however, compels him to take his song to the office of Henry Biglow, who roughly turns him down without a hearing. On his way home, Earle buys a paper and eargerly searches the "Help Wanted Column," while Janet prepares the simple meal. Seeing an advertisement for an orchestra leader in a cafe, and without waiting to eat his supper, he hurries out and procures the position.

The Biglows' only daughter, Georgia, is somewhere in the city, preferring cafes and music halls and the company of fast men and women to the home of her parents. The parents' efforts have been unsuccessful in their attempts to bring the wanderer home.

On the night of the violinist's engagement, Georgia Biglow with Fred, Bob and Florence, her companions, visit the cafe. While they are drinking and making merry, Earle plays the song which had been rejected. It touches the heart of Georgia as she listens. The plaintive melody recalls her parents and home, and makes her realize the kind of life she is leading. When the music is ended there are tears in her eyes.

The following night Georgia comes to the cafe with her friends, hoping to again hear the song that had such a strange effect on her. Earle softly plays it, and the struggle begins. Will she give up the life that holds such evil fascination for her? Will she return to father and mother? Can they forgive her and take her to their arms once more? She cries and sobs when the music ceases. Earle, who had been playing the song directly to her, suspecting its power, rushes to her side. She has made up her mind to go home, knowing that she will be welcomed and forgiven if under the power of that music. She tells Earle so and he escorts her home. There on the porch at midnight, she tells him to play, as he never has played it before. He does so. Biglow and his wife hear the sweet strains of the violin. What does it mean? It brings sad recollections of their wayward child. They rush to the door, there to see the erring one waiting with outstretched arms. She is quickly taken to their arms and all is forgiven.

HOW THE RANGER WAS CURED (May 22).—James Morgan is a patent medicine fiend. Whenever his wife, their little girl, his cowboys or himself are sick or even ailing, James insists upon them taking all sorts of patent medicines, and, as a consequence, everyone becomes worse after the doses. The only one who absolutely refuses to take his patent medicine is the foreman, Tom Merrill, for he claims that when he wants to drink whiskey, he will take it pure. Alcohol in any form, however, is prohibited on the Morgan ranch, and the foreman cures the boys of the harmful patent medicine habit by showing them the Pure Food Law label on the bottles, which proclaimed that 65 per cent. of the compound was alcohol.

On this particular day, Morgan sends away the doctor from his sick child, quarrels with the foreman in regard to a new brand of medicine he had bought; insists upon his wife taking a dose and takes a goodly amount himself. He lays down to sleep and Morpheus takes a hand. After a horrible nightmare, in which James kills two men by forcing them to drink entire bottles of his favorite brand of patent medicine, P-Dope-A, is pursued, and finally caught by the sheriff and his posse,

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and the doctor is shoving a great big gun down his throat, James awakes to find the medico forcing him to drink some medicine in order to restore him to consciousness. The vivid impression that his wild dreams have made upon him, or rather his attack of delirium tremens, caused by freely imbibing P-Dope-A, make James declare, then and there, that never again would he touch patent medicine. As a result, in a few months, not only himself, but his wife and child, are restored to health and happiness.

SANTA MONICA ROAD RACE (May 25).—This free-for-all automobile race smashed all world's previous records. Teddy Tetzlaff, in "Owensmouth Baby" Fiat, came in first; time 3:50:57; average 78.71 miles an hour, making new world's record. Caleb Bragg, the young Pasadena millionaire, in Fiat, came in second; time 3:54:65, and David Bruce-Brown, winner of the Savannah free-for-all, came in third, in his Benz car; time 3:56:32.

This was the greatest race ever run on the Santa Monica course, also the cleanest, for this race, which may be said to have marked the supremacy of the sport in all respects, had scarcely an accident, for all the tremendous and grim toying with death. Very thrilling it was, as the automobiles flew along the Nevada turn, which is known as Death's Curve. One man was rendered unconscious by a piece of tire from the big, red Fiat, which Barney Oldfield was driving. Bad luck still pursues Barney Oldfield, for he suffered more from accidents to his car than any other pilot.

To Bruce-Brown, who came in third, fell the honor of reeling off the fastest lap of the day, 5 minutes, 27.25 seconds. He was unable to assume the lead, however, as he was forced to the pits for tires and Tetzlaff, in his 90 horse-power Fiat, went on his championship way.

OIL FIELDS, CALIFORNIA (May 25).—A succession of highly interesting and instructive pictures, showing the famed oil fields of Bakersfield, Cal.; the Kern River, a gusher, the building of a reservoir with a capacity of one million barrels, the pumping of water with compressed air to prevent inundation of oil strata, the wonderful Summerland oil wells in the Pacific Ocean, and a most spectacular fire.

GAUMONT.

TWO FOOLS THERE WERE (May 26).—The homely, even tenored life of the two brothers of this story was very uncommonly interrupted by an accident which they happened to witness. While out hunting they noticed an automobile accident and ran to the assistance of its occupants. They found the chauffeur only slightly bruised, while the other occupant, a very pretty young society lady, was severely stunned. They carried the fair victim to their home, where their parents and friends nursed her back to health.

In the meantime, the two brothers had fallen for the charms of their visitor, and had daily presented her with an abundance of floral tokens and other marks of esteem. Such was their attention that their brotherly love grew to rivalry only to be followed by intense hatred, and in a fit of madness both brothers set out to hunt each other with the avowed purpose of murder. Fortunately they did not meet until after they came home, only to find that the young coquette had been called for by her father, who left a note stating that he would be only too delighted to properly thank and reward the kindness bestowed upon his daughter, were it not for the fact that with her and his future son-in-law he was making the next boat to America. The two brothers recognize that they have both been deceived, with the result that they shake hands and enjoy their wonted relations in which brotherhood reigned supreme.

ZANETTO'S MARRIAGE (May 30).—Zanetto was a miserably poor but decidedly beautiful traveling musician, who, in the medieval days, lived by way of hand to mouth, making himself useful with his song and melody at receptions of all kinds and subsisting on what little money they paid him for his tuneful services.

One evening as he had fallen asleep from exhaustion underneath a large window of a castle, Zanetto had a vision in whhie the most beautiful young woman was pictured to be his wife. At the departure of the stars and the early fall of the morning dew, Zanetto's dream was rudely interrupted, but to the height of his delight did he notice a sedan chair with a sleeping valet on each shaft. He began to realize that this equipage was the property of the wealthy Marquis who lived in the castle under the windows of which he had passed the night. Spurred on by the vision that dazzled his dreams, Zanetto decides to play a trick and get inside the sedan chair. He pulls the string which makes known the fact that the occupant desires to be conducted to his morning's destination.

As fortune would have it the poor poet musician is conducted to the home of the beautiful Phyllis. As he alights from the equipage the valets realize their mistake; but it is too late inasmuch as the beautiful creature before them refuses to allow Zanetto to leave her presence. The young maker of melodies sings and plays his way to the lady's heart, much to the discomfiture of the old Marquis, who, after discovering the loss of his equipage, made all haste to reach the side of the fair Phyllis before his rival could reach there. Seeing that he is very likely to be outwitted, the Marquis offers his fortune and his title if she will be his wife. However, Phyllis has taken a deep fancy to Zanetto, and responds as follows: "What means fortune and title when compared with youth. No, no, I shall marry my minstrel love."

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CHAMPION.

THE RANCH WOMAN (May 27).—In this story of western life on the border, Peggy Wilson, a ranch widow comely and winsome, has become infatuated with Juan Gonzales, a Mexican gambler. To be sure, she doesn't know that Juan is really the character he is, although her cowboys try to open her eyes to the fact; especially her foreman, Bill Shank, who has a tender streak himself in her direction. The Mexican, pretending great devotion for the widow, manages to extract various sums of money from her willing coffers, which he gambles away.

For a side diversion, Juan has a beautiful senorita as a string to his bow, and she proves his undoing with the widow. Treating the senorita, as was his wont in a hasty way, her mother urges her to betray his double dealing in hearts and cards to the widow. This she does. The widow, aroused by the information received, verifies its truth in person and casts her infatuation and its cause to the dogs.

The spurned Mexican lover vows vengeance and proceeds to carry it out. He plots dire deeds against the widow. In the meantime, Dark Cloud, a Chippewa brave, whom the widow had done a good turn earlier in the game, sees a chance to befriend his benefactress. The fateful moment which the vallain has set for the dark purpose, is the ringing of the Angelus. This moment arrives and the widow is there, lured to her doom. But so also is Dark Cloud; and the vile Mexican meets his Waterloo. The Indian lifted him into the air and hurled him over the brow of the cliffs.

HEROES OF THE BLUE AND THE GRAY (May 29).—Two old veterans — one who fought under Grant, the other under Lee—are together on a family picnic. Becoming reminiscent of the days of '61, they quarrel. This quarrel leads them to separate their respective children, who are sweethearts. But the children quietly rebel against this mandate, and traitorously meet in love's fond embraces. In the meantime, the two old codgers have fallen asleep, and sleeping they dream of the days when souls were tried in the fiery vortex of internecine strife.

Now we see the old fellows as youthful heroes. With martial tread and bearing we see them in the van of battle. Charge and counter charge is made, and these two leaders meet and clash. Then each from the lips of Lee and Grant, receive words of praise for their valor. Then fades away the havoc of war. The two old veterans awake once more to life's present realities, and their sleeveless coats.

Then comes Memorial Day and the G. A. R. Veterans are marching to the cemetaries. Each one betakes himself to a grave with flowers and flags. The Confederate's son died at Gettysburg, the Yank's father at Antietam. By these two graves they meet in silent commune. Then they hear the familiar "taps," and as they turn to, they stand face to face. Once more appears a vision to them of their old leaders and comrades. Then the old fellows salute and they clasp hands with fervor. And in the background comes the sweethearts in warm embrace. And as we gaze on the vision which the old veterans have conjured up, and behold the grand union of hearts and hands, we rejoice while dropping a silent tear for the Heroes of the Blue and the Gray.

LUX.

THE SMUGGLER'S DOGS (May 24 .—This is an exciting drama into which is introduced a realistic example of the use of dogs by smugglers on the Franco-German frontier. These sagacious animals are laden with little bags of tobacco, and let loose. Having been carefully trained they easily find their way home and stand a better chance of evading the vigilance of the customs officers than their masters. To catch these dogs the customs officers train other dogs who track them down. The film depicts the adventures of a young smuggler who is in love with, and beloved by the daughter of a sergeant in the Frontier Police. One evening he induces the foolish girl to leave her home and accompany him to the mountains. Night comes on and the shadows flit silently from tree to tree as the lovers journey through the forest—these are the dogs carrying their little bags of tobacco over the frontier. Following in their wake are the police dogs. All night long this grim pantomine goes on. The lovers hurry onward and the dogs seek to evade their relentless pursuers. Finally the lovers reach the smuggler's haunt and settle down to rest. Suddenly the harried dogs come rushing breathlessly in, followed by the police dogs. The smugglers, realizing that they are discovered, rush out to meet the police and a fearful fight follows. In the struggle the police sergeant accidently shoots his daughter, who thus pays for her folly with her life.

ARABELLA'S FLIGHT (May 24).—A really amusing short comic of the knock-about order has been founded upon the adventures of the Lux funniosity, Arabella. She goes out for a walk with her dog and is suddenly wafted unto the skies in an alarming manner. The history of her flight has been faithfully recorded by our camera man and is well worth seeing.

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Advance Dates

Wednesday, June 5th—THE OLD VIOLIN (Pathetic Drama.)

Friday, June 7th—Split-reel Comedy—THE DOG-GONE QUESTION and BILLY BOY.

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POWERS

THE WHITE BROTHER'S TEXT (May 28).—Indian Louis is a converted red-skin and is laboring zealously in the cause of Christ. He opens a mission in a mining camp and tacks a notice in a conspicuous place inviting the miners to attend devotional exercises at his cabin. The miners are a rough lot and they resent the intrusion of the Indian. They send him word to leave the country or they will do him violence. He pays no attention to the threat, with the result that they call on him in a body and force him to quit the camp. Pete, a drunken miner, takes the initiative and handles Louis roughly. The Indian returns to his own people and there converts a brother to Christianity. Pete goes on a prospecting expedition and is bitten by a scorpion and staggers away for help. He is found by the converted Indian, who takes him to the camp of the Indians, bathes his wound and administers herbs to relieve the pain. He leaves his patient for a moment and Louis appears on the scene. He recognizes in Pete his old enemy, and is obsessed by a desire to kill him, forgetting the teachings of his Bible. He stealthily steals upon the prostrate Pete, and raises his knife when the convert returns and stays his hand. He admonishes Louis to remember the text, "Forgive Thine Enemies," one that Louis has always preached. The knife falls from the hand of Louis, and he is repentant and begs the forgiveness of Pete. The latter recognizes the spirit of forgiving and extends his hand, converted to the faith that Louis has always preached.

HIS SECOND WIFE (June 1).—Mr. Ellison is living happy with his second wife and their's bid fair to be an ideal union. His daughter, Alice, by his first wife, comes to make her home with them, and the first cloud darkens their existence. Ellison is very fond of his daughter, a beautiful young woman, and they spend many hours together, the wife being ignored, unintentionally. She resents the attentions of her husband for the girl and her life is suddenly made miserable. On one occasion Ellison gives his wife a present, a portrait of Alice, and then her bitterness is made complete. Arthur Maxwell, a young man with much leisure time on his hands, visits the vicinity and spends much time in the pretty grounds. He is found by Ellison, his wife and daughter, and the owner of the estate recognizes in him a friend, and gives him the freedom of the grounds. Alice and her father are, as usual, engrossed in each other's company, and Mrs. Ellison goes to find them. She meets Maxwell, stumbles and falls, when she is supported by the young man. The situation is most compromising, when Maxwell appears on the scene and finds his wife almost in the arms of the young man. He steals away and, when his wife returns home, there is a stormy scene. He accuses her of flirting. She retorts by accusing him of neglect, and that he may spend his time with Alice. The girl listens and comprehends the situation. She has been the means of the quarrel. She hastens to Maxwell, and begs him to go, but not to further compromise her stepmother. He promises to do so, and writes a note to Ellison, exonerating the wife. Mrs. Ellison has left the house, but meets Alice, who forces her to return, and through her intercession, a complete reconciliation is brought about. Alice destroys the note and is happy.

MAJESTIC.

PRISCILLA (May 26).—When Priscilla married James Newcomb he was very much in love with her. But after the honeymoon waned, he began to find domestic life a trifle dull. The young couple received an invitation to attend Lady Huntley's ball. Priscilla promptly refused to go. James became angry at her attitude and announces that he will go alone.

At the ball he meets a very pretty lady. He dances and flirts with her. She is wearing a miniature picture of herself. James asks her for it and she gives it to him. Next morning, when Priscilla is picking up his scattered garments she finds the miniature and is very much incensed. Her father, who has been away on a journey abroad, arrives home, and comes at once to visit her. He finds her in tears and asks the reason. She shows him the miniature and tells him of James' neglect. Her father tells her not to worry. He asks her to go to the tavern with him, as he has some presents there for her. She consents. When they get to his room Priscilla dropped her handkerchief. As she stops to pick it up, Beau Mackintosh, a notorious flirt, comes to the landing and gives it to her. At this moment a friend of Priscilla's husband passes the door and, seeing only the girl and Beau Mackintosh, takes it for granted that they are there together. He goes down to the tap-room and tells his companions. James drops into the tap room and his friend tells him that his wife is upstairs.

James refuses to believe it, but decides to see for himself. Meantime Priscilla has received a beautiful necklace from her father. She is just leaving the room as James dashes up. He demands to be allowed to see the man in the room, but Priscilla, angered by his unjust suspicions, refuses to let him in. He takes her home and later he arranges to fight a duel with Beau Mackintosh His friend carries the challenge to what he thinks is Beau's room, but is very much surprised to find Priscilla's father. The situation is clear to him at once. When the father learns of James' jealousy he

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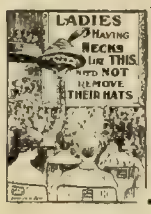

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determines to teach him a lesson. Swearing the friends to secrecy he says that he will accept James' challenge.

James arrives on the field of honor at the appointed hour. So does the old man. James has not discovered his identity. Priscilla, who has learned of her husband's intention, hurries to the duelling ground and begs James to reconsider. Then, seeing that the other man is her father, she throws herself into his arms. Explanations are in order and a reconciliation effected.

LOVE'S CALL (May 28).—Jack Morgan, upon being jilted by the girl he loves, decides to renounce the world and enter a monastery. On the day that he seeks the monastery, he happens to see a pretty blind girl, who is on her way to the sanitarium. Jack is received as a novice and applies himself fervently to prayer.

In the meantime, the blind girl, May, leaves the sanitarium with a nurse. They are going to take a walk through the country. The nurse discovers that she has forgotten something and returns to the sanitarium. May wanders away and unknowingly walks on a railroad track. She hears the train coming, but gets bewildered and does not know which way to turn.

Jack, also out walking, sees the girl, and saves her life by drawing her away from the track. He takes her to the gate of the sanitarium. She gives him a little pin and feels his face that she may know him again. He gives her a rosary.

Some time later her eyes are cured. She rushes out into the sunshine alone. Morgan sees her, returns to the monastery, and changes his novice for civilian attire. The girl knows him at once. They become very friendly and he realizes that she feels the love for him that he feels for her. He bids her wait for him.

Going back to the monastery he tells the Abbot that he loves May. The kind old priest who has been watching him all unknowingly, bids him go back to the girl. Jack returns to May and brings her to the Abbot, who gives them his blessing and tells them to go in peace "for the church must have the undivided heart."

REX.

FROM GRASS TO GLASS (May 23).—There is something distinctly inspiring about a glass of pure milk, something clean and sweet and out-of-doory. If you have the merest imagination you will be carried off on a train of thoughts to a patch of Paradise in the Eden of summer; and if your imagination has had a few rehearsals you might even see a soft sunset, with the contented kine lowing their greeting to the descending night. A glass of milk has a lot of psychological suggestion and influence, too. Place some milk and say, some whiskey, side by side; surrender all your faculties, relax all your muscles and fibres, and mechanically reach out for one of the glasses. It's almost a safe prediction that you will take the milk without knowing why or how. Of course, there are a few colonels and other nuts who would pick the whiskey if they were asleep, but in our little psychological experiment, we don't include this constituency. Now, wouldn't this result justify the belief that the underlying, elements in our composition are wholesome and natural? See, even a glass of milk can teach a lesson of life.

"From Grass to Glass" is a pictorial tribute to milk and the system that brings it to the breakfast tables of the metropolis. From the modern dairy farm, nestling in the lap of the Berkshire Mountains, we skip to the cows themselves and show their nurses, feeding, grooming and milking; the receiving station; loading and icing cars; transferring the milk from the city railroad terminal to the pasteurizing plant; passing the pasteurized milk over the cooling pipes at the rate of 8,000 quarts per hour; washing and sterilizing cans and bottles by automatic processes; testing for bacteria; colonies of bacteria after incubation, and other interesting facts and factors in the most wholesome industry in the world.

STARS, THEIR COURSES CHANGE (May 26).—What if she was an actress—she was a petite, sweet, neat young thing, as pure as a young rose flirting with a zephyr. He thought he loved her an awful lot, and perhaps he did love her a little, but she loved him with a depth and devotion such as woman gives to man but once in her life.

Now this young man was not entirely independent. His uncle supplied the money for the flowers and dinners he tenderly tendered the girl. And it just happened that his uncle had an indefinite, anonymous aversion for stage girls. So when the kid told him all about his romance and the one who had created it, and her vocation, the silence of the listener and the hopes of the speaker were shattered. All the many fond dreams that had found shelter in the boy's mortgaged mind were suddenly dispossed, and sent scattering on the highways of despair. Have we told you, or haven't we, that the boy was just a little weak?

So he went to the girl and explained that if he married her he would be disinherited. The girl listened, and it would do your heart good to see the resolution and determination slowly graduate into a dynamic, dominant impulse. In the zest of her new zeal, she turned upon her lover and "Listen," she said, "let's show him there's something in us! I'll get a position as stenographer, you do something, anything, we'll both make good, then, with his consent, we'll marry." It might have been the soft, strong light in her eyes, it might have been the intense, intoxicating voice, but he caught the spirit of hope and the hope of endeavor and he accepted the challenge and charge.

But he was just a little weak—so he tired of a man's work and lay down! That's just what he did, he lay down! Poor, weak boy, he lay down! So he crawled back and told his uncle that he had changed his mind and was ready to do as directed. And would you believe it—his uncle was a real man, you know—it angered him to think that he had given up and he disinherited him anyhow.

The girl conquered the despair that followed the realization that her love-god was an idol of tin—and incidentally conquered the uncle's dislike for stage girls. In fact—well, you might hear of their marriage soon.

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SELIG.

A MESSAGE FROM BEYOND (May 29).—Charles Kingsley's parents gave him everything they had when he left his home to start business in a large city. Charles, like other country boys, by undivided effort and persistent application, made his way to the top. He married a woman of high social position and has children, a son and a daughter. The daughter inherits her mother's snobbish characteristics, but the son is a democrat.

Kingsley's mother, a good, old, homely lady, not having seen her son for a number of years, decides to surprise him with a visit. She arrives just when the family is making elaborate preparations to receive the governor. Naturally, the snobbish mother and daughter make the old lady's welcome an unpleasant one. They don't know what to do with her until something occurs in the kitchen. Young Mrs. Kingsley then has her mother-in-law attend to the preparation of the dinner. The old lady is only too happy to be of service and joyfully undertakes the work of the cook.

When Kingsley, Jr., however, comes home and learns that his grandmother is doing the drudgework, he goes down there and sticks by her side, and in his boiled shirt and dress suit, assists her at her labors. He appoints himself her entertainer and does nobly.

The old lady, not long afterwards, dies and leaves young Kingsley her large painted portrait. Soon after when Kingsley is in difficulties, he imagines he sees the spirit of his old grandmother and she seems to point to the portrait of herself. Several times this occurs and in order to satisfy her spirit, he goes to the portrait, takes the picture out of the frame, and to his delight, finds an envelope containing a good deal of money.

JUST A BOY (May 31).—Mrs. Armstrong, having lost her child, is inconsolably unhappy. She passes a rather aimless existence. Even her devoted husband, who pays her constant attention, cannot take her out of that phlegmatic mood. One day she comes upon a policeman in the act of arresting a street urchin—a waif—a kid, who delights in street sports—such as dice-throwing, leap frog and banana-swiping from the "Ginny's" fruit stand. He is a wild boy—born and bred to the streets.

The boy loves dirt and delights in mud. She rescues the waif from the arms of the law and tries to bring him up as she would have brought up her little boy—had he lived. She tries to make the boy comfortable and happy and she almost succeeds—but the boy meets on the street some of his former associates and they revile him with jeers and call him "Sissy," and mock at his fine clothes.

The boy goes back home—to his fine room. He is thoughtful and morose. He has not been comfortable in tight shoes and clean linen. He longed for his rags and his old pals of the corners and the docks. With an air of determination he decides to go back to his former life—that care-free existence of the streets. He answers the call of the wild. He is just a boy.

Among The Exhibitors.

Crowley, La.—Mr. Schultz is erecting a new airdome on Parkerson Avenue.

Milwaukee, Wis.—A permit has been issued to Frank Rogowski for the erection of a moving picture show at 22nd & Lincoln Streets, at a cost of $8,000.

Mankato, Kans.—A new Opera House is being erected here.

Rockford, Ill.—A new theater will be erected here at a cost of $60,000.

Greenfield, Mass.—The Lawler Bros. Theater Co. Capital $25,000. Nicholas J. Lawler, Thomas L. Lawler.

Marinette, Wis.—The Cozy Theater, on Hall Avenue, changed hands recently. C. S. Sullivan of Escanaba, owner of The Royal, the most successful picture house there, has taken over the Cozy Moving Picture Theater. Some parts of this theater are being renovated, and Mr. Sullivan expects to make it one of the best houses in Wisconsin.

Toppenish, Wash.—The New Empire Theater in the Spencer Block has been purchased by Lundy & Blish, formerly of North Yakima. W. H. Albright, the former owner, has started a new motion picture theater in Pasco.

East Troy, Wis.—H. E. Wright has leased the Opera House at East Troy for picture show purposes.

Dickinson, N. D.—The George H. Webster Theatrical Exchange has purchased the Unique Showhouse of this city. Walter Junkin, who has owned the house for two years, leaves soon to take a state agency in Minnesota.

Sawyer, Mich.—Manager Crawford expects to open a moving picture show in the Sawyer Opera House soon. Seventy-five new chairs were purchased and installed in the house preparatory to the opening.

Waupon, Wis.—The interest of William Weary in the Electric Theater has been purchased by James Donovan, Clyde Harris being the other proprietor. Mr. Weary has been the only one of a number of owners of the theater to make it a success.

West End, Wis.—The Orpheum Theater in this city, has again changed hands. Otto Weber having purchased it from Archie Mohr. Mr. Weber has engaged the Misses Libby Treviranus and Louisa Silberzahn to furnish music nightly. The moving picture program will be changed four times a week.

San Marcos, Texas.—Harison & Dezelle have leased the old postoffice building for five years, and under the management of Guido Garth, it will be transformed into a fine hall in which a moving picture show will be opened.

Elgin, Ill.—A new $40,000 Odd Fellows Home will be erected here.

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The Weed	2		10.00
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Lt. Rose and the Hidden Treasure	1	Open after May 19th	10.00
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May 18—A Close Call (Dr.)...................
May 18—A Doubtful Pleasure (Com.)........
May 25—A Cry In the Night (Dr.)...........
May 25—The Isle of Bornholm (Scenic)........

IMP.

May 2—All for Her (Dr.)..................1000
May 4—Melodrama of Yesterday (Com.)..... 600
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May 23—The Clown's Triumph (Dr.)........1000
May 25—The Maid's Stratagem (Com.-Dr.)... 600
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May 30—The Peril (Dr.)........................1000
June 1—The Art of Silver Plate Making (Ind.) 400
June 1—Up Against It (Com.)................ 600

LUX.

April 26—The Crimson Heart (Dr.)........... 937
May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.)............ 557
May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com).......... 390
May 17—The Convict's Sister (Dr.)..........1000
May 24—The Smuggler's Dogs (Dr.).......... 685
May 24—Arabella's Flight (Com.)............ 291
May 31—The Apache Ball (Dr.).............. 698
May 31—Arabella Works Too Hard (Com.)....

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release on This Date..............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn.........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.)............
Feb. 10—Hunting Ducks (Sporting).......... ..
Feb. 17—The Italian Army in Tripoli...........
Feb. 17—Making a Cinematograph Scene........

NESTOR.

May 6—The Ten of Diamonds (Dr.).........
May 8—The Thespian Bandit (W. Com.).....
May 11—A Game of Bluff (Com.)..............
May 13—The Counting of Time (Dr.)..........
May 15—The Sheriff's Round-Up (W. Dr.)....
May 18—Cupid's Victory (Com.)..............
May 18—Estudillo House, Cal. (Sc.)..........
May 20—The Power of Melody (Dr.)..........
May 22—How the Ranger Was Cured (W. Com.)
May 25—Santa Monica Road Race (Topical)...
May 25—Oil Fields, Cal. (Ind.)... ....
May 27—The Foreign Spy (Dr.)................
May 29—The Scalawag (W. Dr.)...............
June 1—The Sheriff Outwitted (W. Dr.).......

POWERS.

May 4—In Friendship's Name (Dr.)..........
May 7—A Bridegroom's Troubles (Com.)......
May 11—Retribution (Dr.).......................
May 14—Grandpa's Specs (Com.).............
May 14—A Pair of Suicides (Com.)...........
May 17—His Neighbor's Wife (Dr.)..........
May 21—For the Good of All (Com.-Dr.).....
May 25—The Housekeeper (Dr.)..............
May 28—The White Brother's Test (Dr.).......
June 1—His Second Wife (Dr.)...............

RELIANCE.

April 13—An Opportune Burglar (Com.).......
April 17—A Question of Evidence (Dr.)........
April 20—Love Is Blind (Dr.)..................
April 24—The Burglar's Reformation (Dr.)....
April 27—Bedelia As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)...........
May 1—Return of John Gray (Dr.)...........
May 4—His Love of Children (Dr.)...........
May 8—The Recoil (Dr.) ....
May 11—The Miser's Daughter (Dr.)...........
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)...............
May 18—The Boa Constrictor (Edu.)..........
May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.)..............
May 29—Curfew Shall Not Ring Tonight (Dr.)
June 1—His Mother's Son (Dr.)..............

REPUBLIC.

April 27—The Claim Jumper (Dr.)............
April 30—The Tale of a Kite (Com.-Dr.)........
May 4—On the Tide (Dr.)....................
May 7—The Baby's Shoes (Dr.)...............
May 11—From the Path Direct (Dr.)...........
May 14—President Incog (Com.)...............
May 18—Trifle Not With Fire (Dr.)...........
May 21—The Old Chief's Dream (Dr.).......
May 25—Her Birthday Roses (Com.)........
May 25—Seeing Washington (Sc.).............
May 28—The Soldier's Last Call (Dr.).........
June 1—The Other Man (Dr.)..............

REX.

May 2—Sate's Warning (Dr.)................
May 5—A Thorn in Vengeance (Dr.).........
May 9—Drawing the Line (Dr.)..............
May 2—Fate's Warning (Dr.)................
May 5—The Thorn in Vengeance (Dr.).......
May 9—Drawing the Line (Dr.)..............
May 12—The Eternal Conflict (Dr.)............
May 16—Lost Years (Dr.)......................
May 19—What Avails the Crown (Dr.)........
May 23—From Grass to Glass (Ind.) ....
May 26—Stars—Their Courses Change (Dr.)...

SALES CO.

April 10—Animated Weekly No. 5 (Topical)...
April 17—Animated Weekly No. 6 (Topical)...
April 24—Animated Weekly No. 7 (Topical)...
May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly No. 11 (Top.)......
May 29—Animated Weekly No. 12 (Top.)....

SOLAX.

May 8—The Wooing of Alice (Dr.)...........
May 10—Auto Suggestion (Com.) ....
May 15—Souls in the Shadow (Dr.)...........
May 17—In the Year 2000 (Com.)..............
May 22—The Glory of Light (Dr.).............
May 24—The Knight in Armor (Com.)..........
May 29—A Message from Beyond (Dr.)......
May 31—Just a Boy (Com.)..................
June 5—The Old Violin (Dr.)..................
June 7—The Dog-Gone Question (Com.)......
June 7—Billy Boy (Com.)....................

THANHOUSER.

April 23—Rejuvenation (Dr.) ....
April 26—When Mandy Came to Town (Dr.)...
April 30—The Cry of the Children, Parts I and II (Dr.) ....
May 3—Miss Arabella Snaith (Dr.)...........
May 7—The Saleslady (Dr.)...................
May 10—Love's Miracle (Dr.)..................
May 14—Jilted (Dr.)...........................
May 14—Niagara the Beautiful (Scenic).......
May 17—The Little Shut In (Dr.).............
May 21—On the Stroke of Five (Dr.)..........
May 21—Jess (Part I)) (Dr.) ....
May 24—The Ring of a Spanish Grandee (Dr.)
May 28—Jess (Parts II and III) (Dr.)........
May 31—Whom God Hath Joined (Dr.).........

MISCELLANEOUS.

MAJESTIC.

April 21—Down and Out (Com. Dr.)..........
April 23—The Installment Plan (Com.).......
April 28—Boys (Com.) ....
April 30—The Silent Call (Dr.)................
May 5—His Wedding Day (Com.)............
May 7—Redeemed (Dr.).......................
May 12—Tomboy (Dr.) ....
May 14—Buncoed (Com.) ....
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May 21—The Marriage Game (Dr.)...........
May 26—Priscilla (Dr.).......................
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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

April 25—One is Business; the Other Crime (Dr.) ....
April 29—The Lesser Evil (Dr.)........
May 2—The Leading Man (Com.)........
May 2—The Fickle Spaniard (Com.)........
May 6—The Old Actor (Dr.)........
May 9—A Lodging for the Night (Dr.)......
May 13—When The Fire-Bells Rang (Com.)...
May 13—The Furs (Com.) ....
May 16—His Lesson (Dr.) ....
May 20—When Kings Were the Law (Dr.)....
May 23—A Close Call (Com.)........
May 23—Helen's Marriage (Com.)........
May 27—A Beast At Bay (Dr.)........
May 30—An Outcast Among Outcasts (Dr.)....

CINES.
(G. Kleine.)

May 7—A Contest and No Prize (Com.).......
May 7—Fiume, Hungary (Scenic)........
May 11—Josephine (Dr.) ....
May 14—Two Weary Willies (Com.)........
May 14—The Substitute (Com.)........
May 18—Family Jars (Com.) ....
May 21—Fatima (Dr.) ....
May 21—Scenes in Padula, Italy (Sc.)......
May 25—A Mysterious Telephone Call (Dr.)..
May 28—The Lottery of Love (Com.)........
May 28—Fountains of Rome (Scenic)........
June 1—The Bogus Professor (Com.)........
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May 22—The Artist and the Brain Specialist (Com.-Dr.) 1000
May 24—The Sunset Gun (Dr.)........1000
May 25—A Western Prince Charming (Dr.)..1000
May 28—Jim's Wife (Dr.)........1000
May 29—The Passion Flower (Com.)........1000
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May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.)........1000
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KALEM.

April 24—The Mexican Revolutionist (Dr.)....1000
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April 29—The Stolen Invention (Dr.)........1000
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May 15—Egypt, the Mysterious (Sc.)........
May 17—The Pilgrimage (Dr.) 1000
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May 22—Her Convict Brother (Dr.)........1000
May 24—Under a Flag of Truce (Hist.-Dr.)..1000
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May 29—The Gent from Honduras (Com.)....
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May 31—Into the Jungle (Dr.)........

LUBIN.

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May 1—Chums (Com.) ....
May 8—The Squire's Fate (Dr.)........
May 8—Tropical Creatures (Edu.)........
May 15—Under the Sway (Dr.)........
May 15—Scenes in Kent, England (Sc.)........
May 22—Her Better Nature (Dr.)........
May 22—The Jumping Champion, MacMoreland (Athletic) ....
May 29—Slippery Tom (Com.)........
May 29—Rope Making by Hand In Kent, England (Ind.)........
May 29—Glimpses of Belgium (Scenic)........

PATHE.

May 1—The Red Man's Honor (Dr.)........
May 2—The Cowboy Girls (W. Com.)........
May 4—The Salvationist (Dr.)........
May 6—Pathe's Weekly, No. 19, 1912 (Topical)
May 8—The Empty Grave (Dr.)........
May 9—The Unexpected Reception (Com.)....
May 11—The Parachute Maker (Dr.)........
May 13—Pathe's Weekly No. 20—1912 (Top.).
May 15—Orphans of the Plains (Dr.)........
May 16—The Justice of Manitou (Dr.)........
May 18—From the Lawyer's Window (Dr.).....
May 20—Pathe's Weekly No. 21—1912 (Top.)
May 22—Sing Lee and the Bad Man (Dr.)....
May 23—'Tis Mother (Com.)........
May 25—The Prospector's Sweetheart (Dr.)...
May 27—Pathe's Weekly No. 22, 1912 (Topical)
May 29—For the Honor of the Name (Dr.).....
May 30—The Leading Lady's Baby (Com.)....
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....

C. G. P. C.

April 30—A la Francaise (Com.)........
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April 30—Betty Is Worse Than Ever (Com.)....
May 3—A Sister's Devotion (Dr.)........
May 7—Automatic Moving Company (Com.)...
May 7—Palace and Fountains of Versailles (Sc.)
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May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
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May 30—Siam—Its Rivers and Canals (Scenic)
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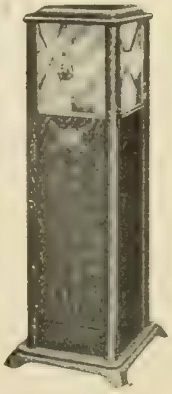

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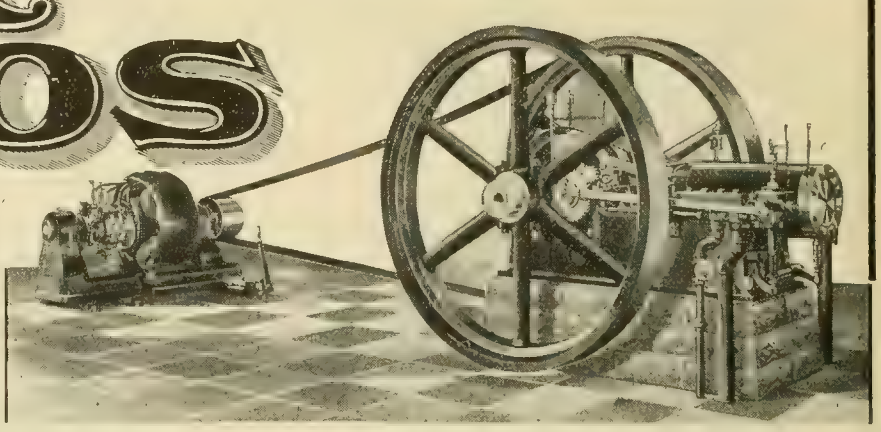

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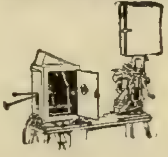

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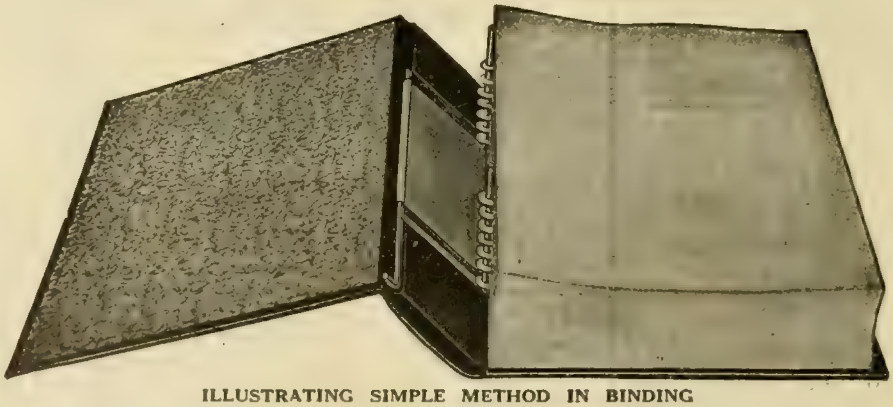

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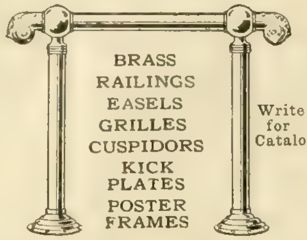

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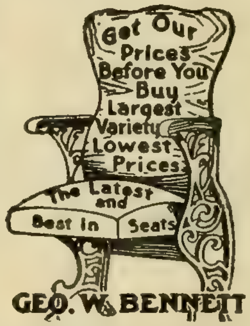

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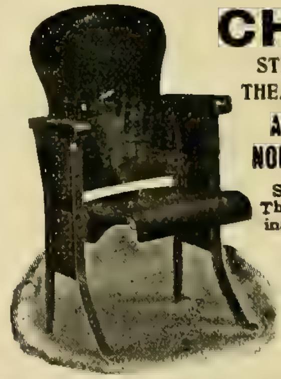

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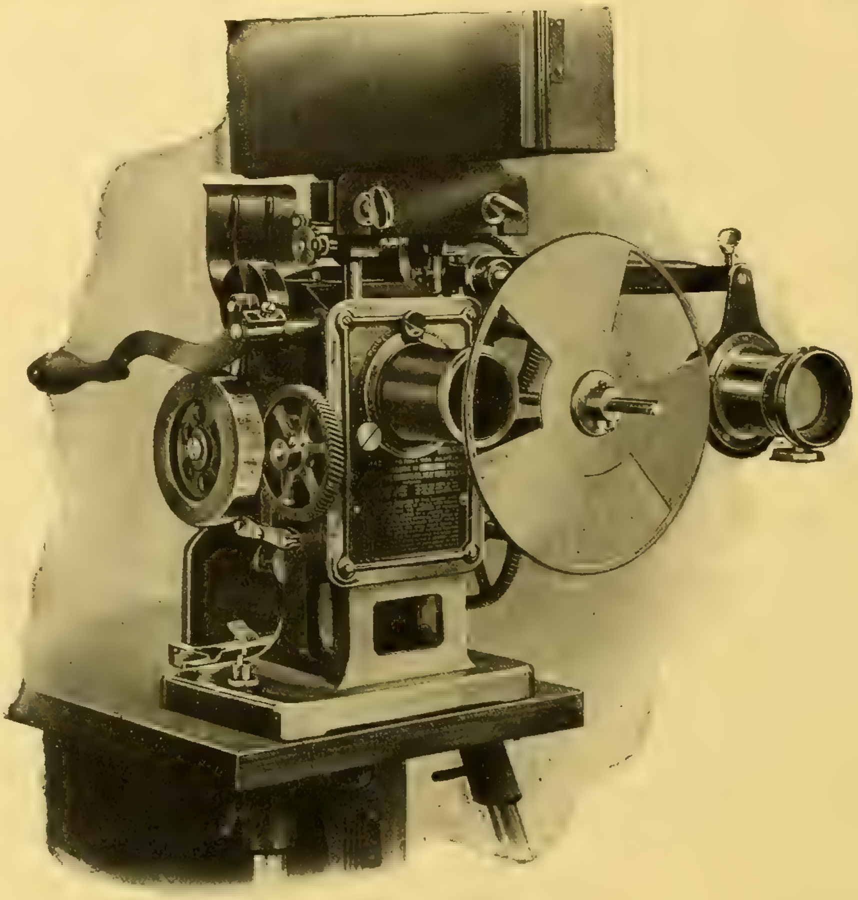

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THE FILM INDEX

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"ON THE STROKE OF FIVE"

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"CALLED BACK"

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"DOGGIE'S DEBUT"

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"FARM AND FLAT"

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Wednesday, June 5th: A SQUAW MAN (Western)

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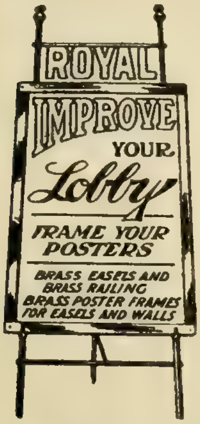
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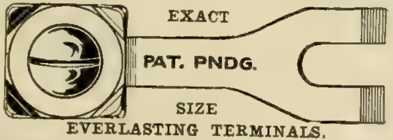

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MOVING PICTURES

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Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
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Drums, 30 cents each; both " 55c

Send for free sample pages.

CLARENCE E. SINN
1501 Sedgwick St., Chicago, Ill.

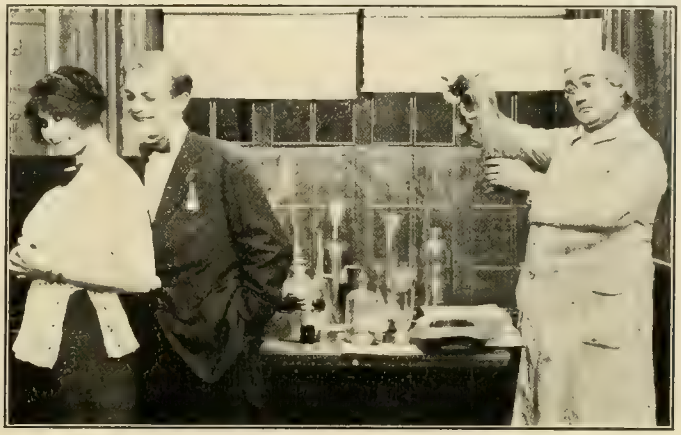
AN EVEN BIGGER AND GREATER DRAWING CARD THAN "THE SEWER"

RELEASED FRIDAY, JUNE 28th

FRA DIAVOLO

(Two Reels.)

From the famous Italian Opera. *Fra Diavolo* (My friend, the Devil) is a production alive with sensational incidents. Diavolo is a sinister Italian Bandit Chief who is as romantic a character as Robin Hood, the Scotch outlaw.



Scene from "The Great Discovery."

Released Wednesday, June 5th.

THE OLD VIOLIN

A poor violin-maker, in dire need of necessities, is confronted with a great temptation. The temptation is overpowering. He is about to substitute one of his own violins for one valued at $10,000 when his daughter interferes and calls him back to his normal senses. The story has all the qualities of a true drama.

Released Friday, June 5th.

SPLIT REEL:

THE DOG-GONE QUESTION

Billy is a dog poisoner. He persecutes an old near-sighted doctor with his mischief. The doctor has a hobby for dogs—but Billy's hobby for poisoning animals gets him, as well as the doctor, in lots of trouble with the police and some members of the army of the unemployed.

On the Same Reel:

BILLY BOY

He is a flirt and after going through some flirty experiences which turn out not at all as he had planned, Billy decides that flirting is not a healthy occupation.

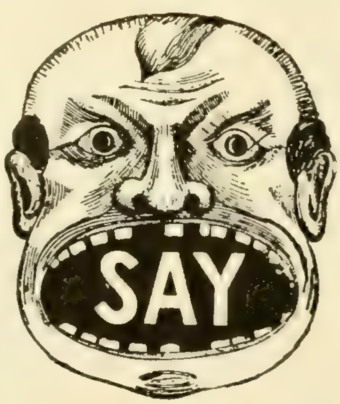
Advance Dates

Wednesday, June 12th—MICKY'S PAL—A sensational melodrama.
Friday, June 14th—THE GREAT DISCOVERY—Something new in comedy.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.
SALES COMPANY Agents in U. S. A. and Canada

GET A REP



GET A REP

HAVE YOU BOOKED THAT FLAWLESS PRODUCTION

"The Soldier's Last Call"

It means increased box-office receipts, a pleased audience and an assured success.

Tuesday, June 4th

ANOTHER DRAMATIC MASTERPIECE

"REPARATION"

Based on the breaking of one of the Mosaic Laws.

The refined and delicate method shown in handling a subject of this kind will add converts to Motion Pictures.

Saturday, June 8th

ANOTHER SPLIT REEL

"A Western Triangle"

An old question, but a new way of treating it. Typical Western.

"Beautiful Palo Duro"

200 feet of scenery in and about the proposed New National Park.

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"THE SERPENT"

REPUBLIC
FILM
COMPANY
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REP

Oldest and Best

3 A WEEK

THE WORTH WHILE FILM

NESTOR

RELEASED THRICE WEEKLY

Always a Feature

3 A WEEK

WHEN

YOU GET NESTORS, YOU ARE CERTAIN TO GET THE BEST IN MOTION PICTURES

Get These Three Headliners !

Monday, May 27th, 1912

THE FOREIGN SPY

Tne Most Unique Foto-Drama Ever Produced.
995 Feet of Very Distinctive Film. GET IT !

Wednesday, May 29th, 1912

THE SCALAWAG

Just Another Superb Nestor Western Drama.
964 Feet of Thoroughly Triumphant Film. GET IT !

Saturday, June 1st

THE SHERIFF OUTWITTED

An Old Fashioned Western Fotoplay. Exciting Chases and Beautiful Scenery. 905 Feet. GET IT !

To Satisfy the

POPULAR DEMAND

We Shall Release for a Few Weeks

3 WESTERNS WEEKLY

(And They Are All Worth While)

GET THIS WESTERN TRIO!

June 3rd—The Half-Breed's Way (Drama)
June 5th—The Mountain Daisy (Comedy)
June 8th—The Ranch Girl's Choice (Drama)

DAVID HORSLEY : : BAYONNE, N. J.

TUESDAY, JUNE 20th = TWO REELS = HAND COLORED

Bells of Paradise

1 and 3 Sheet Lithos **Heralds, Booklets, Pamphlets**

A story supremely graceful, delicate and touching. Costumes and actions picturesque. A completely hand-colored film. Scenes portraying the interior of Louis XIV cathedrals, gardens and castle grounds. The most harmonious bit of film beauty that Gaumont ever offered. THE ACME OF ALL FILMS. Even surpasses THE CHRISTIAN MARTYRS and THE MARGRAVE'S DAUGHTER.

REMEMBER JUNE 2nd = = 1992 FEET

The Midnight Wedding

A gripping spectacle of the tensest degree. An electrical engineer, whose love affair fails to prosper well, attempts to gain revenge by means of a murderous and ingenious electrical contrivance. His diabolical plan is frustrated by the unexpected appearance of his mother. His heart softens, and at the last tragic moment he tears his machine from the wall in time to prevent an explosion which would have killed his former sweetheart, his mother and himself.

JUNE 6 - - - (Thursday)
THE VIRTUOUS HORSE and HE GOT THE JOB

JUNE 9 - - - (Sunday)
Nanine, The Artist's Wife

JUNE 13 - - - (Thursday)
THE TALE OF AN EGG and Jimmie as Hypnotist

JUNE 16 - - - (Sunday)
When The Leaves Fall
Hand Colored

GAUMONT CO., FLUSHING, N. Y.

COMING!

JULY 4th = = TWO REELS = = JULY 4th

Written in Blood

Here's an appropriate subject for your glorious Fourth. The most stirring two-reel sensation ever offered. A real red story full of real red, live blood. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror.

THE MOST GLORIOUS FILM OF BATTLE-FIRE EVER MADE.

Ready for Shipment May 10th

David's War With Absalom

or

The Siege of Hebron

This newly produced BIBLICAL FEATURE is without equal, and outrivals anything produced before in this line.

The narrative is too well known to need synopsis. Every inch of its 1500 ft. is full of SENSATION, EDUCATION and AMUSEMENT.

Three styles, three sizes of lithographs.

New York Film Co., 12 Union Square, New York

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

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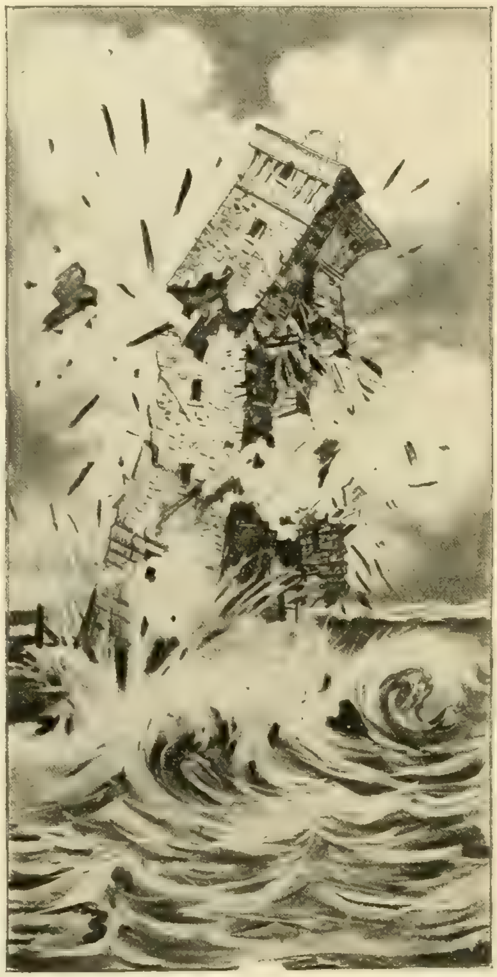

Telegrams and letters are piling in upon us. If you're looking for the biggest bargain of the year, wire immediately. Already we have had to reply to many prospective buyers, "Sorry, but your territory is sold." Words cannot describe the tremendously exciting nature of this wonderfully "staged" feature picture. Coming as it does right on the heels of the Titanic disaster when everybody is intensely interested in marine tales, "The Death Ship" or "The Wreck of the Aurora" is packing houses everywhere it is shown. It is

15c A FOOT AND STATE RIGHTS FREE

"The Death Ship"

OR

"The Wreck of the Aurora"

(Copyright 1912 World's Best Film Co.)

THE BIGGEST BARGAIN IN THE MOVING PICTURE BUSINESS!

WIRE QUICK! Don't Wait Till You've Lost Your Chance!

2906 FT. LONG and Every Scene is a Marvel!

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"Feature Films & Nothing Else"

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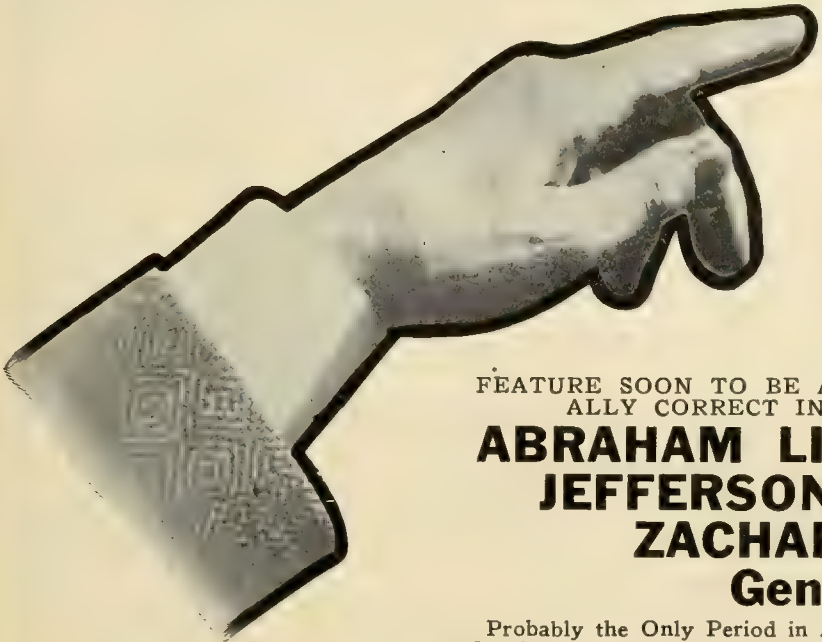


This Smashing Two Reel

FEATURE SOON TO BE ANNOUNCED CONTAINS HISTORICALLY CORRECT INCIDENTS IN THE LIVES OF

ABRAHAM LINCOLN
JEFFERSON DAVIS
ZACHARY TAYLOR
Gen. WINFIELD SCOTT

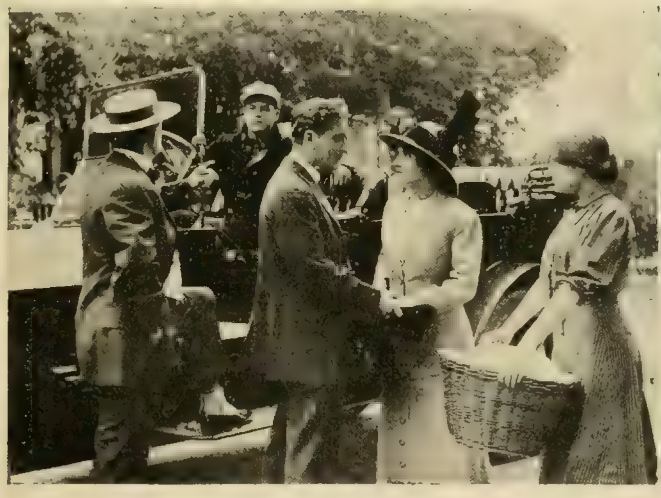
Probably the Only Period in American History When These Four Great Patriots Were Together On the Same Battlefield. Also Containing

A MAGNIFICENT BATTLE-SCENE

Without Doubt a Film Creation That Will Revolutionize All Present Notions of Gorgeous, Elaborate, Money-Getting, House-Packing Features.

WATCH THIS PAGE FOR FUTURE ANNOUNCEMENTS

COMING AMERICANS!



Green-Eyed Monster

Release, Monday June 3rd

Jess loved Norman Brown, but Jess was jealous and when Norman replied to some pleasantries from a village belle, Jess was seized by the green-eyed monster. It caused a terrible lot of trouble in La Mesa and when Jess "picked up" with a tramp in the woods the town was agog with excitement. A strong story, replete with adventure and fine situations.

Cupid Thru Padlocks

Release, Thursday June 6th

Old Bob Langfall guarded two pretty daughters carefully. When Jim and Charley met them by accident, old Bob showed them the butt of his gun and bade them adieu. But Jim and Charley had a widowed mother, and old Bob was a widower. You see how it came about. A corking good comedy for everyone

AMERICAN FILM MFG. COMPANY

General Offices: ASHLAND BLOCK CHICAGO, ILL.

BOOK OUR WEDNESDAY SPLIT REELS

BOOK OUR WEDNESDAY SPLIT REELS

Powers Picture Plays—Films of Quality

POWERS PICTURE PLAYS

Important Announcement

In the future Powers Picture Plays will be released ***Wednesday*** and ***Saturday*** and the split reel will be released ***Wednesday*** instead of ***Tuesday.***

"Babies Three" and "There's Many a Slip"

a comedy split. The former is a delightful child story that will appeal to all, as it is a tale of domestic life, in which a little girl furnishes the complications.

"There's Many a Slip"

is a decidedly humorous tale in which a trio of lovers seek to win the hand of a girl. The right man—aided by circumstances—wins, and his rivals incur the displeasure of the parents. Every foot a laugh. Released ***Wednesday,*** June 5. Book this split for a business stimulator.

"Hats and Happiness"

is a pleasing society drama with a wholesome and convincing lesson, elaborately staged and interpreted by the stars of the Powers Motion Picture Company—a strong story with human interest appeal. For Release Saturday, June 8.

Read the announcement of our scenario contest on another page. We are desirous of purchasing the highest class stories obtainable.

POWERS MOTION PICTURE COMPANY, 422 WEST 216th STREET
NEW YORK CITY, N. Y.

We are good enough for the Sales Company and the Sales Company is good enough for us

Powers Picture Plays—Films of Quality

FILM NEWS

Volume of Interest SATURDAY, MAY 25 Price, Valuable

FIND WILL IN A CLOCK!

An absorbing drama is concealed in

"Grandfather's Clock"

Released Thursday, May 30th

SET YOUR TIME RIGHT

HOPE FOR A FEATURE!

"Ashes of Hope"

Released Sunday, June 2d

is the drama of an innocent tragedy.

EDITORIAL

"Coming events cast their shadows before," but when the event has passed the time called present it casts before it what may be considered more substantial than a shadow. The shadow forecast of the Rex Third release was the unanimous and universal popularity of the Rex Productions. The future promise and the general result of the event are symbolized and illustrated in the present and pronounced prosperity of Rex Boosters!

REXTRA

REX Company Announces Third Release!

Event Promises Greater Progress and Prosperity—Exhibitors Receive Statement with Enthusiasm—Trade Considers Achievement Distinct and Decisive Triumph of Merit.

The Rextraordinary announcement of the Rex Third Release comes as a half-expected surprise and a universally desired effect. As every effect has its cause, and as the cause precedes the effect, it might be old news to state that the cause for the happy decision on the part of the Rex Company was the constant and consistent demand for quantity as well as quality. The attitude taken by the Rex Company prior to its second release was paralleled in the present instance, in that its interest in the interests of the industry would not permit it to heed the insistent and persistent requests of the exhibitor for another release until it felt it could do so and still adhere to the sterling standard it has established. In making the announcement of a third release, the Rex Company states that the endorsement and enforcement of the exhibitors that made this course possible and necessary will be fully justified and rewarded.

The first third REX production will be released

TUESDAY, JUNE 4th

and the very title, **"THE DIAMOND PATH,"** tells what it leads to!

SHIP NEWS

The Motion Picture Distributing and Sales Co. will ship all our releases. We're at the pier of perfection.

Eclair Thrills the Voters!!!

An American Political Sensation

THE HIGH COST OF LIVING

THE TOPIC ON EVERY TONGUE—UNCLE SAM'S GREATEST DANGER—ITS CURE

A CAMPAIGN FEATURE IN TWO REELS

(Attention Is Called to Change of Date)

JUNE 10th MONDAY

THE BATTLING PRESIDENTIAL CANDIDATES, THE ROBBER TRUST KINGS, THE STRUGGLING, SUFFERING CITIZENS ARE ALL FEATURED IN THIS GEORGEOUS, PATRIOTIC, VITALIZED CARTOON

MONDAY 10th JUNE

"THE HARDEST WAY"
A powerful drama of American business life and the success of a brave and honorable girl.
Released Tuesday, June 4.

"TIT FOR TAT"
A Paris Drollery, with thrilling views of Portuguese army life on the same reel.
Released Sunday, June 9.

"Suffrage and the Man"

"Suffrage and the Man"
An American comedy of votes and love, produced under the auspices of the Women's Political Union.
Released Thursday, June 6.

"THE ECLAIR BULLETIN"
Is essential to up-to-date exhibitors. It is a film play magazine—better every fortnight! Send your name for our free list.

THREE SHEET AND ONE SHEET POSTERS ARE READY

ECLAIR FILM CO.

Address all communications to the Executive Offices
Removed to 225 W. 42nd St., New York City

Studios and Laboratories, Fort Lee, New Jersey

NOTICE.—*All Eclair Films are sold through the Film Supply Company of America at 7 East Fourteenth Street, New York City. All orders should be addressed to them.*

Kleine Releases

Authentic Cin-es War Film!

Released June 8, 1912

Scenes of the

ITALIAN-TURKISH WAR

Remarkable! — Thrilling! — Genuine!

This extraordinary war production was filmed upon the actual scene of battle in Tripoli, and depicts the Italian army and navy in genuine warfare against the Turkish forces.

Exhibitors! This is your opportunity to astonish and please your patrons. Do not fail to book this feature!

Ask your exchange for the special three-sheet posters!

Cin-es, Tuesday, June 4, 1912

THE TRIFLER

An interesting and well-acted drama

Picturesque Scenes in Padua

A beautiful travel subject

Eclipse, Wednesday, June 5, 1912

IN DAYS OF OLD

An exciting tale of brave deeds and chivalry

ECLIPSE **GEORGE KLEINE,** 166 No. State Street,
CHICAGO, ILL.

Licensed by Motion Picture Patents Co.

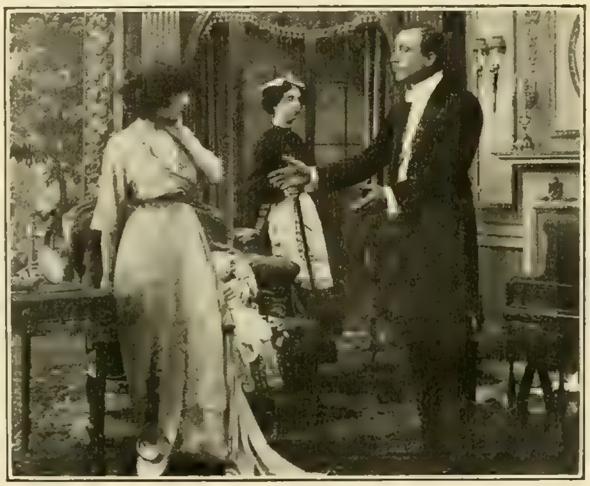
CINES

LUBIN FILMS

Released Wednesday, May 29th, 1912

Length 1050 feet

The Puppet's Hour



In a toy shop the life-size puppets come to life to celebrate the new year. Mignon, the society puppet, is warned that she must return by 12 o'clock. Ted, a handsome young fellow, is neglecting his sweetheart because, though eminently good, she is not pretty. The society puppet drifts in, they fall in love, the time passes so quickly that she forgets the hour, and when Ted takes her into his arms she turns to an old crone. He then goes to his true love.

Released Thursday, May 30th, 1912

Length 1008 feet

The Honeymooners

Harry and May Nugent, just married, try to jump the usual fuss of rice and old shoes and taking an auto fly to the depot. There they find the train is an hour late, also that Harry has left the railroad tickets at the house. The husband rushes back and the bride cuddles herself up in a corner of the waiting room and goes to sleep. The friends track her and find her asleep, also a portly gentleman with his face in close proximity to hers. The husband is furious, but finally realizes the joke, but they have to stand for the rice and old shoes.

Released Saturday, June 1st, 1912
Length 737 feet

The Rubes' Easter at Atlantic City

Two rubes and their sweethearts are enjoying an Easter holiday at Atlantic City. The men strike up a flirtation with two summer girls and decide to lose their own companions for awhile. The new girls suggest that they improve their dress, which they do, then the real sweethearts come upon the scene and there is a lively chase to see which pair of girls shall win out.

Length 317 feet

Revenge

Jack Carroll and Jenny Norton, of Hankville, are sweethearts. Old man Norton don't like Jack and drives him off the farm at the point of a shot gun. Old man Carroll retaliates and goes to the Norton farm with an axe. The two old men have a good rough and tumble fight and the sweethearts take advantage of the row to slip off and get married.

Released Monday, June 3rd, 1912

Length 1030 feet

A Romance of the Border

Pedro, a young Mexican, is in love with Rita, the daughter of Sergeant Blake. Captain Fields one day surreptitiously cuts a lock of hair from the girl's head and then boasts of a conquest to his brother officers. The old Sergeant remonstrates and there is a quarrel in which the Captain overpowers the old Sergeant. Pedro comes upon the scene and kills the Captain. Sergeant Blake is accused, but Pedro declares that he did the shooting and, making a dash for liberty, escapes.

Extremely beautiful 1 and 3 sheet posters of the above films can be obtained from the A. B. C. Co.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND. BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

SPECIAL FEATURE FILM

IN THREE REELS

"THE LADY OF THE LAKE"

From Sir Walter Scott's Historic Poem

To be Released through the

GENERAL FILM CO., ON MONDAY, MAY 27th

Resplendent in Scenes of Surpassing Beauty.
A Marvelous Masterpiece of Literature and Art.

"THE TRIUMPH OF RIGHT" *Monday, May 27th*

A great victory: justice is vindicated and right triumphs. Wrongfully accused and suspected, the guilty man is discovered and the innocent man exonerated. A Western Life Portrayal of dramatic efficacy and appeal.

"AN INNOCENT THEFT" *Tuesday, May 28th*

The sweet and simple faith of a little child leads him to innocently commit a theft. The honest confession of the boy makes a deep impression and brings with it a reward of happiness and great joy.

"ON HER WEDDING DAY" *Wednesday, May 29th*

Happy event, interrupted by the unhappy actions of an old friend of the bride. He admits his indiscreet behavior and the groom denounces him and proudly sustains his wife.

"THE PICTURE IDOL" *Friday, May 31st*

"Lovely, perfectly lovely!" That's what all the girls say when they see the hero in the pictures. Some of these idol worshippers are irrepressible. The player in this picture strikes a sure remedy to cure a persistent devotee.

"AN EVENTFUL ELOPEMENT" *Saturday, June 1st*

Full of surprises and laughable developments. Two pairs of young elopers. A smart detective gets the wrong couple. All the elopers get married and everybody laughs.

NEXT WEEK NEXT WEEK

"WHO'S TO WIN"—Sure thing	MONDAY, JUNE 3RD.
"THE PRAYERS OF MANUELO"—Impressive	TUESDAY, JUNE 4TH
"MOCKERY"—Exquisitely dramatic	WEDNESDAY, JUNE 5TH.
"THE CYLINDER'S SECRET"—Undeniable	FRIDAY, JUNE 7TH.
"HALF A HERO"—The whole thing	SATURDAY, JUNE 8TH.

Use the beautifully colored Vitagraph Posters. Made
Especially for Each Subject.

The Film Event of the Year

SPECIAL EDISON RELEASE

"MARTIN CHUZZLEWIT"

in three reels

To be released June 10th, through the General Film Co.

The story of "Martin Chuzzlewit"—one of Dickens' masterpieces—is known all over the civilized world. This Edison photoplay of it is particularly well-timed for exhibition during the year of his centenary. The three reels have already been exhibited in England, and the following brief comments show with what enthusiasm they were received by the press and public:

> "The pages of Dickens' novel are literally brought to life."—*Country Gentleman and Land and Water.*
>
> "No theatre should miss this extraordinary production. It gives a clear and vivid rendering of Dickens' favorite story and all the well-known characters."—*The Era.*
>
> "The film can be justly described as a masterpiece."—*Bioscope.*
>
> "The acting is superb, the make-up and production are unequalled, while the photography is flawless. Altogether the picture is part of a genuine effort to raise the tone and standard of motion picture playhouses."—*Kinematograph and Lantern Weekly.*
>
> "The story is told vividly and completely, with plenty of action and dramatic power."—*Morning Standard.*

A Feature Film for Discriminating Exhibitors

Order early from your exchange and plan for a "Dickens Day"

No. 6974. Three Reels Approx. 3,000 feet. Code VORJAEHRIC

THOMAS A. EDISON, Inc.

239 Lakeside Ave. Orange, N. J., U. S. A.

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

SELIG

June 3rd

Life With a Circus

An exceptional, educational subject, showing, in intimate reality, life behind the scenes of a big circus—See the big dressing rooms, the cook tents, the kitchens, the unloading, etc., etc.

About 1000 Feet

June 4th

When the Heart Calls

A picturesque Indian romance of the days of '69. Beautiful scenery and costumes—Daredevil riding, and splendid action.

About 1000 Feet

COMING

COMING

EXTRA FEATURE
SPECIAL RELEASE

For Wednesday, May 29th, 1912

"SHRINER'S PILGRIMAGE TO LOS ANGELES, CALIFORNIA."

1000 ft. of exceedingly interesting close up, carefully selected scenes, showing views of the parades, barbecue, drills, visiting temples, trains, arriving, etc., etc. Every Shriner and Mason in the country will want to see this film.

PERFECT PHOTOGRAPHY-EXCELLENT ACTION

DON'T DELAY—BOOK IT TODAY

TRADE MARK

SELIG

SELIG

June 6th

The Mystery of Room 29

A modern detective story of exceptional theme, teeming with dramatic incidents, and full of delightful acting. About 1000 ft.

June 7th

Mistaken Identity

A mirth-provoking comedy of every-day life. About 500 ft. On the same reel with THE KATZENJAMMER KIDS No. 6.

School Days

A screaming, rapidly-moving farce depicting some more of the laughable antics of Hans & Fritz. About 500 ft.

FOLLOW THE FLAG

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

FOLLOW THE FLAG

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LONDON — BERLIN — ST PETERSBURG.

KALEM

Making Photoplays in Egypt

The spectator is able to spend an entire day with the Kalem Company in Egypt—the first motion picture organization to visit this interesting country. A clear idea is gained of the difficulties which the enterprising Kalemites have overcome in order that the patrons of photoplay theatres may be entertained. Every scene is a decided novelty, and if you fail to secure an exhibition of this unusual production you will deny your people a genuine treat.

Released Monday, June 10th

AFTER THE BATTLE.

The Gun Smugglers

A Page from Recent Mexican History

This episode of the Mexican insurrection is based on an actual experience of General C. Rhys Pryce, who portrays a leading part in the photoplay.

Special one, three and six sheet four color lithos for this feature. Order from your exchange or distributors.

Released Wed. June 12

The Girl Strikers

This is a Strong Dramatic Story of a Wholesome Nature

Released Friday, June 14th

MR. EXHIBITOR: We have issued special piano music at 25 cents per copy for "A SPARTAN MOTHER," "THE SPANISH REVOLT OF 1836," "WAR'S HAVOC," "FIGHTING DAN McCOOL," "UNDER A FLAG OF TRUCE," "THE FIGHTING DERVISHES OF THE DESERT." Order from your exchange or Kalem Company direct.

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MOVING PICTURE WORLD

J. P. Chalmers, Founder.

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Vol. 12 JUNE 1, 1912 No. 9

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Facts and Comments

AN esteemed correspondent in Detroit asks us to take note of an outburst of yellow journalism against motion pictures, and requests our reply to the foolish remarks of the editor of one of these papers be forwarded to the offender. We fear that the editor complained of belongs to the class that does not want to learn the truth. His ignorance, therefore, is of the invincible kind, and as the ancient Roman said, against that kind of ignorance "even the gods contend vainly." In a large city like Detroit it ought to be possible to get the true position and the great merits of the motion picture before the public without "the aid and consent," and even in spite of one particular journalistic foe. Let us not get angry, because we are right and the other fellow is wrong. Place the real facts and the honest truth before the public and they will speak for themselves. Speak for the right, but avoid controversy, for it is, in nine cases out of ten, absolutely useless.

* * *

IF the movement for the production of feature films keeps up it is not unlikely that many exhibitors will soon be able to go back to bi-weekly or tri-weekly service. It appears that many great features in licensed and other camps are now under way. Once the exhibitor can count on at least one big feature per week he will want to run such features three or, at least, two days. The drawing capacity of a big feature film is not exhausted, but rather stimulated, by early runs. Even in a big city the feature film will pay better when it is a month old, because by that time it has had a lot of valuable and extensive advertising. The number of large legitimate theatres now on their last legs because of moving picture competition is growing larger every season. It will pay to have such theaters devote themselves entirely to the exploitation of features, properly presented. The features will bring the money, where big, expensive attractions, stock companies and vaudeville have failed. The present conditions all point to a greatly increased production of features. There is not much doubt about the quantity; the thing to guard against is the deterioration of quality. Even now there are many "feature films" on the market that are little better than a "delusion and a snare."

* * *

WHENEVER we read of an agitation or crusade for making motion picture theaters "absolutely safe and secure for the public" we begin to look around for the manufacturer who has something to sell to the exhibitor. This method of forcing exhibitors to buy when they do not want to buy and have no need of buying has attained a high state of development. Some years ago "public sentiment" in the State of Pennsylvania clamored for asbestos booths. The newspapers were full of demands for this "imperative reform." In response apparently to the commands of their constituents the Legislators passed a law requiring exhibitors to forthwith install asbestos booths of certain detailed specifications. Strangely enough just about twenty-four hours after the Governor had affixed his signature to the new law exhibitors throughout the State received a letter from a firm of manufacturers advising them they had exactly the kind of booth required. Inspectors and officials everywhere "boomed" this particular booth. This is "salesmanship" of a finely organized and almost piratical nature. Emboldened by their success in Pennsylvania certain manufacturers have succeeded with the aid of the usual manufactured and paid for public opinion in passing an exactly similar law in New Jersey. This law is even more rigid than that of Pennsylvania and leaves no choice to the exhibitor. He must buy from the manufacturers who conceived, pushed and finally enacted the law. There may have been some justification for the Pennsylvania law, because at that time regulation was lax and some exhibitors were tempted to take a chance occasionally. It is entirely different now. In the last two or three years exhibitors generally have, of their own free will and out of a sincere regard for the safety of their patrons, provided booths that are as safe as human skill and ingenuity can make them. We have seen dozens of roomy booths, built of concrete. Under the new law these booths must be torn down to make room for the type which is sold by the manufacturer favored by the legislator. There is but one way in which exhibitors can meet such modern piracy—they must organize and fight back. The enforcement of this and similar laws affecting exhibitors of motion pictures is fitful, lax at one time and rigid at another. Where the "inspectors" or "city electricians" or other officials get a gratuity from the manufacturer for "pushing" the exhibitor the latter must yield at once or shut up for the letter of the law is with the "grafters." Where the exhibitor is a man of some standing in the community enjoying the friendship of influential politicians the "inspector" may give him a reasonable time. We know of one case where an iron booth of faultless construction had been in use and the exhibitor, who kept a small but very safe and clean place, pleaded for a little time to install the new booth. The exhibitor tried to explain to the official that the present booth was safe and had been found very satisfactory always. The inspector for an answer drew a specimen of the asbestos board from a shelf on his desk. The name and address of the firm making this particular kind of board was plainly printed on the sample.

* * *

THE MOVING PICTURE WORLD notes with considerable satisfaction the decided victory of the Dayton, O., exhibitors in their fight for Sunday entertainments. The exhibitors there showed the right spirit and dared to fight for their legal rights. They were willing to submit to personal indignities and humiliations for the sake of a principle, and they have carried their cause to victory. We hope to see their example bear fruit in other States, especially in the East, where exhibitors seem backward and unable to understand their own rights. We have on many previous occasions advised exhibitors in New York, New Jersey and Pennsylvania to make a test case of Sunday opening, and have offered legal assistance to exhibitors within the State of New York outside the boundaries of the boroughs constituting Greater New York. Of course it must be borne in mind that we advocate the proper kind of pictures for Sunday use: pictures of religious, semi-religious or educational character. There is no doubt that under the decisions of the Court of New York State such a picture program as we have indicated would be entirely lawful. Lectures explaining stereopticon slides may be given anywhere on Sunday, and why not motion pictures with lectures. So many clean and classic subjects are on the market to-day, that it ought to be an easy matter to compile a suitable Sunday program. In the last analysis Sunday opening is a matter of public sentiment. Decayed and antiquated statutes cannot ever successfully be applied to modern conditions, if public sentiment favors a liberal Sunday. Public sentiment has for the last few years steadily veered around to the motion picture, and public sentiment will be the exhibitors' greatest friend if they put on a program that will reckon with the character of the day.

* * *

THE number of motion picture theaters discarding their intermission slide is steadily on the increase. No recent innovation in the conduct of the exhibiting business has found favor with the public so quickly and so widely. Nothing is more tiresome than a long wait between reels, and if there is no wait at all it means more patrons, every one of whom acts like a paid advertisement. There is the advantage, too, of emptying the house more quickly and making room for the crowd that waits in the lobby. On Saturdays the no-wait system means more comfort for the patrons and more money for the exhibitor. The additional expense necessary to insure the prompt working of the no-wait system is slight compared with the undoubted benefits resulting therefrom. Two machines, one good operator and one good assistant ought to be equal to all the demands of the truly continuous show. One of the things which makes the mixed program of vaudeville and pictures more endurable than it otherwise would be is the quick change from vaudeville to pictures. What is good for the house of mixed programs ought to be equally good for the straight picture house.

HARBECK PICTURES IN LITIGATION.

Action has been commenced by Catherine Harbeck, as administrator of the estate of William H. Harbeck, deceased, against Charles Wynard, George Hamilton and C. B. Clements in the United States District Court for the Southern District of New York, to secure possession of a series of motion picture film said to be unlawfully in the hands of the defendants. The titles of the films in question are "The Round-Up," Pendleton, Ore., and "Panoramic Views of Alaska in Animated Maps."

In her petition the plaintiff prays that the defendants be restrained from using the pictures in any manner or from disposing of them, and that they be required to deliver all prints and negatives to her.

Upon the petition and affidavits submitted by Mrs. Harbeck, Judge Hand issued an order for the defendants to show cause why the petition of the plaintiff should not be granted. The order is returnable May 24.

In speaking of the action, Mr. Wynard claims that Mrs. Harbeck has been ill advised; also, that he holds certain rights to exhibit the pictures in question from Mr. Harbeck, and has been acting within his rights.

POWER'S INAUGURATES A PRIZE CONTEST.

The Powers Motion Picture Company realizes there is a dearth of suitable manuscrips being submitted to that concern from which to select subjects suitable for filming. The Powers Company announces that it will release higher class pictures in the future and to that end the scenario department has been instructed to inaugurate a prize contest which is now open and will close July 15, 1912. Prizes of $100, $75, $50 and $25 are offered for the four best stories, the merits to be decided upon by a committee composed of moving picture experts. The names of all authors will hereafter be placed on the film and the highest prices commensurate with merit will be paid for all manuscripts purchased.

The Future of the Photoplay.

By Bannister Merwin.

THE present condition of photoplay production requires analysis. And though the analysis I wish to make is carried out from the viewpoint of the writer of photoplays, the conclusions reached will be as important to the film manufacturer as they are to the photoplaywright.

The determining elements of the motion-picture business to-day are the film manufacturers and the public that patronizes the photoplay theaters.

Up to the present time the public has been so much under the spell of the novelty of this new form of entertainment that it has not developed much discrimination as to film quality. The film manufacturers have been able to put on the market about anything they pleased—excepting where there appears to be a transgression of morality—to put on what they pleased with an almost complete confidence in the avidity of the market.

But the ultimate success of the business absolutely depends upon that public discrimination which is certain to develop—which has already begun to develop as the novelty of the entertainment wears off. The public is bound to discriminate between good productions and poor ones. The time is not far off when the photoplay theaters will measure their success by the quality of their programs. The first step will be the special attention of the public to the productions of those film companies which are to be recognized as putting out the best films. When this discrimination becomes marked, the photoplay theaters will reflect the condition by demanding of the sales agents such films as will satisfy their audiences. No guaranteed market will last very long after this situation arises. It can't. Under such conditions the continued operation of a guaranteed market would simply put the photoplay theaters out of business. There would be no more golden eggs. The goose would stop laying.

I feel sure that I am right, then, in saying that the future of the motion-picture business will depend on film quality.

How are the film manufacturers going to be able to insure the improved film quality that will meet the demands of the developing public taste?

By better photography? In a certain degree. In the age of aeroplanes and wireless I, for one, will not deny the possibility of perfect stereoscopic motion pictures in natural colors.

By developing the art of acting? Also in a degree. We have seen what progress has been made in a few years in the development of an acting technique that is natural and convincing and intelligible on the screen. Your photoplay actor no longer finds it necessary to point to his stomach to show that he is hungry. He can get his hunger to the screen by the manner in which he looks at a chunk of bread.

These two developments are coming naturally. They are invaluable. But they will not, in themselves, hold the ultimate public—the public that is already tired of "trick films."

No, the real future of the business absolutely depends upon the development of the art of writing photoplays. Without this art the business, as a provider of entertainment for the people, will vanish into shadow.

Two considerations have hitherto hampered the development of the photoplaywright. The first is the prevalence of the method by which the film company purchases the bald idea and leaves it to the producer to carry that idea out. The second consideration is a corollary to the first: it is the absurdly low prices that the film companies have paid for so-called "scenarios."

With the work of the producer I have no quarrel. He has been doing what the business has superficially appeared to demand—what the men in control of the companies have expected him to do. But the conditions have, to say the least, really hindered the development of his own true function—the function of interpretation.

Suppose Pinero were to offer "The Second Mrs. Tanqueray" to a theatrical firm in the form of a three hundred word outline, and leave it to the firm's stage manager to do the rest. Might we not be justified in thinking that too much of a burden was being placed on the stage manager? Is it not a full tax on his abilities to stage well the play that Pinero has written?

The analogue holds. A photoplay producer may be a photoplaywright as well as a producer. He may even produce his own photoplays. But to require of him to write other people's photoplays for them—putting it mildly, isn't it asking too much of him?

Of course, as far as the present moment is concerned, the answer is that we have no trained photoplaywrights. The most successful ones are, after all, only learning.

But there is just the point. It is up to the film-producing companies now—to-day—to begin to encourage the training of photoplaywrights—men who can conceive and elaborate with full detail strong, human, convincing stories for the screen; men who are trained writers and know how to give to a group of characters the touches that mean life; men who have the instincts for dramatic values; men who can put a punch into what they write; men who have taste and judgment and are not raw melodramatists. With the development of such photoplaywrights, the future of the business will be assured.

How can this development be begun? By paying good prices for good work. Nothing else will draw trained writers into the work. It's worth considering, Mr. Film Manufacturer. You are making a business success with an embryo art. For your own future interest, it is up to you to help that art to grow. The more difficult it may seem to develop these new artists, the more strenuously should you endeavor to develop them.

Another thing. Almost every live, popular magazine employs a man whose principle job is that of editorial impresario. His most important work is to find promising writers. He travels a thousand miles sometimes just to see a man or woman—perhaps a beginner—whose first attempts at writing show that he may develop into a better than average writer. And if the good promise of that first work seems sufficient, the editors encourage that writer in every possible way. They advise him as to what they think he is especially fitted by nature to do for them. They give him elaborate and patient criticism. They increase their rates of payment to him as rapidly as his improvement justifies the increase. They nurse him along as something very precious indeed.

Would it not be well for the big film companies to adopt like tactics?

"PEPTONIZED AND PREDIGESTED TEACHINGS."

By Wray Bartlett Physioc.

Though the motion pictures are far from having reached perfection, it has already conferred various and important benefits on society. These benefits must be augmented, as the art progresses.

What motion photography is doing, and is still more largely to do hereafter, for increasing the knowledge and happiness of the public; what, heretofore, the traveler alone could witness, even the humblest may now behold, substantially.

This animated weekly brings the individuals of our race, however widely dissevered by material distances, into more or less close proximity and communion with each other.

The most essential step towards the mutual regard and unity both of individuals and communities is, that they should know each other alike in their dispositions and sentiments and in their exterior modes of life. For the promotion of this end, these current events of the world as pictured in motion photography have a value beyond calculation.

The natural scenery, grand, beautiful or picturesque, of every quarter of the globe; the noblest edifices, secular and religious, of the most highly civilized lands, together with the weird, fantastic piles; reared by semi-barbaric peoples to their strange gods; the multitudinous reliques still remaining of the skill and power, the pomps and the glories of the most celebrated peoples of the ancient world; the localities, on either continent, where conflicts have been waged, or events have occurred, which have acted powerfully on the destinies of nations, and perhaps have turned the currents of the world's history into other channels.

The inhabitants of every zone, from the Arctic to the Anarctic circle, with their costumes and their exterior ways of life; the finest existing specimens of art, ancient and modern, of foreign countries or our own; the most exciting, impressive, and awful acts or scenes which may occur anywhere at any moment—all these, and whatever else of interest the world may present to the sight, caught as they may be, with absolute exactitude, by the motion camera, are now brought within reach of all, even the lowliest of the community.

If all these things which the public are thus supplied with and abundant and infinitely various stores of knowledge and entertainment are characterized as "peptonized and predigested teachings," let them, as the Moving Picture World said editorially last week, let them make the most of it.

Motion photography, we believe, is destined to do much for the education of the people. No limit can be set to the possible development and progress of the art.

One of the most important directors of the several Lubin stock companies is Lloyd B. Carleton, a man of wide experience both in dramatics, literature and travel. The director of a production is seldom known or heard of, his name is never in print, yet he is the maker of the picture, of the show offered to the public. Carleton is a master of stage mysticism and can boast of being the right-hand man of such artists as E. S. Willard, Annie Russell, Maude Adams and other stars of the Charles Frohman management. One of Carleton's achievements was a flying trip to Australia to produce "Peter Pan." He boarded ship at one day's notice and with little preparation made one of the biggest successes of the Frohman management. With the Lubin Manufacturing Company he has selected the dramatic work and many of the successful photoplays are the result of his able and finished direction.

LLOYD B. CARLETON.

Independent Factions Organize.

UNIVERSAL AND FILM SUPPLY COMPANIES GETTING READY FOR BUSINESS—BOTH FACTIONS ANNOUNCE LIBERAL POLICIES AND GIVE ASSURANCE OF SUFFICIENT AND SATISFACTORY PROGRAMS—FILM SUPPLY COMPANY WILL CALL IN JUNK PICTURES—FEATURE SUBJECTS TO BE EXPLOITED BY BOTH SIDES.

EVENTS are moving swiftly in the factional contest that has developed in the ranks of the Motion Picture Distributing & Sales Company. It is announced by the leading members of both sides that there will be no compromise and that each will continue on well defined plans of organization, irrespective of the other.

The Universal Film Manufacturing Company occupies a large suite of offices on the seventh floor of the Lincoln Building, No. 1 Union Square, N. Y., which is the scene of unusual activity. The Film Supply Company has completed its organization and taken an entire third floor in the new building at 131 West 44th Street, where its officers are busily engaged in perfecting the company's plans.

Universal Company's Policy.

Regarding the policy of the Universal Film Manufacturing Company, Mr. C. O. Baumann, president, authorized the following statement:

"The Universal Film Manufacturing Co. is the corporate title of that wing of the Sales Co. which is not seeking the acquirement of exchanges and which has been formed as a protective organization against the encroachments of the Film Supply Co. of America and its allied organization, the Mutual Film Corporation. The Universal Co. has also been formed to meet the requirements demanded by the forty-nine Independent exchanges affiliated with the Sales Co. These requirements include exclusive territory and programs of uniform quality and of a higher standard than heretofore sent out by the Sales Co. These forty-nine exchanges exclaimed against the cheap productions offered by several manufacturers, who, by means of the then existing conditions, marketed their films through the Sales Co., and received many times the value of their output. Better producers, actors and stage settings are demanded from these manufacturers.

"The Universal Film Mfg. Co. is, in a sense, a merging of the interests of the Independent American manufacturers composing it. Instead of each studio and its force being employed exclusively in the production of films of a certain brand, as in the past, there will be, so to speak, four studios under one roof; that is, the forces and settings of all four studios will be at the disposal of a producer, if the occasion requires it. It will be understood, of course, that the studios will not be under the same roof, but that the pooling of interests makes the working practically the same.

"Say, for example, that one of the component firms of the Universal has a fine comedy subject, but not an expert comedy producer. That firm will have at its disposal the best comedy producer in the employ of the component firms. So it can draw on any of the others for appropriate settings, if they have them. The same working will apply in the case of dramatic, spectacular and feature subjects.

"It will be seen that a great saving will be made in this interchange and exchange of producers, actors and settings. No one firm could afford to engage such high-class producers and actors, and build for one special occasion such elaborate and costly settings, as will be possible under the announced policy of the Universal Company. Thus better quality is assured and the average standard of the output of the Universal will be raised.

"In connection with the foregoing, it must be remembered that the Universal has promised to engage as fine producers and actors as can be secured. The producers will be under the supervision of a general managing producer. Indeed, the latter will engage them, and with them will be held responsible for results. Keeping close supervision over all will be the managing directors of the Universal Company of Manufacturers.

"In the production of feature films it is not expected that a profit will be made. Rather is a loss looked for; but this loss will be overcome by the sale of many prints of the regular films, the quality of which has been uniformly raised, as already shown.

"The Universal Company will start with a weekly release of twenty-four reels, and it is the object to double this number in the course of time. All affiliated exchanges must take the entire output of the Universal, but to insure exhibitors of an adequate uniform quality, all of the twenty-four releases must be uniform in quality, otherwise they will be rejected, even though made by the Universal. However, the exchanges are permitted to select the best of the product of the Film Supply Company's output.

"It is the further intention of the Universal to engage continually in the making of spectacular feature films, produced without regard to cost, and which will be intermingled with the regular weekly programme. No special prices will be charged for these features when exhibitors use the Universal service."

It is further learned that the Universal will have at least three features in its weekly programme at the beginning, and that it intends to add others, sufficient to give all exhibitors one feature daily; that is to say, there will be seven feature films in the Universal programme in the very near future.

Bearing further upon the policy of the Universal Company, the following telegram, emanating from the Motion Picture Distributing & Sales Company, was sent to all exchanges on the date of May 22nd:

"Following is programme with release days:
"Monday—Imp, Nestor, Champion.
"Tuesday—Republic, Powers.
"Wednesday—Nestor, Animated Weekly, Champion.
"Thursday—Rex, Imp.
"Friday—Victor, Ambrosio, Nestor.
"Saturday—Imp, Powers, Republic
"Sunday—Rex.

"Below is a list of additional films with their release days: Beginning Saturday, June 1st, two-reel '101' Bison; beginning Sunday, June 2nd, Itala; beginning Tuesday, June 4th, Rex; beginning Wednesday, June 5th, Powers; beginning Friday, June 7th, Ambrosio and Nestor; beginning Tuesday, June 11th, Gem, also '101' Bison two-reel; beginning Thursday, June 13th, Bison; beginning Friday, June 14th, Victor (a new brand of which Harry Salter will be producer and Florence Lawrence the star).

"We understand that the New York Motion Picture Company will ship Bison films direct. Your present standing order still requires notice of two weeks for cancellation. Orders for additional brands should be wired in immediately. Florence Lawrence will appear in all Victor releases. All Gem releases will be produced by George Nicholls, late producer for Biograph and Thanhouser."

The present programme is further announced in the advertisements of the Motion Picture Distributing & Sales Company on another page of this issue.

Organization of Film Supply Company of America.

The Film Supply Company of America, under which title is grouped Thanhouser, Gaumont, American, Great Northern, Reliance, Eclair, Solax, Majestic, Lux and Comet companies, completed its organization on Wednesday, May 22nd, when its charter was granted under the laws of the State of New York, and the following officers elected: President, Herbert Blache, of the Gaumont Company; vice-president, Ingvald C. Oes, Great Northern Film Company; secretary, Harry R. Raver, Eclair Film Company; treasurer, C. J. Hite, Thanhouser Company. The board of directors is constituted of the foregoing officers and S. S. Hutchinson, of the American Film Company; Wiliam Grey, Comet Film Company; H. E. Aitken, Majestic; George Magie, Solax; Paul Hernaud, Lux, and Seymour Stuart, Reliance. The capital stock is equally divided between the various companies composing the corporation.

Permanent offices of the company were immediately engaged at 131 West 44th Street, where the entire third floor—55 feet by 100 feet in dimensions—will be occupied by the executive and shipping departments. Possession of the new quarters was formally taken and business there established on May 23rd. The programme of releases is announced by the Film Supply Company to consist of twenty reels, in the following order, beginning Monday, June 10:

Monday—Eclair American, Comet, American.
Tuesday—Thanhouser, Majestic, Gaumont.
Wednesday—Reliance, Solax, Gaumont Weekly.
Thursday—Eclair American, American, Gaumont.
Friday—Lux, Solax, Thanhouser.
Saturday—Great Northern, Reliance, Comet.
Sunday—Paris Eclair, Majestic.

In addition to the programme of regular releases, the Film Supply Company announces that a regular feature film department has been established, and that feature subjects will be leased on an exclusive territory basis. The features will include Eclair productions, both foreign and American, Gaumont, Great Northern and Film D'Art. The latter company it will be remembered is the one which made the famous Bernhardt and Madame Rejane pictures, entitled, "Camille" and "Mme. Sans

Gene," now being shown in America. It is also announced that the regular releases will include the famous Gaumont colored subjects, and the Eclair microscopic and scientific hand-colored subjects.

Policy of Film Supply Company.

Secretary Raver, of the Film Supply Company, declares that the new company has no agreement with any exchange, nor has it any agreement with the Mutual Film Corporation, and is prepared to deal with any established exchange taking the exclusive Film Supply Company programme.

"The purpose of our organization," said Secretary Raver, "is to stimulate competition among manufacturers for higher quality of pictures and the product of every producing company must come up to the required standard. A number of applications have been made to us by outside companies, but up to the present time no action has been taken. One important reform which we expect to accomplish is the retirement of 'junk' pictures and the abolishment of the 'junk' exchange. We estimate that there are about 125 junk exchanges doing a business of $125,000 per week, which business should go to the regular exchanges handling good pictures.

"The Film Supply Company will lease and not sell its film. All films will be leased for a period covering the life of the copyright, but after one year from date of the contract between the exchange and the Film Supply Company, one reel of old film must be returned for each reel of new film received. This will gradually take the junk out of the market."

Mr. Raver declined to state at this time just what number of exchanges had contracted for the Film Supply Company's programme, but said that a sufficient number of exchanges to cover the entire territory have agreed to handle the exclusive programme of the Film Supply Company.

Both factions seem to be determined to put the needs of the exhibitor above all other considerations. Conservative men seem to be at the head of each faction and the campaign for business promises to be a clean one.

SEEN IN NEW YORK.

The past week has seen many well-known figures of picturedom in New York City, and everybody is talking "new movement." We can look for big doings among the Independent manufacturers within the next few days.

* * *

Chas. C. Pyle, sales manager for the Exhibitors' Advertising Company, Chicago, Ill., visited our New York offices this week on his way back to Chicago, after visiting the exchangemen and exhibitors of the South and East. The entire trade is anxiously awaiting the outcome of the Independent "split" is his report.

* * *

We were pleased to meet J. V. Bryson, manager of the Laemmle Film Service, of Minneapolis, who is in New York to "get a line" on the new movement.

* * *

Carl L. Gregory, formerly with the Thanhouser Co., N. Y., has incorporated a Feature Film Manufacturing Co., with himself as president. The new company is located in City Island, N. Y.

* * *

C. Lang Cobb, sales manager for the Reliance Co., N. Y., has just completed a ten thousand-mile trip, and joyfully handed us the news that he had landed every exchangeman he called upon for a standing order for Reliance films.

* * *

Abe Warner, of Warners' Features, handed us a tip that he is shortly to release a military feature in three reels, with an entire regiment of mounted men, who posed specially for these pictures. S. Warner is now on a Western trip and has reported the sale of "Redemption" and "The Glass Coffin" for western Pennsylvania to the Imperial Feature Film Co., of Pittsburgh.

* * *

A. A. Kellman, the recent purchaser of the Victoria Theater, Lawrence, Mass., one of the finest theaters in the New England States, tells us he is having a large call for feature films from his patrons. The Victoria Theater is a house of 900 seating capacity, is equipped with all improvements of the most approved style, and is suitably adapted for the work Mr. Kellman has planned for it to do: that of being the center for feature films. The Victoria is booking all the features of the Special Feature Film Co., 5 West 14th St., New York City.

* * *

I just had time to shake hands and say howdy-do, to Mr. Lux, manager of the Rex Film Exchange, of Albany, and Mr. Smith, of Buffalo, whom I met on the street. They are to be in New York City for a few days. WATSO.

COBB RETURNS FROM SUCCESSFUL TRIP.

Mr. C. Lang Cobb, general representative of the Reliance Moving Picture Company, returned to New York during the past week after a highly successful tour of the United States, extending from New York to the Pacific Coast. Mr. Cobb succeeded in securing additional standing orders and was of great service to his firm in special matters which have been developing during the past couple of months. By the time this notice is in type he will probably be on his way to the coast again, or some other part of the universe, looking after the interests of Reliance.

LUX COMPANY TO IMPROVE PRODUCT.

Mr. R. Prieur, New York representative of the Lux Film Company, appeared to be very optimistic during the past week regarding the bright future which he sees in store for the Lux product. There has been a big change in the management of the Lux factory and Mr. Prieur is now one of the directors of the company. They are going in for better stories if the highest prices will buy them. Expense will not be spared on any of the productions, either as to talent or furnishings. Under the new arrangements for the distribution of Independent film, the Lux Company figure that they can put more money into negatives by virtue of the increased sale of prints.

A LUBIN FOREIGN SECTION.

Arthur D. Hotaling and a picked company of players headed by Miss Mae Hotely will leave for Europe in a week or two and will spend the summer and possibly the winter abroad building up on the Lubin "Gay Time" series in which a new twist is given travel views through the introduction of a comedy story as has already been done in the Lubin releases, "A Gay Time in New York City," "A Gay Time in Atlantic City," "A Gay Time in Jacksonville," etc. The company is at present working in Atlantic City.

SELIG MAKES SPECIAL RELEASE OF SHRINER PICTURES.

During the recent Shrine Convention at Los Angeles, California, the Selig Polyscope Company secured several thousand feet of excellent pictures. Each event was caught by the cameras of the Selig operators, and from the film thus secured, the Selig Company have selected a one-thousand foot reel. This will be released as a special on Wednesday, May 29th. The pictures show various views of the Shriners' parade, in which were represented temples from every corner of the county, views of the beautiful floral parade given in honor of the visiting Shriners, views of the drill teams taking part in the prize competiton, and scenes showing the mammoth barbecue and field day. Many close up views of past imperial potentates, and past and present Rabbans and potentates are shown in the film and it will be anxiously looked forward to by Masons and their friends throughout the country.

MR. H. HIBBERT, OF ENGLAND, VISITING THE STATES.

Mr. Henry Hibbert, F. R. G. S., Managing Director of Hibbert's Pictures, Ltd., of England, is the latest representative of the English film trade visiting the States. He was a welcome visitor at the New York Moving Picture World office this week and fully upheld the good opinion we have formed of the several English cousins in the trade who have recently been on this side of the pond.

Combining a little pleasure with business, Mr. Hibbert has a son and daughter with him and intends to go across the States to California and return through Canada. Being enthusiastic camera experts, their photographic outfit is not the least part of their baggage and a few thousand feet of film will be one of the souvenirs taken back when they return to England.

The head office of Mr. Hibbert's company is in Bradford, England, with branches in Bristol, Leeds, Huddersfield, Nottingham and in Glasgow and Edinburgh, Scotland. In addition to the film renting and theater outfitting branches of the business, they have several large picture houses seating from eight hundred to three thousand.

Genial, hearty and thoroughly optimistic in regard to the picture business, our visitor increased even our own enthusiasm and, as he has been in the game from the start, his opinions are backed by years of experience, which is worth remembering.

CHICAGO LETTER.

By Jas. S. McQuade.

MRS. JOSEPH T. BOWEN, president of the Juvenile Protective Association of Chicago, addressed the quarterly meeting of the organization at the Hull House, May 17, during which she announced that the association is preparing an ordinance, which will be presented to the city council soon, requiring the owners of all moving picture theaters to keep their places lighted while pictures are being shown.

"The many dark spots of these theaters are filled with dangers for the young," said Mrs. Bowen in her address. "While the pictures are being shown all the light is concentrated upon the screen and the remainder of the theater is left in darkness. In these dark spots young men and women congregate and disaster overtakes many as a direct result."

"We expect the theater owners to fight the ordinance, but we hope for its passage."

Picture theater owners, the great majority of them, have no reason to fight this ordinance, from the fact that by far the greater number of Chicago picture theaters are lighted while pictures are being shown. On the contrary, the big majority of Chicago exhibitors should support, and strongly support, such an ordinance, so that every remaining dark house in Chicago, if there be any, shall be compelled to use the indirect lighting system. It is a crime against motion pictures as well as against decency, to have a single dark house in the entire country, when the means of remedying the evil is right at hand, at reasonable cost.

The Motion Picture Exhibitors' League of America should fight the dark picture theater as being the worst foe of pictures at the present time. It furnishes overzealous reformers and ever-ready brand to throw into the exhibitors' camp. Close the dark house, if it will not become lighted.

Prize Winners in Selig Contest.

The winners in the Selig contest for the best articles on motion pictures, the contestants being confined to members of the Chicago Press Club, were announced Saturday, May 18.

The winners were as follows: First prize, $100, Robert A. Ward; second prize, $50, Henry Irving Greene; third prize, $25, De Lysle Ferre Cass. Prizes of $5 each were awarded Wm. L. Visscher, H. Bedford Jones, Roy O. Randall and Chas. Lederer. Articles by the following were recommended for purchase at $5 each: Rev. W. H. Carwardine, Henry Irving Greene (a second article), Horace H. Delano and Arthur E. Ormes.

It was the opinion of the judges of the contest that the articles submitted were not up to the standard expected, excepting those awarded the first three prizes. The winning articles will be copyrighted by the Selig Polyscope Company and will appear from time to time in leading periodicals, dailies and trade papers.

The judges were: Wm. M. Roberts and Leroy T. Goble for the Press Club, John Pribyl and James S. McQuade for the Selig Polyscope Company, and Edward J. Mock, of Motography, cast the deciding vote in tie cases.

Opening of the Parkway.

F. O. Nielsen, proprietor of the Parkway Theater, North Clark Street near Diversey, is to be congratulated on the great success of the opening of that handsome house, Wednesday, May 15. There was a splendid turnout of the residents in the locality and one could not fail to observe the refinement and intelligence of the audiences.

"The Coming of Columbus" was the opening attraction and its presentation gave great satisfaction. Miss Martha Butler, the talented soprano from the Lyric, Minneapolis, and Wm. J. Hill, of Chicago, baritone, sang during the intermissions. Miss Butler sprang into immediate favor and will always be welcome to patrons of the Parkway. She will remain for two weeks, after which she will fill another contract, signed some time ago, but will return some time in June.

The interior decorations of the Parkway elicited much favorable comment and the splendid indirect lighting system was highly praised. The house was practically dark before Manager Nielsen secured it. Business has remained steady since the opening night. The admission is 10 cents.

Chicago Film Brevities.

When in Chicago at the meeting of exchange men, Wednesday, May 15th, Carl Laemmle, president of the Imp, was seen and requested that the following telegram sent out to independent exchanges from New York, May 14th, be published: "Last week's advertisement in Implet withdrawn. Don't want to sell Laemmle Film Service. Advertisement written weeks ago, and I meant it, but big changes have taken place and the Laemmle Film Service will continue as heretofore. I apologize for false alarm." This advertisement appeared only in the Implet, but led to considerable correspondence with Mr. Laemmle from exchange men.

* * *

John Pelzer, of the kinetoscope department of Thomas A. Edison, Inc.; Robert Lieber, manager of the G. F. Co.'s branch in Indianapolis, and Schuyler Colfax, of the Eastman Co., Rochester, N. Y., were visitors in Chicago last week.

* * *

George H. Hines has leased the Warrington Theater, Oak Park, for the summer. The Warrington seats 1,000 people and Manager Hines will present de luxe licensed pictures at 10 cents admission, up to September 1st. The Lyda, also owned by Mr. Hines, will be run all through the summer. Mrs. Hines will manage the Lyda and Mr. Hines the Warrington.

* * *

A. A. Davison, auditor of the Selig Polyscope Company, returned recently from a business trip to London and Paris, which occupied seven weeks. The coal strike in England, at the time he was there, interfered greatly with the presentation of pictures in the United Kingdom.

* * *

I. L. Lesserman, city salesman of the Laemmle Film Service, returned a short time ago from a trip to Germany, where he spent seven weeks. He states that the moving picture business is in a very flourishing state in that country, but that the projection is not so good as ours. American pictures are in great demand and there are a great number of American subjects to be seen in most of the theaters. Mr. Lesserman tells me that the German picture theaters have had interior illumination, the houses being practically dark. Many theaters run American subjects exclusively, with perfect musical accompaniment. The number of pieces in the orchestra run from 3 to 15. The prices in picture theaters run from 10 to 60 cents in Germany.

* * *

The National Convention Committee of the Motion Picture Exhibitors' League of Chicago has everything in tip-top shape and in good working order. Letters have been mailed to manufacturers of supplies, supply houses, etc., as well as to exchanges, throughout the country, and a steady stream of replies is coming in daily. Great interest is being taken in the coming convention and all informaton concerning it is asked for by correspondents. Work on the souvenir program has begun. This publication will be about the size of the World's page and will have valuable reading matter and several fine photos giving views of celebrated buildings and resorts in Chicago and vicinity. It will be printed on fine quality paper and is expected to furnish a fine sample of the printer's and engraver's art. Fred Hartman has been added to the National Convention Committee, and assigned a place on the committee on publicity. It is expected that M. A. Neff, national president, will pay a visit to the city shortly, as an invitation has been extended him by the local league. A follow-up letter has been mailed to all Illinois exhibitors, by the secretary of the Chicago local, requesting them to join the league before the national convention is held.

* * *

Lewis & Merkle, owners of the Illinois State rights of "Twenty Years in Sing Sing," are showing to fine business in Chicago. They opened with a two weeks' solid run at the Bijou Dream, State and Monroe Streets, and are soon going back for another two weeks' engagement. They report good business everywhere throughout the city.

* * *

The Dearborn Novelty Company has moved from 634 S. Dearborn to 219 S. Dearborn, in the Temple Court Building. This company makes a specialty of supplying managers with outfits on the easy payment plan, and report excellent business.

RELEASE DATE CHANGED.

Power's Motion Picture Company Will Put Out Split Reel On Wednesday Instead of Tuesday.

The Power's Motion Picture Company has decided to change the date of its first release in the week from Tuesday to Wednesday, and hereafter the split reel subject will be released on Wednesday. Exhibitors can govern their bookings accordingly. The first release will be June 5.

Doings at Los Angeles.

World Correspondent Points Out Need of Exhibitors' Organization—David Horsley Active. Big Selig Production Under Way.

[Special Correspondence to the World.]

THE cause of the exhibitor is in sad straits in Southern California. With one of the most profitable fields in the United States, and a field which not even the most pessimistic exhibitor contends is overcrowded, there is absolutely no co-operation among the men who ought to be standing together for the mutual good and for mutual improvement. Instead it is a case of every man for himself.

The pity is that there is now in existence in Southern California the skeleton of an organization—an organization that might be made wonderfully useful with just a little effort and attention. About two years ago the Los Angeles exhibitors got together and formed the Southern California Motion Picture Men's Association, with about 100 active members. Officers were elected and for the first few meetings there was a fairly good attendance. Then the interest fell off and the organization was practically abandoned. Since then one or two efforts have been made to revive it, but they have been futile. To-day the nominal president is a man who was an active exhibitor, but he has retired from the business. The rest of the members seem to care so little for the organization that they have not taken the trouble to elect a new president.

Recent talks with some of the leading exhibitors of this city disclose the fact that the chief obstacle to the formation of an effective organization is a belief that no one will take an interest in it. Each man says that he would if the others would, but he assumes with an air of finality that the others won't. The trouble is that the exhibitors here have had no hardships to drive them together. They have never had a common enemy to fight and so they have developed a false sense of security. Sooner or later they are certain to be threatened with some of the various ills that have fallen upon exhibitors elsewhere—hostile legislation or antagonistic public sentiment manufactured by some fanatic—and then they will be unprepared to defend themselves. It is better to head off a movement of this kind than to try to defeat it after it has gained some impetus, but it cannot be headed off unless the exhibitors are prepared for prompt, decisive and concerted action at the first sign of trouble.

Nestor Pulls a "Scoop."

The Nestor Film Company pulled off what newspaper men call a "scoop" on its competitors May 10, when it obtained the only pictures which were taken of Glenn Martin, the California aviator, when he made the first aeroplane flight ever accomplished across the Santa Catalina channel. Martin flew from Balboa, on the mainland near Los Angeles, to Avalon, the famous pleasure city on Catalina Island. The distance is a mile or two greater than the distance across the English channel. Besides being a little longer than the English channel flight, the Santa Catalina channel trip is more difficult on account of the more precarious landing on the island. The flight was made without previous announcement. Even the daily newspapers knew nothing about it until an hour or so before Martin soared into the air. The Nestor people, however, had been in Martin's confidence for several days and were enabled to make their arrangements in advance. Pictures were obtained showing him at the start, over the water, disappearing in the distance, coming in sight of Avalon and landing. Pictures were also taken showing his return to the mainland within a few minutes after he reached the island.

The following day Martin took up with him in his hydroplane A. Vallet, cameraman of the Nestor Company. It was the intention to take birdseye pictures of the beach cities along the coast, but a slight accident to the machine forced Martin to bring his passenger down within a few minutes after the ascent. Vallet and Martin are now arranging for another flight within a few days, when motion pictures will be taken of the city of Los Angeles and its suburbs from an elevation of 3,000 feet. These will be worked into an educational film to be put out as soon as possible.

On the same day that Vallet took up his camera, David Horsley, owner of the Nestor Company, took an aerial joy ride with Martin and enjoyed it so much that he persuaded Martin to consent to another trip when they will attempt a 75-mile flight across country. Horsley says he wants to get as many sky rides as possible before this is printed because, after his wife reads about what he is doing out West, he knows she will never let him leave New York again alone.

To Picture Tousey's "Wild West" Stories.

Although he expected to return to New York several weeks ago preparatory to making a European trip which will keep him abroad until August, David Horsley, owner of the Nestor Hollywood studio, is still here. He expects to get away within another week.

The thing that has kept him so long beyond the date when he planned to leave is a new series of Western pictures which are now in preparation. Just before he left New York, Mr. Horsley made arrangements with Frank Tousey, publisher of the Wild West Weekly, to make photoplay productions of all the stories which appear in the weekly. These stories are all of the rather sensational Wild West type, but the weekly has a large circulation to testify to how popular they are with a certain class of readers. Arrangements have been made whereby Tousey will furnish the Nestor Company with proofs of the stories several weeks ahead of publication. These will be cast into photoplay form and produced so that the pictures will be released simultaneously with the appearance of the current number on the newsstands. The weekly will contain a notice on the cover calling attention to the films which can be seen at the independent houses, and the main title on the films will make a similar reference to the weekly. In this way each is expected to advertise the other to the mutual advantage of Horsley and Tousey.

The first Wild West Weekly picture is now being prepared by Director A. E. Christie, who has been putting out the Nestor regular Saturday release. These pictures will come Saturdays in future. The two leads in the pictures—all the stories deal with the adventures of the same principal characters—will be Victoria Forde, who will have the role of "Arietta," and George Field, who will be "Young Wild West.

The Nestor Company is now going in for automobile racing pictures. Two of its cameras were kept busy all day May 4 at the big Santa Monica road race and Mr. Horsley, on his way back to New York, will stop off at Indianapolis to superintend the filming of the big race in that city May 30.

Bison Actor Killed.

Charles Balfour, one of the members of the Bison Company, fell from a galloping horse May 9 and sustained a fracture of the skull from which he died at a local hospital early the following morning. Balfour was one of the crack riders who appeared as a cowboy in most of the Bison Western pictures. His horse was making a sharp turn at high speed when its feet slipped and threw horse and rider. A strange coincidence was that "Bud" Osborne, another rider, who was following and came up to the scene two or three minutes later, was thrown at the identical spot and in the same manner, but escaped with slight injuries. Balfour was 24 years old and came from Rayville, La., where his people are prominent.

Thomas Yellow Horse, one of the real Indian actors employed by the Bison Company in their Western dramas, accidently shot himself through the right foot May 14 while taking part in the production of a picture in Santa Monica canyon, a wild spot near Los Angeles. Yellow Horse became excited and was thereby lead into the mistake of too much realism. He was sent to a Santa Monica hospital for an enforced vacation.

Selig Preparing for Big Production.

Preparations extraordinary are in progress at the Selig studios in Glendale just now, for the next two weeks will see the beginning of the biggest and most ambitious production ever attempted by that company. Although the name of it is not to be announced at present, it is to be a three-reel subject which will be literally cramped with big gorgeous natural scenic effects, and it will be richly costumed. The story is one with which every fiction reader is familiar. Manager Magee, of the Western branch, is now in San Francisco, and word has just been received from him that he has chartered a full rigged ship for use in the production and ordered nearly a freight car load of costumes. A small army of extra people will be hired for the production, which will require at least a month to finish if everything goes well. The indications are that it will be the most expensive picture the Selig Company has ever done. Colin Campbell is slated to direct it.

Selig Acts Shriner Pictures.

Motion picture cameramen were much in evidence all last week while the Shriners' conclave was in progress here. The result will soon be apparent no doubt in a host of pictures throwing side lights on the festivities. There were about 50,000 visitors in the city and one or more parades each day, winding up with the magnificent floral parade, which lasted four hours. The official pictures were taken by the Selig Polyscope Company, but several other companies caught bits here and there. One day was devoted to a review of all the patrols when thousands of Shriners in gorgeous Oriental costumes representing at least 150 different styles of costume went through their evolutions before a multitude of spectators assembled at Arcadia just outside the city. The pictures of this event were taken by the Kinemacolor Company also.

"Votes for Women."

A Serious Presentation of the Suffrage Propaganda, in Two Reels, by the Reliance Company—With Notable Cast.

THE women's suffrage propaganda was spoken of in these columns more than a year ago. The value of the motion picture for the furtherance of women's rights was written of at that time, and it seems that somebody did make a reel of pictures that dealt with women's rights either directly or indirectly. But the matter seemed to drop out of sight and has not been raised again until the Reliance Company took it up and made a big thing of it. as they have done in their latest two-reel production entitled, "Votes for Women."

Mrs. James Lees Laidlaw Addressing Wage-Earners' Meeting.

Probably it took a year for the idea to percolate, and for the leaders of the suffragist cause to realize that the moving picture could be made one of their greatest allies. At any rate when approached by the Reliance people the idea was adopted by the leaders of the National Woman's Suffrage Association. The ladies were enthusiastic, and in order to make the pictures authentic and representative of the cause, the principal officers themselves volunteered to appear in the pictures with the double object of aiding the cause and becoming personally known to thousands of women all over the world who already know them by name. Among those who appear in the pictures are Dr. Anna Shaw, the National president, and Miss Jane Addams, National vice-president, both of whom made the trip from Chicago to New York, expressly to appear in these pictures. In one of the illustrations herewith Mrs. James Lees Laidlaw is seen addressing a wage-earners' meeting. Seated at her left is Mrs. Mary Ware Dennett, secretary of the New York State League. In the other illustration Miss Inez Milholland is to be seen at the right side next to the end lady. Some of the other ladies appearing are: Mrs. Harriet May Mills, president New York State League; Mrs. A. C. Hughston, Mrs. Chas. Beard, Miss Eleanor Byrnes, Mrs. Raymond Brown, Mrs. Marcia Townsend, Mrs. Frances Maule Bjorkman, Mrs. F. Maule Cooley, Miss Anna Maxwell Jones, Miss Ann Forsythe, Miss Mary Keegan, Mrs. L. H. Ozedam.

VOTES
★FOR★
WOMEN

A Group of Prominent Suffragists in "Votes for Women."

The scenario was written by Mrs. Mary Ware Dennett, Mrs. James Lees Laidlaw and Mrs. Frances Maule Bjorkman, and shows what the National Association is striving for. It opens with a scene showing the visit of the suffrage workers to a miserable family in a filthy tenement house. This tenement house belongs to a haughty senator who will not listen to the arguments of the cause. The suffragists plan an attack upon the senator through his heart. They learn that he is engaged to marry an estimable lady and they think that by enlisting her with the cause that they can eventually win him over to their way of thinking. In this idea they are correct, for the senator's fiancée succeeds in converting him and in making him an enthusiastic advocate of their principles. The picture is very logical throughout and proceeds step by step to show what the suffragist cause is striving to attain. The picture ends with the enormous suffrage parade, which recently took place on Fifth Avenue, New York City. This makes a rousing finish to a picture that will undoubtedly be of great service to the advocates of women's rights all over America.

A word of commendation should be said concerning the work of the suffragist ladies in the picture. They are not at all amateurish, as one might expect, but to the contrary they play their parts in a thoroughly natural manner and entirely to their credit.

H. F. H.

ST. LOUIS MUSICIANS' STRIKE STILL ON.

The fight now existing here between the Musicians' Mutual Benefit Association and some of the managers of local picture houses is waxing warmer every day. The trouble grew out of a demand on the part of the Musicians' Mutual Benefit Association, a branch of the American Federation of Musicians, for an increase in pay of 33 1-3 per cent. to musicians playing the picture houses. The demand, according to the picture men, was exorbitant and they refused to meet it. Ever since the boycott was put into effect by the musicians the picture men claim they have been subject to indignities and threats which are interfering with their business, and a suit for a temporary injunction restraining strikers and sympathizers from interfering with the picture men has been instituted in the Circuit Court by the Cherokee Theater Company, a moving picture and vaudeville house at Cherokee and Ohio avenues.

Owen Miller, president of the Musicians' Mutual Benefit Association, Local No. 2, and D. K. Howell, recording secretary; V. C. Wolf, financial secretary; Joseph Bergman, treasurer, and members of the executive committee, are made defendants. The Cherokee Theater Company aver that prior to May 19th, members of the organizations accused were employed in the Cherokee Theater and that on April 30th last the musicians employed by the Cherokee Theater were "urged, compelled and coerced by the defendants," in consequence of which they demanded a large and prohibitive increase in pay.

The Cherokee Theater people claim that pickets are being maintained and posters printed in red asserting that the Cherokee Theater is one of fifteen in St. Louis owned and controlled by O. T. Crawford, "a multi-millionaire." While walking along Broadway, near St. Charles Street, Joseph Gill, a "sandwich man" carrying a sign giving the names of moving picture houses classed as "unfair" by the musicians, was assaulted by an unknown man who kicked Gill several times, broke his sign and fled. The "boycott" is expected to be kept up all summer and further trouble is expected unless the warring factions can effect a compromise.

REX THE THIRD.

The royal family of Rex has an addition, or will have beginning with Tuesday, June 4th—new crown prints. The third Rex production, which the trade has expected and desired for a long time, is at last promised and scheduled for first issue Tuesday, June 4th. The title of the first Rex Third production is "The Diamond Path," and the exhibitors will doubtlessly make the signs that lead to it.

The Rex Third production is a tribute to earnest effort and consistent merit. It is not foisted upon the public in the hope that it will be accepted and endorsed. It is given them because of repeated and sincere requests for a third Rex. It is not released hoping it will be condoned, but rather with the confidence bequeathed by universal endorsement and consistent encouragement.

ECLAIR CHANGES RELEASE DATES.

Beginning with Monday, June 10, the Eclair Film Company will release its film plays on Monday, Thursday and Sunday until further notice.

The High Cost of Living.

A Modern Allegory Based on a Live Topic, Cleverly Done in Two Reels by the Eclair Co.

ANY argument bearing on relief from the high cost of living is almost sure to get a respectful hearing, especially if it endeavors to show a way out of the difficulty. The picture seems to be the best method of attacking the burning question. Long editorials, with endless statistics, may prove a great deal if anyone has the time and patience to read them, but the most telling work in the public press has been done by means of the cartoon, which tells a complete story at a glance. Everybody remembers the "Empty Market Basket." The mere sight of it at any time or place is sufficient to remind one of all the arguments against the high cost of living. The "full dinner pail" was another of those cartoon-editorials that became a slogan of prosperity some years ago. The cartoon has great power to teach and tell a story. This latest Eclair production is a cartoon, or animated editorial. In its progress the high cost of living is traced from the consumer, back through the channels of commerce, to its source, which is mercilessly revealed and is shown to be an oligarchy of greed bowing down before the golden calf.

BREAD
COAL
BUTTER-MILK

Scene from "The High Cost of Living" (Eclair).

As a modern allegory this picture is interesting apart from the interest that will be manifested by the public in the topic itself. Allegories are difficult matters to deal with. Each character represents such a composite of ideas that it is difficult to get it over to the audience with any degree of precision. The moving picture has its limitations in this respect, being deprived of the spoken prologue, monologue and epilogue so common to allegorical characters, and it is therefore all the more to the credit of the producer that this important topic is so well handled in such a simple and understanding way as was seen at private exhibition recently. The story will be well understood by those who see it in America. The various allegorical figures are well known newspeper cartoon characters and can be readily recognized.

A young American and his wife endeavoring to keep house, and to live decently and like human beings, come to the conclusion that such a thing is well nigh impossible at the present time. Instead of being availed by their frugal way of living they find themselves steadily drawing nearer the poor house. Their descent is sloped very gradually, but it is none the less sure and leads downward to despair and poverty. Together they fare forth with an empty market basket and go into the great American market to buy some food. Wherever they go they find the necessaries of life presided over and monopolized by an hostile and repulsive creature whose rule is to give as little as possible for as much as he can get. The prices marked for everything bear the same legend, "All we can get." At the great market are many others like themselves; people of the middle class who are struggling more to keep out of poverty than to attain social distinction. All comers are treated alike. They approach the food barons in temerity, because there is no other place to go. The necessaries of life are hoarded before these greedy keepers. The Temple of Mammon rings with the sound of gold and silver, and they pay, pay, pay!

The plain people gather together and appeal to the figure of Justice. Justice listens to their claims and knows that they are reasonable and right. The populace then goes back to the Temple of Mammon with Justice and destroys the golden idol. The glutted kings of produce are then placed under arrest at the command of Justice and brought to trial before the nation. Uncle Sam appears at this great trial as the prosecuting attorney for the Commonwealth. In the prisoner's dock are assembled our old friends, the coal trust, the beef trust, the grain trust, the sugar trust, the tobacco trust and other well-known trusts, each one trembling for his worthless existence. The jury returns a verdict of guilty and the kings of commerce are put in stripes and led off to the rock pile. They are not there long, however, for they resume their favorite method of defeating the people. The robber-barons overpower their guards and tie greenbacks over the eyes of the keepers, who are thus blinded effectively for all time. The plutocrats hasten back again to their Temple of Mammon. The shattered idol arises from the floor, in fragments which come together, and once more sits in its accustomed place, while the plutocrats resume their positions as custodians of the necessaries of life and pinch the people harder than ever. By them also Justice is kidnapped and placed in a prison cell.

There are many laughs through the picture which is not a serious or depressing subject. It will be readily understood by all, and while it teaches a powerful lesson, it does so in a way that is logical without being painful. The picture was produced by Monsieur Arnaud. With election time close at hand and the air surcharged with politics, a picture of this kind is the kind managers are looking for. No doubt the picture can be used at political meetings to forcibly point out the deplorable state of affairs into which this country has drifted.

H. F. H.

FILM SEIZURE IN CLEVELAND.

A bill in equity, filed recently in Cleveland Federal Court, by the Feature and Educational Film Company, of Cleveland, Ohio, through their attorneys, Schwartz & Lustig, 511-512 Williamson Building, Cleveland, Ohio, has resulted in a complete set of films on "The Aviator and the Journalist's Wife," part one, two and three, being seized at the Imperial Theater, Cleveland, Ohio, where the films were exhibited without authority, and without the permission of the United States copyright holder of said films.

The Feature and Educational Film Company is the sole owner and holder of the American rights to show the films in this country, and are the owners and holder of the United States copyright on the films.

The bill in equity was brought in the United States District Court, asking for a restraining order, damages, and an order of seizure and at a preliminary hearing before William L. Day, judge of the United States District Court, an order of seizure was granted, directed to the United States marshal, ordering him to seize the films at the Imperial Theater.

The attorneys for the Feature and Educational Film Company insist that they will prosecute this case to the fullest extent of the law, as only by such methods can infringers of copyrighted films be wiped out from doing business under such nefarious methods, and against the copyright laws of the United States.

ESSANAY'S "MONTEZUMA" SPECIAL.

On Wednesday morning, May 29th, the Essanay Company's special train steamed out of Chicago, bearing the mammoth company who are to portray the stupendous pageant in three reels, "The Fall of Montezuma," a tale of the conquest of Mexico. The "special" comprises three sleepers, a diner and a 60-foot baggage car. The company, over two hundred in number, will live in the "special" until the completion of the last foot of film. Besides the company, the "special" carried attendants, physicians, Red Cross nurses to give immediate attention to any one who may sustain injuries during the action of the scenes, two cameras with their operators, the two producers who are staging the production and a small army of expert clay modelers who will fashion the massive settings required to duplicate the architecture of the ancient Aztec Empire. Thomas Stevens and Kenneth Sawyer Goodwin, both Chicagoans, are the authors of the scenario and will personally assist the producers as much as possible. The massive set-pieces required for the production have kept the carpenters in a turmoil for weeks, and the costumes needed have taxed the capacity of one of the largest concerns in the country for the past two months. The Essanay Company is sparing neither money nor untiring energy in making this great pageant one of the finest masterpieces ever attempted in the history of motion pictures, and the project assuredly affords striking opportunity for brilliant production.

Nat C. Goodwin as Fagin.

The First Five-Reel Version of Any of the Dickens Novels —A Forerunner of What Is To Come.

THE time is rapidly drawing near when the full evening's entertainment in one continuous picture will be the thing. A three-reel subject is too long for a short show and too short for a long show. The effort to condense a Dickens novel into three reels of moving pictures is sure to rob the story of much of its charm. There are hundreds of little character touches that must necessarily be left out of a condensed version of Dickens that are sadly missed by the great majority.

At present the full evening's play in motion pictures must be sponsored by an actor or actress of great prominence in order to awake the attention of the public to the fact that something unusual is going on. Hence it is that Mr. Nat C. Goodwin in the leading role of such a popular play as Oliver Twist, in an unabridged picture version, is bound to create a great interest. It seems quite certain that he will be the first one of a great number of thespians, who are rated among America's best, to appear on Broadway as a motion picture star. Mr. Goodwin has always been more or less progressive, and in this instance he has been obliged to ride rough-shod over tradition and prejudice in entering the photoplay field. The rest will follow.

Mr. Goodwin has made his bow on Broadway as a moving picture star. At a private exhibition during this week the five reels comprising the story of Oliver Twist were seen at Hammerstein's Theater, New York. In spite of the handicap of fearfully bad projection the picture was a great treat. There is a certain joy at settling yourself in a seat to witness a Dickens play in pictures that you know is not going to be butchered. We were sorry when it was over, because there was no more of it.

The production is admirably consistent throughout. The out-of-door scenes were selected with a nicety, and with deference to architectural conditions of fifty years ago. In other words, there were old-fashioned houses and scenes to correspond with the old-fashioned characters of the story. The part of Oliver Twist was beautifully played by Miss Vinnie Burns. She is easily the equal of Miss Marie Doro, who played the part with Mr. Goodwin at the Empire Theater. Charles Rogers as the artful dodger is just as effective as a photoplayer as he was in the Broadway production of this play. Bill Sikes is played by Mr. Mortimer Martine, true to every conception of that notorious character, while his dog is the same dog used in the Broadway production. This canine actor is the property of Mr. Goodwin.

Mr. Goodwin as Fagin, however, is the great pivot about which all else revolves. Surely Mr. Goodwin could not have enjoyed for thirty years the reputation he has were he not a powerful actor. His power is brought vividly to mind in these pictures. When it is remembered that this is his first appearance before the camera, his wonderful stage technique speaks for itself. Deprived of the aid of speech and appearing for the first time as a photoplayer the result is remarkable. It shows the wide gap between the novice and the master in a new field. Having done as well as what was seen at Hammerstein's the other day, much can be expected from Mr. Goodwin in further efforts before the camera. At all times the star of the piece is strong, but his death scene is great. The whole production is a worthy undertaking and deserves considerable praise.

This version of Oliver Twist is probably better suited to large theaters than to small ones, owing to its length and drawing power. Though it is possible that two exhibitions could be given with it during the same evening, if the first one were started early enough and there were no delays of any kind, much in the same way that Dante's "Inferno" is often exhibited twice in the same evening, or once, according to the desire of the manager. It is surely a feature in any event, and we hope there will be more like it coming along soon.

H. F. H.

GAUMONT, JR., IN AMERICA.

Raymond Gaumont, the youngest son of Leon Gaumont, proprietor of the Gaumont Company, has recently arrived in the United States and will spend an indefinite period with the American offices of this eminent French concern, for the purpose of thoroughly acquainting himself with the conditions of the film industry in the United States. Young Gaumont has had good experience in the various other offices of the Gaumont Companuy, spending a large portion of his time at the London office. This is his first visit to the United States. In speaking of his plans, Raymond Gaumont revealed the fact that he intends learning the American film business in a most thorough manner, from the turn of the crank on the camera to the highest and most finished duty in the cinematographic industry. At present he is in Virginia and Maryland photographing events of timely and topical importance for the Gaumont Weekly. Young Gaumont, who bears a remarkable likeness to his father, is taking up his permanent residence in Flushing, not far from the studio.

ECLAIR MOVES TO BIGGER QUARTERS.

The Eclair Film Company has taken a large suite of offices in the Times Square district, moving its executive department to the handsome new building at 225-227 West 42nd Street. The laboratories and studios are being enlarged at the Fort Lee location, and now three stock companies are being worked steadily on the increased number of American features and special comedy dramas.

Nat C. Goodwin as Fagin in the Five-Reel Production of the Dickens Drama, "Oliver Twist."

"Martin Chuzzlewit."

EDISON PLAYERS GIVE A SUPERIOR PRESENTATION OF DICKENS CHARACTERS IN PHOTOPLAY VERSION OF THAT FAMOUS AUTHOR'S STORY.

Reviewed by Louis Reeves Harrison.

SOME of the big notes struck by Dickens in this least understood of his works are still sounding in our ears without our being wholly aware of their source. So much stress has been laid upon the peculiarities of Pecksniff, a character now taken to be symbolical of Puritanical hyprocrisy, so much has been written about the humorous traits of minor personages in the novel, and so much unfavorable criticism has been applied to the author's superficial presentation of conditions in this country, that it is now scarcely recognized that Dickens not only put his whole soul into the character portrayals as in most of his fiction, but that he here surveyed the great human drama from his loftiest standpoint.

I am perfectly aware that I am making a strong statement, but if it is free from misconception, if I have put it clearly, let it stand for demonstration, while I tell you that the novel is no favorite of mine and that the great writer has scattered his forces in telling the story. The Edison photoplay enabled me to concentrate upon the main issue, and I perceived the author's big purpose while watching the dramatic version on the screen, as I might never have done in re-reading the novel. I now understand why he wrote to a personal friend that "Martin Chuzzlewit" outranked in his own estimation anything he had previously done.

Dickens marshals two hostile forces under strange leaders. On one side is old Martin Chuzzlewit, a man of great wealth in feeble health; on the other is one of his many expectant relatives, Pecksniff, unceasingly praised in a satirical manner. He is an utterer of platitudes, this arch hypocrite, a pretended humanitarian philosopher. He calls his daughters "Charity" and "Mercy," and innocently exhibits them on all occasions as living evidences of his kindly, paternal sentiments towards the domestic relation and humanity in general. Pecksniff honors the family virtues; he gives vent to domestic overflows of affection; he is an ideal country gentleman of limited means, but we are never allowed to forget that his whole life is bound up in getting money by questionable methods within the law's pale. There are many like him, the "business-is-business" class.

Able and decent-living men pursue one object throughout their lives. They are honest according to business standards of the day; they are morally assertive and ruthless when some minor offender is caught disobeying the rules and regulations of trade; their measure of success is the getting of all the money to be had in a commercial enterprise, and they openly aim to lay hands on all there is to be had without regard for anybody else because they can not see that they are **permitted** to exhibit their selfishness by the generous support of those who do the world's work, as if self-maintainence was really superior to the mutual helpfulness which organized society and enables individuals to enjoy life and liberty in specialized pursuits.

Allied to Pecksniff by blood ties and vulgar greed are other relatives of old Martin Chuzzlewit, and, when the latter is supposed to be lying at the point of death at a neighboring inn, they all meet under Pecksniff's roof with a view to dividing the prospective spoils. What a company! There is Chevy Slime, whose sole asset is his family connection, and Tigg, the adventurous grafter who exploits Slime and his asset. There is Mr. and Mrs. Spottletoe, there is George Chuzzlewit, "a gay bachelor cousin, who claimed to be young, and had been younger," there are many others, in-

"Martin Chuzzlewit" (Edison)—Relatives Hold Council of War at Pecksniff's Home.

cluding an old-fashioned villain, Jonas Chuzzlewit, who kills his father, Martin's brother, for the insurance money and later on murders a few others for what there is in it, but Jonas, alone, is primitive in his methods. He has not learned to incorporate.

Opposed to this hostile array of money-getters is a disorganized force of those who have won in the battle between proclivities and compunctions, on whom the highest ideals of religion and philosophy have begun to dawn. They are typified in true-hearted Tom Pinch, an exquisite character who draws love by radiating it, who gets more happiness out of life than even Mark Tapley, who has reduced life's philosophy to its simplest terms. There is old Martin Chuzzlewit's grandson of the same name, in love with the old man's ward, Mary, and many others, but the dominating character for good is, strangely enough the wealthy and cynical old man who gives title to the story.

Pinch Learns True Character of Pecksniff.

Martin Chuzzlewit, Senior, is cunning enough to keenly appreciate the base side of human nature, but not big enough to grasp its glorious and infinite variety. The ordinary worker gets a broad view of people through contact and common interest not enjoyed by the man who has easily made or inherited his pile. He rarely hops off the perch to mix with the mass for fear that the crowd may vulgarize or contaminate him. It is difficult for him to conceive that millions of people are not actuated by desire for gain in all that they do, and this warps his judgment. The thoughts of this natural leader are expressed just after he has executed and burned a last testament.

Return of Tapley and Martin.

"Another will made and destroyed, nothing determined on, nothing done, and I might have died to-night! I plainly see to what foul uses all this money will be put at last, after filling me with cares and miseries all my life, it will perpetuate discord and bad passions when I am dead. So it always is. What lawsuits grow out of the graves of rich men, every day; sowing perjury, hatred and lies, where should be nothing but love! Heaven help us, we have much to answer for! Oh self, self, self!"

Old Martin Chuzzlewit distrusts every person with whom he comes in contact, he repels spontaneous friendliness and sets himself against the whole world in an attitude of defiance, having acquired more than his just share of its goods. He is sensible enough to know that undervaluation of money is folly, but not wise enough to undertake the distribution of his surplus. His education, his environment, his very aspirations have limited his vision and so narrowed his tastes that he is incapable of fully enjoying what he no longer needs. There are others like him in these times.

We do not have to go further downtown than 42nd Street to find an army of petty crooks and grafters lying in wait for the money of visiting strangers. Lower geographically though higher in method are the merchants who corrupt and degrade buyers from all parts of the country who come to the city entrusted with important commissions. Then we reach the idle and decadent political hangers-on, including those so permanently entrenched that they can not be recalled. And we reach the arch crooks of steam yacht, automobile and aesthetic tastes who regulate monetary problems in the high-financial district, future occupants of The Hall of Fame, immune from punishment and incapable of believing in the nobility of work.

Perhaps another Dickens will come along and stimulate faith in human nature, one who can create a personal bond between himself and the people, and then we may see these types that once stood forth with cameo clearness revived. They will be the same as those shown in the novels of Dickens—they are immortal.

Jonas Accused of the Murder.

The clash of the two forces at work in this novel comes to a dramatic finish in the last reel of the Edison production. Over and over again we have watched the beautiful workings of woman's influence in such plays, but this time a simple-hearted man unconsciously brings the old millionaire to a finer realization of himself and his world. He is Tom Pinch. While his modesty makes him an easy mark at times, it leads him to serve all about him—close touch with poverty, deprivation and suffering has only warmed his natural sympathies—he is devoted with admirable delicacy, yet courageous, and he sounds more than any other character the infinite depths of loving and being loved.

The impassioned sensibility of the great author is only revealed in such types, and he uses them to enforce powerful contrasts. It is Tom Pinch who causes the hypocrisy of Pecksniff to become a monumental satire, Tom is the softening note in the readjustment of character relations, and it is he who finally calls out the lurking nobility of the leading character. Old Martin Chuzzlewit reveals the change that has been going on within him at the very moment he has the all-unconscious Pecksniff ensnared.

"The penance I have done in this house," said Mr. Chuzzlewit, "has carried this reflection with it constantly, above all others. That if it had pleased Heaven to visit such infirmity on my old age as really reduced me to the state in which I feigned to be, I should have brought its misery upon myself. Oh you whose wealth, like mine, has been a source of continual unhappiness, leading you to distrust the nearest and dearest, and to dig yourself a living grave of suspicion and reserve; take heed that, having cast off all whom you

"Martin Chuzzlewit" (Edison)—The Hypocrite, Pecksniff, Gets His Reward.

might have bound to you, you do not become in your decay the instrument of such a man as this" (indicating Pecksniff), "and waken in another word to the **knowledge of such wrong as would embitter Heaven itself, if wrong, or you could ever reach it."**

Here is a man of so-called success in process of admitting that he has only been a babe in wisdom until he acquired that knowledge not to be found in business or books, yet communicated in the warm hand-clasp of brotherhood that:

"Each human being has a heart and soul,
"And self is but an atom of the whole."

If he would soar to grander heights than those of getting all there is to get while there's getting, he must measure up to higher standards than those which menace the political and social liberty of the people.

We have men of ability at this moment aspiring to high places in public service, yet who are so blinded by ardent selfishness that they seem to have lost sight of the fact that power can only come from those entitled to confer it and is not at all of the individual, but of those people. A man's finest qualification for the highest office in the land lies in his ability to inspire and hold confidence among the common mass; he must love those who crown him, live for them and carry out his noblest ideals for their sakes irrespective of gratifying his personal desires. Ordinary people are better judges of human nature than those they elevate to office for the performance of political service. Dickens seems to have shared Lincoln's opinion that "plain people must be the best—God made so many of them."

The whole trend of this novel is to show the improved results obtained by binding individuals and groups in lasting ties of sympathy and self-abnegation to the betterment of the whole social structure, and I do not know where else among his masterpieces can be found a broader or more progressive view.

The photoplay is satisfactory in settings and types, bearing evidences throughout of the pains taken to subjugate this wandering novel to dramatic tractability, and not the least important, if it is not the very best, of all features in it is the happy ending. **Grace a Dieu,** it is not one of action. It reminds me most of one of those groups in old paintings, where a number of appreciative musicians are listening to an executive one perform on his favorite instrument.

The sweeter and more sympathetic elements of the story are gathered in standing or sitting groups, absolutely motionless and all but one listening, while each seems intent upon some ideal of happiness. One is seated at the organ and playing in tender mood. The organist is simple-minded, true-souled, kind-hearted Tom Pinch! As the light fades slowly from the scene, we realize that we have just begun to love the people in the story and sigh with regret that they must go so soon.

HERBST ENLARGES CIRCLE THEATER.

William P. Herbst, president of the Circle Theater Company, of Washington, D. C., writes that his company has purchased the property at 2103 Pennsylvania Avenue for the purpose of enlarging the Circle Theater. Improvements amounting to $15,000 will be installed, making the Circle the largest and most sanitary and up to date exclusive photoplay house in Washington.

AMERICAN HIRES MORE ACTORS.

Patrons of American films have no doubt wondered as to the identity of the new face seen in Western pictures of the American Film Mfg. Company. The newcomer is M. A. Nillan, a young man of promising ability, who has already scored a notable triumph under the "Flying A" banner. Nillan has been playing second leads for the last four or five weeks. He is well known in Western theatrical circles.

"A Reconstructed Rebel."

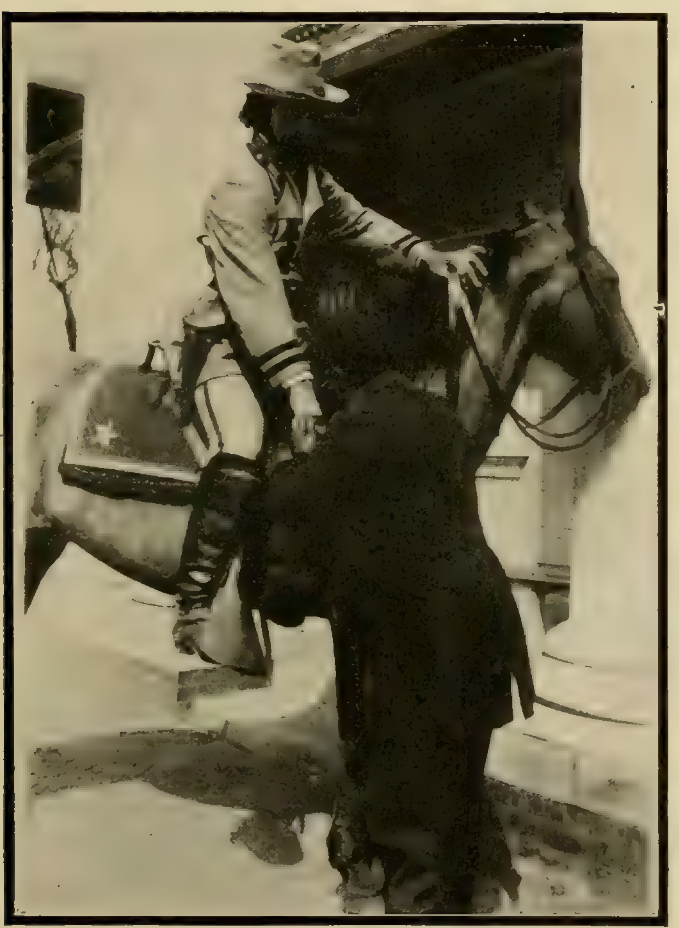
Stirring Patriotic Drama by Selig for Decoration Day Release.

Reviewed by Jas. S. McQuade.

SELIG'S release for Decoration Day is a stirring patriotic drama, entitled "A Reconstructed Rebel," produced by Colin Campbell and the Western company. That sterling photoplay actor and producer, Hobart Bosworth, is the prominent figure in the cast, and the other leading roles have been happily assigned.

There will be no charges made against this picture for lack of action. It is brimful of incidents that make the blood tingle and the face glow with patriotic ardor. Those scenes from the Civil War have a realism that is not often seen in mimic warfare. During the pursuit of a Confederate colonel by a troop of Federal cavalry, one sees saddle after saddle emptied, and the riders falling to earth while the horses dash on at full speed.

The attack on the American consul, in Honduras, by a mob of natives, and the spirited fight put up by the consul, his son and the old Confederate colonel against heavy odds, is another excellent bit of strenuous acting. One feels like cheering wildly as the marines from the American man-of-war in the harbor dash up, just in the nick of time, and put the rabble to flight.



Scene from "A Reconstructed Rebel" (Selig).

Throughout the entire film there is not a spot where the uniformly fine photography is marred.

The opening scene shows Colonel Yancey, an old Confederate soldier, seated on the porch of his little home in Tegucigalpa, Honduras. Unconquered, even when the Southern cause was lost, and clinging to the Stars and Bars as his only flag, the stern soldier had left his home and country, with his little girl, at the close of the war and settled in a strange land. Seventeen years had passed since then and the self-exiled soldier has become old and gray. We see him with bent head in hands, dreaming of the past; and scénes of the war in which he participated are unfolded on the screen.

His baby girl has blossomed into beautiful young womanhood, and has learned to love Dick Winston, son of Colonel Winston, the American consul at Tegucigalpa. Colonel Winston still wears the uniform of a Federal officer, which is a special thorn, in Colonel Yancey's eyes, though he himself equally offends the consul by persisting to wear the Confederate gray. They are not even on speaking terms, for the Stars and Bars float over Yancey's home, while the Stars and Stripes fly over the consulate.

Under such circumstances it is not to be supposed that the course of true love ran smooth for Louise Yancey and Dick Winston. Several times her father counselled her to keep away from Dick, and just as often does he find that his orders have been disobeyed. Several times, too, he caught the lovers in meeting and gruffly ordered Dick to discontinue his suit; but just as often does he discover that youth in blissful conversation with his daughter.

Scene from "A Reconstructed Rebel" (Selig).

Fate ordains, however, that the lovers shall be brought together. One day, while protecting an American citizen from a mob in the streets, Colonel Winston is himself attacked and is forced to seek refuge in the consulate. He sends Dick to the commander of the American war vessel in the harbor for relief, while he defends the consulate from the mob. Wrapping himself in the American flag, Colonel Winston fights desperately, but goes down under many blows.

Scene from "A Reconstructed Rebel" (Selig).

Louise has seen the outbreak of the mob and rushes in to tell her father. That old warrior arrives on the porch in time to see his countryman fall, and the flag that flew at Yorktown and Monterey dragged and trampled in the dirt. He rushes into the house and reappears with his revolvers. Then he hurries to the scene of the fray. We see figures falling right and left before his unerring aim, and the mob scattering from the spot where Colonel Winston lies. The latter regains his feet and the two old soldiers—the one in blue, the other in gray—fight shoulder to shoulder against the re-advancing mob. They are driven to the vicinity of Colonel Yancey's home where a last stand is made. Here they are joined by Dick, who had just reached Louise from one of the rioters.

The little party is in grave peril, when the American marines arrive on the scene and scatter the mob in all directions. The officer in command looks with surprise at the Stars and Bars, but orders his men to present arms. Colonel Yancey gravely salutes and then walks to the pole and hauls down the Confederate flag. Then he raises the Stars and Stripes and offers his hand to Colonel Winston. Both parents smile as they look on Dick and Louise, who are in raptures over the happy turn in their love affairs.

SCENES OF THE ITALIAN-TURKISH WAR.

An Authentic Cines War Picture To Be Released June 8th, by George Kleine—Views on Land and Sea.

The actual booming of the cannon is all that is needed to make one believe that he is actually on the field of battle, an eye witness of this great struggle. Much of the war is being fought upon the desert plains of Tripoli and the film opens with such a setting. We are first ushered right into the trenches where are located the immense cannon which are bombarding the Turkish position in order to protect the advance movement of the Italian infantry and cavalry. We are so close to the guns that the work of loading and unloading is very preceptible. When we see the immense recoil, we hold our breath in suspense, awaiting the deafening explosion, which, somehow, fails to come. The keen-eyed officers are directing the fire with the aid of the telemetre and a destructive fire it must be, for no sustained response is apparent from the enemy.

Scene of the Italian-Turkish War (Cines).

Our gaze is then turned toward the horizon where the forward march of the cavalry and infantry is in progress toward Bir Tobras. They proceed in long lines across the desert plains, exposed to the scorching rays of the sun and the danger of sudden attack from an ever-watchful enemy, who are excellent fighters and accustomed to desert warfare.

After showing several other land episodes of the conflict, the pictures turn to the war on the sea. We are taken on board the protected cruiser "Carlo Alberto," whose 10-inch guns are pouring a murderous rain of shot and shell upon the town of Zuara, on the Tripolitan coast. Again, we view at close range the action of these immense engines of war. The begrimmed gunners are loading, firing, and reloading with untiring efforts.

We then look out upon the deck where the ship officers are scanning the coast with their glasses, to ascertain the results of the cannonade. The town of Zuara appears to be in flames and pretty well destroyed, for smoke is arising from all sections, making it clear that the aim of the gunners is deadly accurate.

The film certainly ought to make quite an impression upon the moving picture public. People in general are always enthusiastic over war pictures, for they offer no limit to the possibilities of exciting and dramatic action whch is so important to the success of a screen production. However, when a film has these attributes and at the same time is an accurate portrayal of the actual events in the world's history, its importance is multiplied greatly and proves all the more interesting and instructive. We await many more such productions with the keenest of pleasure.

REMODELING THEATER.

Mr. E. H. Chambliss, proprietor of the Lyric Theater, Iowa Falls, Iowa, writes us that he is remodeling every section of his theater. The house, when complete, will be equipped with all the latest devices usually found in a high-class picture house, and will have a seating capacity of or about 350. Mr. Chambliss also reports playing to excellent business since the opening of the Lyric.

HOMER SIBLEY IN NEW OFFICES.

Homer W. Sibley, the booking agent for motion picture and small time houses, has recently moved to new offices in the Knickerbocker Theater Building, 39th Street and Broadway, New York, where he will continue to conduct his business as before, furnishing singers, musicians, lecturers and special features for the better class of motion picture houses. Mr. Sibley has recently added a stock company department to his business and is supplying complete dramatic companies for parks and theaters.

Putting On a Picture in Egypt.

Jack Clark, of the Kalem Players, Writes of the Trials and Tribulations of the Picture Maker in a Strange Land.

AMERICANS and others not to the "manners born," find the matter of getting about Egypt one of considerable difficulty. To go into that peculiar country for the first time and, densely ignorant of the manners and customs of its people, attempt to make motion pictures, should cause any but the resourceful picture producer to tremble. Yet, it was under just such conditions that Mr. Sidney Olcott ventured to invade Egypt with his little band of players and many interesting tales of the difficulties encountered and surmounted, of course, have filtered through in the occasional correspondence between the players and the Kalem Company's office. It is not hoped that the whole truth will ever be told, for such matters have come to be considered "all in the day's work" and are seldom recorded. A recent letter from Mr. Jack J. Clark, leading man of the El Kalem Company, gives something of what that company has had to contend with. Mr. Clark's letter was written at Luxor and is published herewith:

I think it was the Pharaoh, Rameses II, who, when his treasury was depleted, discovered that tying his wives in a sack and dumping them in the Nile was cheaper than paying alimony, and that he first copyrighted the expression, "Necessity is the mother of Invention." "Be that as it might," as Bob Vignola says, the truth of that trite expression was never exemplified, better, than in some of our experiences in the "Land of the Lotus Flower." For instance, a few weeks ago we were called to listen to the reading of the story we were to take next. A tale of Christian Missionaries among the savage tribes of Central Africa. Director Olcott in apportioning parts said, "Jack, you play the savage chief," and he showed me a picture of a tribesman of that locality. I took one glance and said, "Fine; I'll drop around to Hepner's in the morning and get a wig." Then there was consternation, for nothing like it could be found in the limited supply we had secured prior to our hurried departure from Gotham.

Finally Director Olcott, in the manner of a born "Captain of Finance" who says "Do this and it is did," said "Go-ahead, Jack; you and Bob get on the job, you can dig it up somewhere." And the nearest wigmaker probably two thousand miles away! Bob looked at me and I returned his gaze with interest. Then, despite our strict religious training, for fond mothers had brought us up to be shining lights in the priesthood, our thoughts took a sulphuric turn. In despair we adjourned to the wardrobe room and solaced one another with our respective opinions of Egypt, The Kalem Co., The Scenario, its writer, our esteemed director and everything in general.

Then we buckled down to devise some scheme of manufacturing it. We first tried crepe hair sewed on a tarboush. Decided that if we had about two miles of crepe hair and the patience of Job we might succeed, but having only two yards of the former and none of the latter we desisted. Then, in dazed despair, we mechanically fingered over the wigs and beards we had brought along to "Make Up" the characters in Biblical stories.

Suddenly, as if by hypnotic force, our mutual gaze focused on two objects that seemed to wave to us, like palms in an oasis to a thirst stricken traveler. They were the beards of Judas Iscariot and Nebuchadnezzar. "Eureka!" we exclaimed (that wasn't the word, but the other doesn't look well in print), "WE have it!" There they were, waving in the Nile breeze like a gladsome symbol of hope long, glistening, curly, black chin-pieces. In a minute Bob had them on my head, a brief scurry for hairpins, a few ostrich feathers and the job was done.

Julius Cæser entering Rome on his greatest triumph looked like an ice cream sandwich man in a January blizzard, compared to us as we entered Director Olcott's room. He took one look, then said, "Yes, that's it; I thought you'd get it," "Say, Ameen (to the dragoman), to-morrow I want nine donkeys, two camels, and——" "Oh, what's the use? Genius is never recognized until you are fifty years dead."

Then there is the question of studio. In Florida we were accustomed to an enormous stage, large flats and every facility for interior sets, but here "Shades of Cleopatra!" The scarcest thing in Egypt is lumber. The first time we had occasion to use an interior, Farnum, with Ameen, visited the local lumber yard, which is a mud building about forty feet square. For lumber longer than thirty feet, you must send to Marseilles. Upon passing the armed guard at the front door, they were met by a most suave proprietor. At his courteous invitation they seated themselves cross legged on the floor facing their host. A langorous wave of his hand and tiny cups of coffee were served, hot, thick and black. Then came "Turkish Delight," a form of candy popular here. After duly enjoying these, the courtly proprietor consented to discuss business. Through the interpreter, Farnam made known his wants. Then ensued about an hour's haggling in Arabic, with coffee every ten minutes until Allen was so doped he didn't know whether he was buying lumber or armour plate. Finally a mutually agreed upon price was quoted him. He nearly fainted. He figured, that

KALEM COMPANY IN EGYPT—(From Right to Left) Robert Vignola, George Hollister, "Phillie" J. P. McGowan, Sidney Olcott, Jack Clark, H. A. Farnsworth, The Dragoman. Sitting—Miss Alice Hollister, Miss Gauntier.

at the rate given, it would cost about Four thousand Piasters (Two hundred dollars) to build a hen coop. He at length secured, for the modest sum of fifty dollars, enough lumber to make the frames for three flats. Another coffee and he was allowed to stagger out into the open air and, dazed, he headed homeward. Since then you have only to mention coffee and he will rear up on his hind legs and bark like a Scarab.

For some time afterward, he wandered around the grounds with a foot rule in his hand, muttering, "fifty cents a foot, fifty cents a foot," until we began to think that the heat had gone to his head. Then at lunch one day, he entered the dining room with a smile from ear to ear. That afternoon he explained to the assembled company how he could get ahead of the Egyptian "lumber trust."

Between the back of our villa and the rear walls surrounding the grounds, is a rectangular space of ground, about fifteen by thirty feet. At the end of this and at right angles to the wall is the building containing our bath rooms, etc. The walls being smooth and admitting of being painted, made excellent backings, while the doors and windows act in the same capacity in the set, by simply hanging the draperies on the outside. So it is a common occurrence now to hear Director Olcott call out to those not in the scene, "Stay in your rooms, the camera is running."

So far, it has acted as "A suite of rooms in the Luxor Winter Palace," "Two separate Turkish Harems," and is now being decorated as a "Pharaoh's tomb" of five thousand years ago.

And costumes—that's the funniest proposition of all. I've managed to get as much sport out of that as I did when I saw the "Athletics wallop the New Yorks" in the last "World's Series." (Mr. Clark is a native of Philadelphia.)

There are no clothing stores here and everything in that line must be made to order. One dressmaker in the place and she an English lady who speaks Arabic with a Cockney accent. She being overwhelmed with "Tourist work," it is very hard for us to secure her services. So I found myself compelled to seek among the native tailors for aid. Then the fun began. First a visit to the "Draper's shop" (how's that for deah old Londonese), in company with Ameen, in search of material. We enter and exchange greetings and wishes for the health of all our families, back three generations. After coffee my wants are made known. The proprietor hands down bolt after bolt of goods, fondling each one in a loving manner. The material selected, the price is asked. Then comes acting that would warm the heart of a Belasco. "Ah! 'Tis a beautiful piece of material, one the prophet himself would delight in wearing." "In fact he hates to sell it, but rather than cross the Effendi, he may take it at twenty Piasters the metre." This being translated I reply that "I don't want to pay off his mortgage," and offer him six. Upon hearing this, he casts his eyes to heaven, and in an agonized voice swears by the beard of his father that it cost him eighteen piasters the metre. We reiterate our offer and on his agonized refusal, we bid him a solemn farewell and leave the shop. We then walk a distance of a hundred yards down the street. Ameen invariably stops and speaks to an old Arab who sells candy, utterly obvious of the calls of the merchant from his door. In despair, he rushes after us and implores us to return, protesting to Allah that "If the Effendi were to leave his place in anger, it would bring down bad luck on himself and his shop." "Are we not his brothers?" "Have we not drunk the coffee together?" "Are we Greeks, that he should let a few piasters stand between our friendship?" "No: Let the Effendi take the lovely goods as Baksheesh." (a free gift). Well, we finally got the goods at eight piasters a metre.

I have often wondered what would happen if we went beyond the candy stand, in fact have been tempted to go farther to find out. What if some time the candy man had been taken sick and failed to report for duty. "Upon what trivial incidents do momentous issues depend."

A WESTERN WOMAN'S OPINION OF PICTURES.

From a Paper by Hattie M. Loble. Read at a Meeting of the Daughters of Confederacy, Helena, Mont., Tuesday, March 19, 1912.

Strange as it may seem, motion pictures have done much in cultivating the public. The year 1911 saw a number of natural developments in the growth of the "Silent Drama." Perhaps one of the most important of these is the tendency towards longer subjects. Films of more than one reel are no longer a curiosity and have been received with much favor. Ancient and modern history is brought back to our memory in an interesting way, while, were these same subjects to be put in a stage, the companies would be received with empty benches.

Dickens' "Becky Sharpe" and Julia Ward Howe's " Battle Hymn of the Republic" have been pictured in an instructive and impressive way. While it cost more than $100,000 to put on Dante's Inferno, just twice as much as to produce the play of Ben Hur, The Fall of Troy, The Crusaders, Cinderella, and a Tale of Two Cities have cost many thousands. As illustrating the progress of the "Silent Drama," the Milano Film Company, of Italy, which evolved Dante's Inferno, now announce the completion of Homer's Odyssey. This immense production evolved an expenditure of thousands of dollars and was two years in preparation. This will show that the picture play is being developed in a very high class scale as to authors, actors, and elaborateness of staging. The best plays are being chosen and the most eminent actors have succumbed to the inducements offered by picture companies. Among the celebrities who have become allies to the camera may be named McKee Rankin, Sydney Booth, Nat Goodwin, Charles Kent, Mary Fuller, and others. An English writer recently asked Bernhardt if she did not consider her posing for the camera a retrograde movement, to which she replied: "I am playing for posterity, Art is always Art, no matter where it is or what the environment. What would we all give if the art of our Rachel could have been preserved in this manner, and who does not regret that science and invention could not have been resorted to in the days of Keene and Garrick."

Perhaps the most important achievement is that "Salvini," whom Charlotte Cushman pronounced "the greatest actor the world ever saw," now over 80 years of age, has consented to produce his sublime portrayal of "Othello" before the camera. Among the many admirers of motion pictures are "Tetrazzini," the famous opera singer, and Professor Starr, of the Chicago University.

Professor Starr has pronounced "the moving picture" the highest type of entertainment in the world, and Mark Twain, shortly before his death, said: "The motion picture show makes me feel brighter, healthier and happier."

The "motion picture" is fast becoming a great factor in educational work. Do you remember how you used to brood over the crude pictures in the little old geography? And how you promised yourself that some day you would see these places of interest? If any one would have told you then that, in comparatively a short time, scenes of pulsing life, with all the action and color of the original events, would be flashed on the class-room wall, you would have talked of fairy tales and scoffed at the notion. Yet this is the latest and perhaps the biggest step in education. Already in New York City a movement has taken form to provide for the schools, colleges, churches, social settlement, and every center where education is an object, exhibitions of motion pictures. They are presenting in a fascinating way the most direct and exclusive information on given subjects. Instead of the "Declaration of Independence" being read in the old boresome fashion, the very men who gave life and force to the document by signing it, will seem to gather at an end of the class room. Already in our State at the Boulder School for the Deaf and Blind they have pictures which are being successfully used to teach the deaf and dumb the scenes of mining and agriculture.

One of the most fascinating uses made of the motion pictures has been to entertain and suggest normal thought to the insane.

I sat by the fireside dreaming of days of long ago,
And pictures seemed to form in the midst of the ember's glow
But faded e'er I could catch them, the coals to ashes died,
E'en as my hopes had perished and the heart within me sighed.

I left the dying firelight, and the lonely, cheerless room
And wandered down the avenue, seeking to lift the gloom
When I heard the sound of music, saw countless lights agleam
And suiting an idle fancy, I entered as in a dream.

I entered into darkness, but sudden, before my eyes
On a curtain of white, came pictures and I stared in mute surprise,
Pictures that world! In wonderment I quite forgot my pain,
Pictures that lived! And with them I lived my youth again.

The North, the South, the East, the West were all at my command;
The whole world came before me, at touch of an unseen hand.
Ah! the pictures by the fireside may fade and die away,
But those on the magic canvas live anew for me every day.

GEORGE ADAMS IN "HUMPTY DUMPTY" PICTURES.

Who in the amusement world does not know George H. Adams, the man who has made millions laugh in his evergreen rip-roaring "Humpty Dumpty"? The Photo Drama Company, 145 W. 45th Street, New York City, succeeded in inducing Mr. Adams to make his farewell performance of "Humpty Dumpty" before their motion picture cameras. Exclusive State rights are now being offered. "Humpty Dumpty" is in three reels, and particularly adapted for matinees, though the old folks will all be glad to renew their acquaintance with Mr. Adams, the American Grimaldi.

ODYSSEY PICTURES MAKE HIT IN LIMA, OHIO.

The Monopol Company is in receipt of a wire dated May 12th from the Central Feature Film Company, of Lima, Ohio, which reads as follows:

"Odyssey opened here to-day Lyric Theater, Shubert House, under management of McMahon and Jackson. Stood them out in street from 1 p. m. to 11 p. m. Picture conceded the greatest ever run here; steady, clear, amazing and thrilling. Congratulations on such a masterpiece."

Projection Department

Edited by F. H. RICHARDSON.

Projection Machine Mechanisms—Part IV.

THIS week the entire department is given over to the fourth of a series of instructions which will cover the latest model of all leading mechanisms. The Powers Six was dealt with in the January 6th issue; the Standard, in the issue of February 3rd, and the Simplex, in the March 9th number. The Motiograph will appear very soon now; probably within two weeks.

The numbers refer to plates and parts, thus: 18758, P 1, means that part 18758, the gate latch, is shown on Plate 1. The list of parts given is official and parts may be ordered from it.

Instructions for Edison Model B Machine.

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No. 1.—To Remove Adjusting Lever, 18047, P 1, unscrew same from adjusting gear shaft, 18052, P 2, by turning to the left several times.

No. 2.—Driving Crank, 18066, P 1, is secured to shaft by means of a spring catch and is readily released by pressing on the spring.

No. 3.—To Remove Adjusting Gear Shaft, 18052, P 2, and brackets, 18057 and 18058, P 2. Remove screws (four of them), 17585, P 2, which releases the entire bracket. To further take apart, or adjust, loosen collar set screws, 2798, P 2, which allows bracket, 18057, P 2, and adjusting screws, 2076, P 2, to be slipped off the shaft, after adjusting gear, 18049, P 2, has been loosened by means of driving out the straight pin which holds it to the shaft. Bracket 18058 also may be slipped off the shaft.

No. 4.—To Remove Gate, Together with the Assembled Parts Thereon. The gate is removed from mechanism by taking out hinge rod, 18193, P 1. If the gate sticks, tap gently until released.

No. 5.—Gate Guide Roller, 18204, P 2, and flanges, 18205, P 2, may be removed by driving out guide roller shaft, the part number of which is 18206. Use a punch and drive the shaft out toward the hinges of the gate.

No. 6.—Upper Film Guard, 18757, P 1, may be removed by taking out screws (two of them) 2798, P 2, on inside of guard. Do not attempt to remove the upper guard by removing screws, 20636, P 1, as they have nothing to do with the guard.

No. 7.—Gate Latch, 18758, P 1, may be removed by taking out latch screw, 20406, P 1, and upper gate stop screw and nut, 2782 and 18207, P 1.

No. 8.—Automatic Fire Shutter is removed by loosening screw 18779, P 1, and taking off collar, 18778, P 1. Next, loosen screw, part number of which is 8132, in the side of part 18789, P 1 (part 18789 is the nickelplated hub). This hub is a part of the clutch disc which holds the governor weights. You may then pull out shaft and mitre gear, 19411, P 2. The cover, 18791, P 1 and 3, may be lifted off by removing two flat head screws, 1841, P 1 and 3.

Having removed the shutter from the gate, you will see, on the inner end of the hub in which was shaft 18411, P 2, a brass collar. This collar is merely pressed on the hub, and is held there by friction alone. It can be pried off or removed with a pair of gas plyers. Having removed this collar, which is part No. 18785, you can lift off the shutter blade and weight, thus revealing a spider-shaped copper spring. This spring is for the purpose of holding the shutter blade away from the revolving mechanism after the shutter is locked open, thus eliminating considerable friction which would otherwise be present. It will be noticed that three of the prongs of the spring are bent upward, and three are flattened out against the metal. This is as it should be, since the spring must provide friction between the revolving part and the shutter blade part until the shutter blade has been raised. Do not bend the prongs, but leave them as you find them. This spring should be examined once in a while, since it will naturally develop some wear, which has the effect of allowing the metal revolving part to rub too hard against the shutter blade, thus causing undue friction. The governor may be still further disassembled by removing screws (two of them) 18795, P 1 and 3, which are in the head of the nickel plated hub of the clutch disc, 18789, P 1. These two screws have on their circumference small spiral springs, the part number of which is 18796. Be careful and do not lose these springs. Their use and purpose is as follows: When the semi-circular weights, which you will see when the cover is removed, spread open through centrifugal force, the part carrying the shutter blade is forced outward, toward the gate against the pressure of these springs, by the two little arms or levers on their inner ends. This has the effect of locking the fire shutter open when the machine has attained speed, so that all friction is removed. When the speed drops below the danger point, these leaden weights fall inward and the two little springs pull the central metal part, carrying the shutter blade inward again, thus unlocking shutter blade and allowing it to fall and shut off the light from the film.

No. 9.—Bracket, 18780, P 1, which carries the outer end of mitre gear shaft, 19411, P 2, may be removed by taking out one screw, the part number of which is 17587, which holds the foot of the bracket to the casting of the gate. **Caution:** The bracket is held square by two dowel pins, the part number of which is 18782, in addition to the screw. Be careful and do not bend these pins or you will have trouble.

No. 10.—Lower Guard, 18763, P 1, is removed by taking out two screws, 2801, P 1.

No. 11.—Lower Film Protector, 18666, P 1, and its support, or hinge, 18667, P 3, may be removed by taking out screws (three of them) 2798, P 3.

No. 12.—Spring 18672, P 3, may be removed by taking out hinge rod 18193, P 3. This also releases lower film protector, 18666, P 1. To replace film protector, 18666, P 1, its hinge rod, 18193, P 3, and spring, 18672, P 3, remove hinge, 18667, P 3, and replace the spring and hinge rod, afterwards readjusting the hinge, with its assembled parts, to the machine frame. The spring in question can be put back without taking off the hinge, but this is very difficult to do.

No. 13.—Gate Idler Roller, 17950, P 2, (end) and 17949, (body), P 2, may be removed by loosening the set screw in 17949, P 2. Gate idler roller bracket, 18766, P 2, and the spring which supplies tension to the bracket, may be removed by driving out shaft 18117, P 2, which holds same. To replace the spring which this shaft carries, place the spring in a straddling position over the center part of the roller bracket, with the two ends of the spring at the bottom, and the loop shaped part on top. Place the spring in the groove in the casting and press the bracket and spring down simultaneously, pushing the shaft through the bracket and spring and into its bearing at the other end, while holding the spring and bracket down with the other hand.

In case the spring does not exert sufficient pressure, grasp the loop at the top with a pair of plyers and pull it outward. This will have the effect of making the spring stronger in its action. See to it that the coils of the spring are close to the central portion of the bracket.

No. 14.—Mechanism Base, 18661, P 3, is held by four flathead screws which may be removed by turning the machine up-side-down.

No. 15.—To Remove Take-Up Sprocket Shaft, remove pulley, 19028, P 1 and 3, by driving out taper pin in its hub, being careful to drive it in the right direction or you will simply succeed in making the pin tighter, instead of removing it. If the machine is of the outside shutter type, then this pulley will be a chain pulley, as seen in P 4, and will be held to the shaft with a screw. Next loosen the screw in the hub of take-up sprocket 17992, P 2, and the shaft, 19739, P 1, and pinion, 18725, P 1, may be pulled out to the right. There is, or may be, a washer between pulley, 19028, P 1, and the boxing. Don't lose it and be sure to get it back in reassembling the parts. Back the screw in sprocket hub out considerable, as it is counter-sunk.

No. 16.—Upper Sprocket, Shaft, Pinion and Bracket. In order to remove shaft, 18106, P 1, and pinion, 18725, P 1, loosen set screw, 1714, p 2, in hub of upper sprocket, 17992, P 2, and remove same from shaft. Between the sprocket and the inner bearing of the shaft, will be seen set collar, 17932, P 2. Loosen the screw in this collar, after which the shaft and pinion can be pulled out from the gear side.

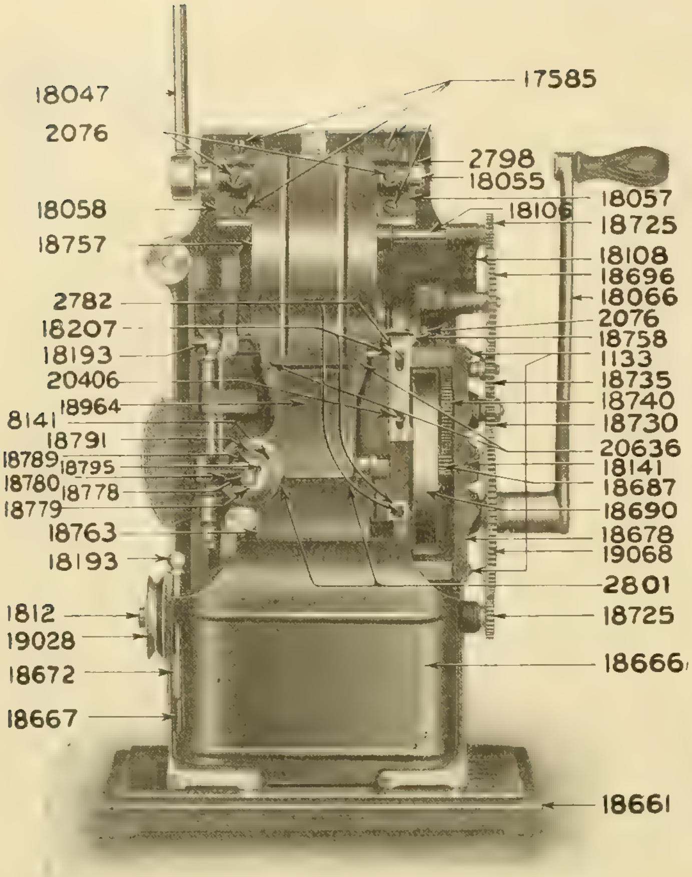
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Plate 1.

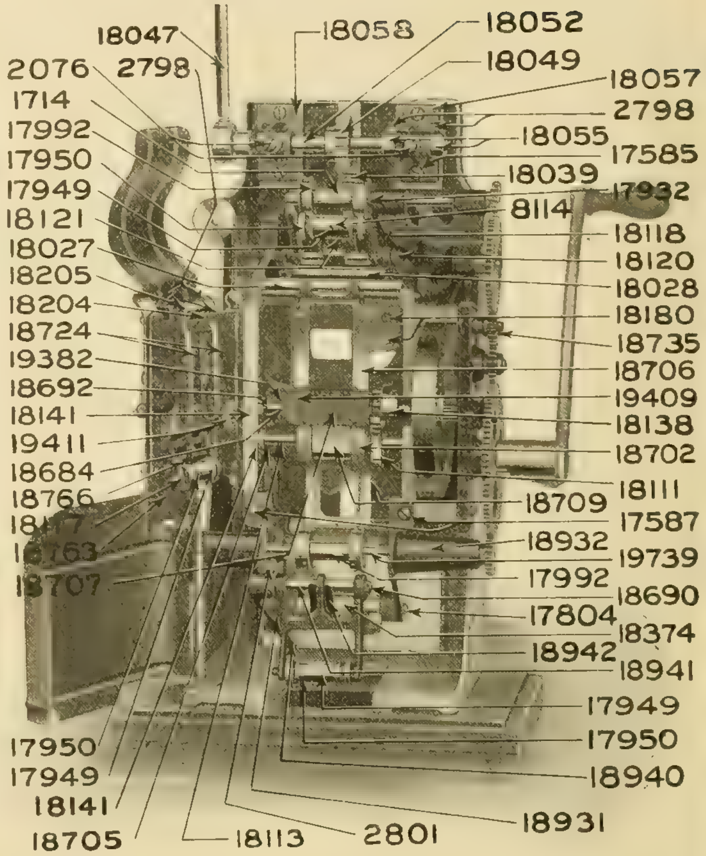
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Plate 2.

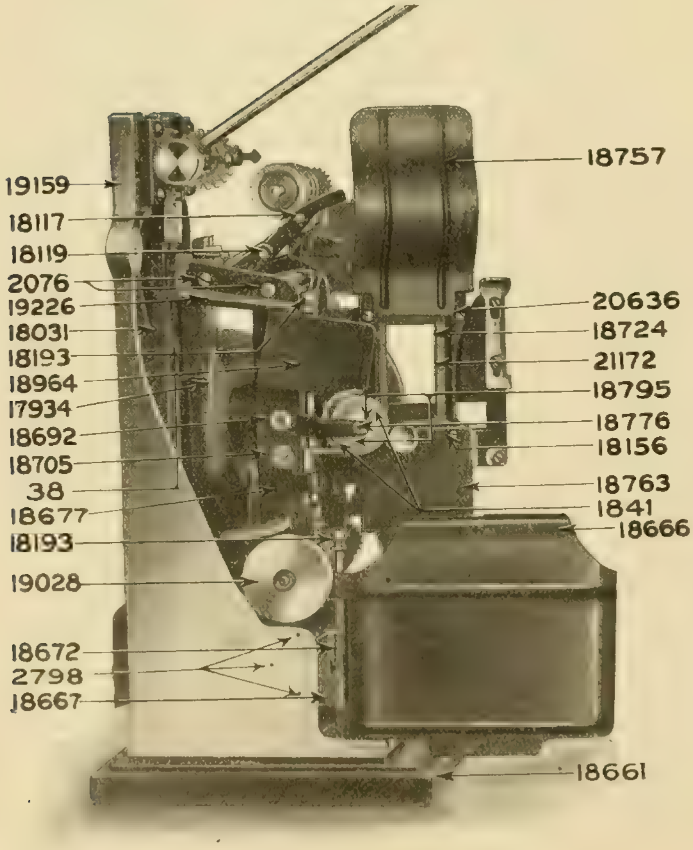
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Plate 3.

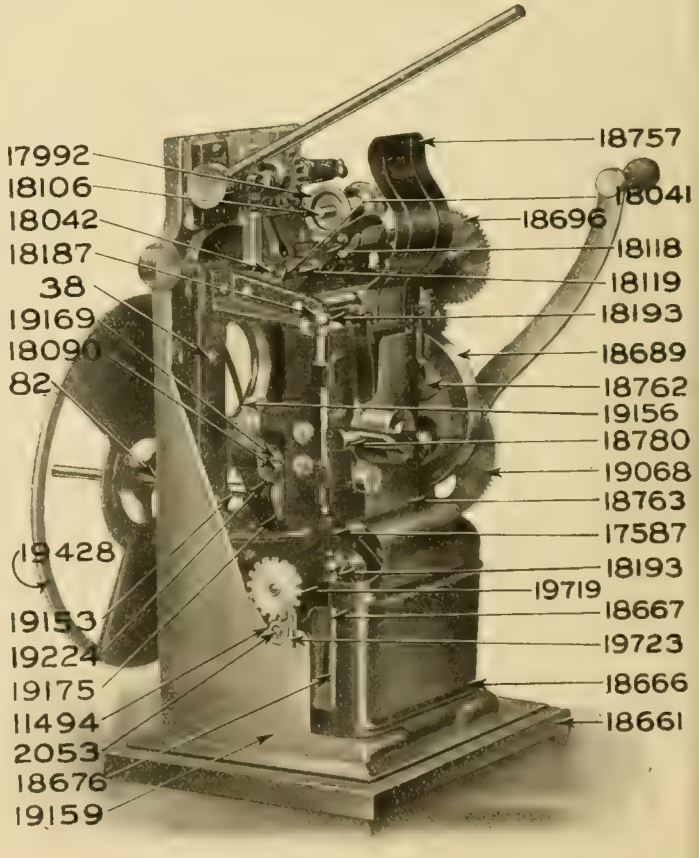
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Plate 4.

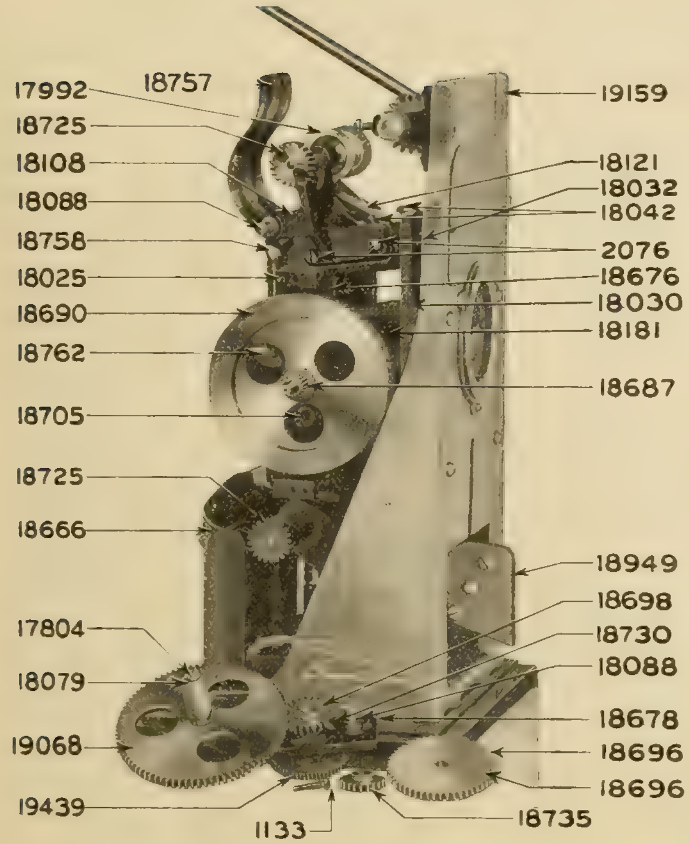


Plate 5.

No. 17.—The cast iron bracket carrying shaft, 18106, P 1, and gear, 18696, P 4, may be removed by taking out screws (2 of them), 2076, P 5. It may be necessary to carefully pry the bracket off after removing the screws.

No. 18.—To remove upper tension bracket, 18118, P 2, drive out the spindle which holds it, first having loosened the two screws which hold the flat spring bearing on the bracket. The idler, 17950, P 2, may be removed from the bracket by loosening set screw, 8114, P 2, in its center, and driving out the spindle.

No. 19.—To remove large intermediate gear, 18696, P 1, and second intermediate gear, 18735, P 1, it is only necessary to take out cotter pins, the part number of which is 18090, which hold them to their stud. Large driving gear, 19068, P 1, is held by a screw and washer, and may be removed by taking out the screw, the part number of which is 17804.

No. 20.—Cam shaft driving gear, 18740, P 1, and first intermediate pinion and its shaft, 18730, P 1, may be removed only after frame side cap, 18678, P 1, which is held by screws (2 of them), 1133, P 1, has been taken off. This cap is also held by 2 dowel pins, part number of which is 18025. It will probably be necessary to carefully pry the frame cap away after removing the screws. After the cap is removed the part may be taken off by driving out taper pin in the hub of first intermediate pinion, 18730, P 1, tapping it gently with a punch, if necessary.

No. 21.—Cam shaft bearing (long), 18691, which is in frame cap, 18678, P 1, just below gear, 18740, P 1, may be removed by loosening set screw, 18141, P 1, first having taken off the frame cap, as per instruction No. 20.

No. 22.—Tension springs, 18724, P 2, can be removed by taking out the two screws, the part number of which is 8424, which holds them. More tension may be supplied by sticking a screwdriver blade under the spring and running it up and down a few times, at the same time pulling outward. Be careful, however, and do not overdo this or you will either break the spring or provide too much tension, which is, in a way, just as bad as not enough.

No. 23.—To remove aperture plate, 18706, P 2, take out screws, 18180, P 2. Behind the aperture plate is upper film-guard, 18707, P 2, which may then be removed by driving out film-guard pin, 18187, P 4.

No. 24.—To remove cam shaft, 18684, P 2, and the parts assembled thereon, first proceed as per instructions Nos. 23 and 20. Next loosen set screw holding cam shaft bushing, 18692, P 3, and slip the bushing out. The shaft and its assembled parts, including mitre gear, cam, balance wheel and pinion may then be lifted away.

No. 25.—Mitre gear, 19409, P 2, may be removed by following instruction No. 24, after which drive out the taper pin, part number of which is 18683, holding the gear to the shaft. It will be necessary to force the gear from the shaft, using a copper or other soft punch and resting the end of the shaft on a block of wood.

No. 26.—To remove cam, 18138, P 2, follow instructions No. 24 and 25. Then drive out the pin in the flat surface of the side of the cam, which releases it from the shaft, and it may be driven off.

The re-assembling of these parts is merely a matter of reversing the process of their dis-assembling.

No. 27.—To remove intermittent shaft, 18113, P 2, and its assembled parts, take off lower film guard (apron), 18709, P 2. The same is held by two screws at its lower end. Next loosen set screws (2 of them), 18141, P 1 and 2, and remove eccentric bushings, 18705, P 3 and P 5. The shaft and its assembled parts, including the intermittent sprocket and star may then be lifted away.

No. 28.—The star, 18111, P 2, may be removed from its shaft by following instructions No. 23 and 27, and then driving out the taper pin, part number of which is 18172, from its hub.

No. 29.—Intermittent sprocket, 18702, P 2, may be removed from its shaft by following instructions No. 23 and 27, and then driving out the two pins which hold the same. In finishing these pins it sometimes occurs that they are not visible without close examination. You are cautioned, therefore, to look closely. Force sprocket off opposite end from star, as this end of the shaft is slightly smaller in circumference.

No. 30.—The revolving shutter shaft and mitre gear. In order to remove mitre gear, 19382, P 2, and its shaft, revolving shutter, 17934, P 3, must be taken off. Follow this up by removing cam shaft as per instruction No. 24, and the mitre gear and shaft can then be pulled out of its bearings. This applies to the inside shutter machine only. The outside shutter bevel gear and shaft may be removed in the same manner, however, except that the gear on its inner end is held in place by two screws which must be loosened.

No. 31.—The entire mechanism, that is to say, the part which frames up and down, may be removed from the frame by taking out the mechanism holding screws (4 of them), one of which is shown at 38, P 3 and 4, the other three being in corresponding positions, there being two on one side and two on the other. These four screws hold the mechanism to the frame.

No. 32.—The take-up casting, 18932, P 2, carrying the lower or take-up sprocket and its shaft, and to which is also attached the take-up arm, may be removed by taking out two screws, 17587, P 2.

No. 33.—Aperture plate, 18706, P 2, is supported by aperture plate bracket, 18181, P 5. This bracket is held in place by two bracket screws, part number of which is 18182. It sometimes happens that these screws work loose, in which case the aperture may vibrate, or may get out of place, and trouble will be produced on the screen. The remedy, of course, is to tighten the two screws. The screws supporting this bracket are in slotted holes and the position of the aperture can be shifted side-wise to a very considerable extent by loosening these screws. Should a picture at any time suddenly appear out of level on the screen, it is very likely that these screws have worked loose.

No. 34.—The revolving shutter shaft, carrying mitre gear, 19382, P 2, is carried by a bushing, the number of which is 19225. This bushing is readily removed by loosening the set screw in the side of the casting which holds it in place, first, of course, having removed the shaft as per instruction No. 30.

No. 35.—To remove lower sprocket idler bracket, 18940, P 2, loosen screw 2801, P 2, and the shaft, bracket and idler may all be pulled out. When you put the idler back, just slip the shaft, 18941, P 2, into place, allowing the idler to rest on the sprocket, and tighten up screw 2801. This will supply the required tension to the idler. If trouble is experienced with the film pulling over the sprocket, thus losing the lower loop, see to it that screw 2801, P 2, is set up tight, since otherwise the idler would not be held down on the sprocket by tension spring 18942, P 2.

No. 36.—Sprocket teeth. With the Edison machine, as with all other machines, the sprockets should be kept scrupulously clean. Dirt on the face of the intermittent sprocket will cause the picture to jump, and dirt on the other sprockets will have a tendency to cause the losing of the loops. If you want trouble let your sprockets accumulate gum and dirt on their faces, and you will get it. An ordinary tooth brush, or some similar brush with short stiff bristles is best to clean them with, and they should be cleaned thoroughly at least once every day.

Never permit your sprocket teeth to become badly worn. Worn sprocket teeth are injurious to the film and are prolific of shaky, jumpy pictures. It does not pay to use them. The wise operator will have in his possession a complete extra cam shaft, with balance wheel, balance wheel pinion, cam and mitre gear, assembled thereon, as shown at B, Fig. X, all ready to slip into the machine on short notice. He will also have a complete star shaft, with intermittent sprocket and star assembled thereon, as shown at A, Fig. X, ready to slip into the machine. By this method, should anything go wrong with the intermittent movement, it is a matter of a few moments to re-equip the machine over with a new cam, or a new star, by slipping out the old part and installing the new. This plan has a further advantage that, instead of trying to install a new cam, star, or intermittent sprocket on the shaft, a job usually somewhat difficult of proper accomplishment outside of the factory, one can send the parts to the factory by registered mail and have them put on right. All operators are strongly advised to have these extra parts. It will save you much vexation and trouble, as well as being cheaper in the long run. The operator should, of course, also have extra bushings for both the cam and star shaft. **It does not pay from any point of view to use** worn sprocket teeth, particularly the intermittent sprocket teeth, or a **badly worn cam, or star.**

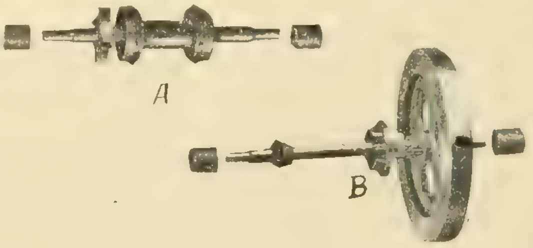


FIG. X.

No. 37.—Setting the shutter. To set outside revolving shutter, 19428, P 4, place shutter on its shaft with hub towards the mechanism. Have the lens in focus and place the shutter as close as possible without having its blades strike the lens. About one-quarter of an inch away will be right. Tighten up the set screw in shutter-hub, which engages with the groove in the spindle.

The two-wing outside shutter. To set the two-wing outside shutter proceed as follows: Place a piece of film in the machine. Loosen the three clamp screws on the front of the shutter, just enough to be able to turn the blade when he hub is held stationary. Now set one blade (either one) so that it covers the lens during the time the film is in motion. This can be determined either by looking through the aperture, by watching the intermittent sprocket, or by leaving the dowser down, lighting the arc light and allowing the light to filter through the mica dowser cap, which will, when the fire shutter is raised, project the picture to the screen, sufficiently plain for the purpose. After the blade is so set that no movement of the film is visible while any portion of the lens is uncovered, tighten up the clamp screws again, and the job is done.

The three-wing outside shutter. The three-wing outside shutter is set the same as is the two-wing, except that the wide blade is the one which cuts off the light. No attention need be paid to the other two blades, nor to the second blade on the two-wing shutter; they being merely a combined counter-balance and flicker blade.

The inside shutter. The inside shutter is set in exactly the same manner as is the outside, except that there are two set screws in the shutter hub, the loosening of which allows of the shutter being revolved on its shaft. No attention need be paid to the perforated shutter blade.

NAMES AND NUMBERS OF PARTS FOR THE EDISON MODEL B MECHANISM.

Order parts by number only. These numbers are the manufacturers' regular stock numbers.

LIST OF PARTS SHOWN ON PLATE NO.1.

18047	Adjusting Lever.
2076	" Gear Shaft Friction Screw.
18058	" " " Bracket (left).
18757	Gate Upper Guard.
2782	" Stop Screw (upper and lower).
18207	" " " Nut (upper).
18193	" Hinge Rod.
20406	" Latch Screw.
18964	Automatic Drop Shutter.
8141	" " " Clutch Cover Screw.
18791	" " " " Cover.
18789	" " " " Spider.
18795	" " " " Disc Screw.
18780	" " " " Shaft bracket
18778	" " " " Shaft Collar.
18779	Automatic Drop Shutter Clutch Shaft Collar Set Screw.
18763	Automatic Gate Lower Guard.
18193	" " Hinge Rod.
1812	Take-up Sprocket Shaft Pulley Pin.
19028	" " " Pulley.
18672	Film Protector Spring.
18667	" " Hinge.
17585	Adjusting Gear Bracket Screw:
2798	" " Shaft Collar Set Screw.
18055	" " " Collar.
18057	" " " Bracket (right).
18106	Upper Sprocket Shaft.
18725	" " " Pinion.
18108	" " " Bracket
18696	Large Intermediate Gear and Hub.
2076	Frame Side Post Screw.
18758	Gate Latch.
1133	Frame Cap Screw.
18735	Second Intermediate Pinion.
18740	Cam Shaft Driving Gear.
18730	First Intermediate Pinion.
20636	Film Gate Upper Guard Stop Screw.
18141	Cam Shaft Bearing Set Screw.
18678	Frame Slide Cap.
19068	Large Driving Gear with Sleeve and Pins.
18725	Take-up Sprocket Shaft Pinion.
18661	Mechanism Base.
18066	Crank.
18687	Cam Shaft Pinion.

LIST OF PARTS SHOWN ON PLATE NO. 2.

18047	Framing.
1714	Upper Sprocket Set Screw.
17992	Upper Sprocket.
8114	Upper Tension Roller Body Set Screw.
17950	" " " End
17949	" " " Body.
18121	" " " Springs.
18027	Frame Side Post (long plain).
18205	Guide Roller Flange.
18204	Guide Roller
18724	Film Tension Springs
19409	Cam Shaft Mitre Gear.
19382	Revolving Shutter Shaft Mitre Gear
18692	Cam Shaft Bearing (short)
18141	" " " Set Screw.
19411	Drop Shutter Clutch Shaft Mitre Gear.
18684	Cam Shaft.
187666	Gate Idler Roller Bracket.
18177	" " " Shaft.
18763	Gate Lower Guard.
17950	Gate Idler Roller End.
17949	" " " Body.
18141	Star Shaft Eccentric Bearing Set Screw.
18705	" " " Bearing.
18113	Star Shaft.
2801	Take-up Tension Roller Bracket Shaft Screw.
18931	Take-up Frame Side (large).
18940	" Tension Roller Bracket.
17950	" " Roller End.
17949	" " " Body.
18039	Slide Adjusting Rack.
18106	Upper Sprocket Shaft.
18725	" " " Pinion.
18696	Large Intermediate Gear.
18028	Frame Side Post (short).
18180	Aperture Plate Screws (2).
18706	Aperture Plate.
18138	Cam.
18111	Star.
17587	Take up Attachment Screw.
18725	" Sprocket Shaft Pinion.
18932	" Frame Side (small).
18702	Intermittent Sprocket.
18709	Lower Film Guard.
17804	Take-up Frame Side Post Screw.
19739	" Sprocket Shaft.
18690	" Tension Roller Brack Shaft Cotter Pin.
17992	Take-up Sprocket.
18374	" Roller.
18942	" Tension Roller Spring.
1894	" " " Bracket Shaft.

LIST OF PARTS SHOWN ON PLATE NO. 3.

19159	Mechanism Support.
18117	Upper Tension Roller Shaft.
18119	" " " Bracket Pin.
2076	Frame Side Post Screw.
19226	Frame Side (left).
18193	Gate Hinge Rod.
18031	Body Slide (left).
38	Mechanism Holding Screw.
18964	Automatic Drop Shutter.
17934	Revolving Shutter (inside).
18692	Cam Shaft Bearing (short).
18705	Star Shaft Eccentric Bearing.
18193	Film Protector Hinge Rod.
19028	Take up Sprocket Shaft Pulley.
18672	Film Protector Spring
18667	" " Hinge.
18757	Gate Upper Guard.
20636	" " " Stop Screw.
18724	Tension Spring.
21172	" " Screw.
18776	Automatic Drop Shutter Clutch Shaft.
18156	Gate Lower Guard Screw.
18763	" " Guard.
18666	Film Protector.
18661	Mechanism Base.
2798	Film Protector Hinge Screw.

LIST OF PARTS SHOWN ON PLATE NO. 4.

17992	Upper Sprocket.
18106	" " Shaft.
18118	" " Roller Bracket.
18042	Slide Adjusting Bracket Screw.
18119	Upper Tension Roller Bracket Pin.
18187	Upper Film Guard.
38	Mechanism Holding Screw.
19156	Outside Revolving Shutter Driving Gear.
19169	" " " Intermediate gear Stud.
82	Outside Revolving Shutter Set Screw.
18090	Revolving Shutter Intermediate Gear Cotter Pin.
19224	Revolving Shutter Intermediate Gear.
19153	Outside Revolving Shutter Shaft.
19175	Revolving Shutter Shaft Gear.
17587	Take-up Attachment Screw.
2076	Frame Side Post Screw.
19428	Outside Revolving Shutter Blade with Holder.
1494	Driving Chain Tension Link Screw Washer.
2053	" " " " Screw.
19129	Mechanism Support.
18757	Gate Upper Guard.
18696	Large Intermediate Gear.
18066	Crank.
18193	Gate Hinge Rod.
18762	" Latch Catch.
19068	Large Driving Gear with Sleeve and Pins.
18780	Automatic Drop Shutter Shaft Bracket.
18763	Film Gate Lower Guard.
18193	Film Protector Hinge Rod.
19719	Driving Chain Upper Sprocket with Hub.
18667	Film Protector Hinge.
19723	Driving Chain Tension Link.
18666	Film Protector.
18661	Mechanism Base.
18689	Balance Wheel.

LIST OF PARTS SHOWN ON PLATE NO. 5.

17992	Upper Sprocket.
18725	" " Shaft Pinion.
18108	" " " Bracket.
18088	Large Intermediate Gear Stud.
18758	Gate Latch.
18025	Frame Cap Dowel Pin.
18690	Balance Wheel with Cam Shaft Pinion.
18762	Gate Latch Catch.
18705	Star Wheel Shaft Eccentric Bearing.
18725	Take-up Sprocket Shaft Pinion.
18666	Film Protector.
17804	Large Driving Stud Screw.
18079	" " " Washer.
19068	" " with Sleeve and Pins.
19439	Cam Shaft Driving Gear.
19159	Mechanism Support.
18042	Slide Adjusting Rack Ratchet Screw.
2076	Frame Post Screw.
18949	Take up Frame (large).
18703	First Intermediate Pinion Pin.
18730	First Intermediate Pinion.
8088	Second " " Stud.
18678	Frame Side Cap.
18696	Large Intermediate Gear.
18089	Second Intermediate Pinion Stud Collar.
18735	" " Pinion.
1133	Frame Cap Screw.
18687	Cam Shaft Pinion.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Wants Free Cuts.

J. H. JAMES, of the Dreamland Theater, Salem, Ind., gives voice to the ideas of many when he writes:

> I have a feeling in my heart that the manufacturers should help the exhibitor. I feel that if they would furnish exchanges with a cut of a an actual scene in the reel, such as I am enclosing you, they could be used on hand bills and dodgers and make an attractive showing.
>
> As the manufacturers have to have cuts made of every release they put out, it would cost them little more to furnish one with each reel supplied the exchanges, which they, in turn, could loan the exhibitor, a fine of one dollar being imposed for failure to return the cut. I would like to have the opinion of other exhibitors, the exchanges, and yourself in the matter.

Just what the manufacturer should do for the user is something that has been agitated ever since the photoplay business began. Naturally the manufacturer thinks he does enough when he arranges for posters and supplies press suggestions, and offers to furnish cuts at reasonable prices. Some exhibitors think that since he is advertising the Blank or the Dash release the company boomed should contribute.

But suppose that one cut was furnished with each reel. John Jones wants the reel and the cut at the same time. He gets his film in the morning and the local shop runs off the stuff at once. Smith, on the other hand, can use cuts only if they come to him the day before. Brown wants his cuts a week or ten days ahead because he uses a weekly program. It follows that Jones, Smith and Brown may each want the same cut on the same day. In seeking to supply cuts the manufacturer finds that he has but begun. He must supply three cuts for each release.

A Matter of Runs.

To go further into the matter, suppose that Brown runs ten thousand programs. He uses a good grade of paper and has nice press work done. He gets the cut from Greene, who is in a small town with a job office run by a man and a boy, when the man isn't drunk. The cut may have been used for twenty or thirty thousand impressions already in other towns and is not in very good shape. The boy puts the form on the press, forgets to lift the gauge pins or quads from the platen and dents the cut. It comes to Brown with a hole in it, and all the press skill in the world will not give a good impression. Straightaway Brown begins a new campaign. A cut for each house.

It is very true that manufacturers have one or more cuts made for newspaper use in each release, but these are all fine screen, not at all suited for general work where from 60 to 120 screen is needed. The cut already made is of no use at all. A new original must be made with the proper screen from which the electros can be had.

Liberal as It Is.

Personally we do not believe that the point is well taken. Many of the companies already supply bulletins and other advertising matter that give the exhibitor valuable hints. The suite of press stuff sent out by Stanley H. Twist, the Selig representative, for "The Coming of Columbus," is very complete, with fifteen press stories, a full page reproduction from one of the Chicago papers and cuts in all sizes, styles and screens. The Kalem company is giving the exhibitor plenty of assistance in booming the Egyptian releases, the Vitagraph and Edison issue comprehensive booklets, and most of the Independent companies do the same. Most of these carry much material that can be used direct by the exhibitor and it is no exaggeration to say that two or three thousand dollars worth of free press work is given away each week.

More than this, the companies arrange for the publication of posters and, where the posters are not all taken up, stands the loss. The poster company makes the poster for the manufacturing company. They are charged for the bulk and credited with what are sold. It is the same arrangement as is made with dramatic managers and vaudeville stars. When exhibitors do not take the full run the company pays. Most of the companies supply cuts for features at a loss. We do not think that Mr. James offers a good argument. We don't believe that Mr. James stopped to realize how much the companies have done and are doing for the exhibitor.

At the Same Time.

Even at that we believe that some of the companies might very materially improve their press work if they gave more thought to what the exhibitor really needs. We think the items in the Kalem Kalendar the best stuff being done because it is the sort of thing that any editor will be glad to get. The Vitagraph material prepared for local newspaper work is apt to be flamboyant, and the Lubin notices are in the old-fashioned press agent style. The Edison Kinetogram ad work is almost too modest, and none of the others sound exactly the newspaper note. It is not enough merely to hire a press man. He should be shown what the exhibitors want or else find out.

Monty Is There.

And in this connection we want to say that a bundle of bulletins from E. H. Montagu, the European agent for the Selig company, shows snap and dash. The descriptions are supplied by the Chicago office, but there are good lines that can be transferred to the house advertising boards with little or no change. It is clean cut and effective work. It's all enthusiastic, as good house advertising should be, but it is convincing, as well. Some of the American press men might profitably study his work.

Here's Something Handy.

We have frequently advocated the ready printed program cover, and along the same line Arthur D. Jacobs, of the Exhibitors' Advertising and Specialty Co., sends in a lot of samples of a new bill that classes as two-color work at nothing like the two-color expense. The bills are printed up with a Klondike border by the hundred thousand, taking advantage of the single make-up for the long run, and the text is printed later in another color, four colors of borders giving wide latitude. The exhibitor has only to give the title of the feature reel or reels and other specific information such as prices, date, and hours, and the company does the rest, getting up the copy, obtaining cuts where possible, and looking after the display. The cost is $2.25 in thousand lots; $2 for two to four thousand, and $1.75 for orders of five thousand or more. They are printed on good book paper, which permits really good printing, and if you are not too far from 30 Union Square (they've gone around the corner and up the street a block lately), it's cheaper and better than going to the local printer. The border colors are red, green, brown and yellow, a contrast ink being used for the letter-press. One good feature is that the copy is prepared by an expert ad man and set by poster compositors.

What Wesley Says.

Wesley's latest contribution to the joy of Gardner, Mass., is a small white card, reading "Are you going to buy a drink?" on one side and the unescapable "Wesley Says So" on the other. It's not good advertising, as a rule, but Gardner just "went wet" after being a long time dry, and it took advantage of a purely local condition. As such it is good arvertising, if the cards are kept out of the hands of children, but at times it is tempting fate to put out this sort of work, though these were supplied only to the saloon.

Another card has numbers printed on the edge and in the center announces that

> No, this is not a
>
> **MEAL TICKET**
>
> but simply to remind you that GREEN'S MOVING PICTURES are at the GARDNER THEATER every afternoon and evening. Recognized to be the best.
>
> "WESLEY SAYS SO."

Almost anyone will pick up a meal ticket from curiosity if nothing else. A cheap punch with which to perforate some of the numbers would have helped the illusion along.

Wilson Is Convinced.

Carey Wilson, who seems to have a fondness for blonde hair, and who was convinced that there was no such thing as a one-reel feature, writes from the Criterion Theater, Rutherford, N. J.:

> Just a line to give credit where credit is due. I took a chance the other day and advertised Biograph's "The Lesser Evil," as the best single reel feature ever shown at the Criterion. By the way, I've been taking so many chances lately in the line of advertising that they have started to call me "Steve." Anyway I billed the Biograph way up as the real thing, just from the synopsis and the story and pictures in the "Motion Picture Story Magazine." (As another "by the way," this "Story Magazine" is a great help to the exhibitor in obvious ways.) In spite of the hasty, rainy night we had a corking big crowd and they went simply crazy over the picture. Personally I think it is the greatest single reel picture I have ever seen, and the work of the little blonde Bio girl was wonderful. There was none of the lack of attention to detail in this picture that I spoke of a while ago. The motor-boat chase worked up my audience to a regular frenzy, and the applause (not from children, mind you, but from a houseful of adults), was continual all through the latter half of the reel. I think a vote of thanks ought to be extended to Bio for this work, and I want to know what the name of the little blonde is. Do you happen to know?
>
> We are going to run "The Coming of Columbus" for two days here, the 20th and 21st of May. Am billing it big. Selig certainly gives us a lot of help with his press sheet, etc., in the "Columbus" envelope.

And Speaking of One Reels.

The Edison company has released the first of the Harry Furniss pictures ("The Artist and the Brain Specialist"), and has others to follow. Harry Furniss is known wherever English is spoken or caricature is enjoyed, and his engagement by the Edison company is something worth talking about. As the chief illustrator for London Punch, he stands the dean of the craft, and he has turned out a comedy that is amusing to the American mode of thought. Another Edison that should get more than usual attention is Bannister Merwin's "The Sunset Gun," the Decoration Day release issued May 24th.

Here's another pointer. It is very evident from the hundreds of questions that come to the Inquiry Departments of this and other publications that there is a keen interest in the wife of Maurice Costello, of the Vitagraph. The announcement of the Costello children in pictures was something of a shock to the hero worshipers, and the fact that Mrs. Costello herself appeared in "Her Crowning Glory" leaked out too late to do many of them much good. She is programmed for "Diamond Cut Diamond," the Vitagraph release for May 24th, playing the telephone operator. If you get the reel advertise the fact.

Took the Tip.

The Fairyland Theater, Anaheim, Cal., has taken the suggestion made in this department, that the feature reel be played up on the front page instead of a broadly general statement that the General Flm Co. supplied the service. This was about all that was needed to get it in line and the removal of the house data to the front page gives more space for the program.

If you have something good play it up where it will show. There is always some reel that is a trifle more attractive than the rest, and by putting this where it can be seen at a glance the full value of the circular is obtained.

Just to show that he knows how to use what comes his way Manager Fiedler took the last notice over to the Orange County Plain Dealer and obtained a big write up, because that well printed paper gets out the programs from its job department.

"Getting Back" Right.

Milo H. Tifft, of the Dreamland Theater, Oswego, N. Y., writes:

> The picture shows in Oswego have had some hard raps from the ministers and school teachers, but recently one of our most representative citizens, the Hon. J. D. Higgin, was made a member of the Board of Education, and he addressed the teachers at one of their meetings and praised the motion pictures very highly, making special mention of the Delhi Durbar pictures. Taking my cue from his speech, I extended an invitation to the teachers to a complimentary entertainment to the Superintendent of Schools, who accepted the offer. I had the enclosed invitations printed and one was sent each teacher as well as to many of our prominent citizens. I had my house full, including the editor of the leading paper (who is also postmaster), who never had visited a motion picture theater before. The entire Board of Education attended and I could give a lengthy list of other prominent persons. It was a splendid advertisement for the pictures and everything passed off very nicely. Before the entertainment closed the Superintendent of Schools called for a vote of thanks. That was the way I "got back" at those who had attacked the pictures, and I had had some raps from the Superintendent himself.

Neat and Effective.

The card is on white stock printed in blue and reads:

Complimentary
to the
Teachers of the Public and State Normal Schools of Oswego

AT DREAMLAND PHOTO PLAY THEATER
Saturday, May 4th, 1912, at Ten A. M.

The Following Educational and Topical Subjects Will Be Shown:
"Children Who Labor,"
"Pathe's Weekly"—Topical Subjects,
"Delhi Durbar."

You Are Most Cordially Invited to Attend.
39 West Bridge Street. MILO A. TIFFT, Manager.

This is very well done, but we think it would have been better had the card stated that it was good for two admissions.

Anything that will make the teachers photoplay fans is to be commended. They cannot well preach against the pictures if they know what they are and home argument against the photoplay is silenced by the assertion that "Teacher goes." It is rather too late in the season to do much good now, but plan a fall campaign. Pay a little money for a special program, make certain that the films to be sent are in good condition, and then pitch in. After the first entertainment is given, make a point of advising them whenever you are to have some special feature that might interest them. Their patronage is well worth having and it will take very little to rouse their interest.

Wants to Know.

M. P. Williamson, of the Arcade Theater, Attica, Ind., sends a program and this letter:

> Enclosed find copy of program as issued by me each Saturday, giving the releases for the coming week. I will appreciate any criticism which you may have to offer. It is the faults I want to know about that they may be corrected. For the benefit of those contemplating the use of a weekly program I would say that the advertising in my program makes it practically self-supporting. I will be glad to exchange programs with a few theaters, that we may make use of each other's ideas as regards form of make-ups, write-ups, etc.

Better Display Needed.

We like the manner in which Mr. Williamson writes up his films, but the typographical appearance of the program is somewhat against it. Only the front and back pages are bordered, the inside pages carrying two advertisements with a day's film between. Two point rule cuts off the text from the advertising, and the distinction is not enough. The booklet is rather small, 4 by 6, with the ads one and a quarter inches each with two and a quarter inches for the program. It is not easy to tell where the advertising stops and the program begins. It would be a good idea to box the program completely in with two-point rule, making certain that the mitres join properly. If this is done and a bold face type used for titles, the titles being of a larger sized type than the dates, the appearance will be improved. Twelve point titles and ten point dates would be better than the reverse, and boxing in would further serve to throw the program part into prominence. There is a tendency to crowd the display in the advertisements, due to an effort to get a three-inch advertisement in the space. The advertisers should be educated to say less or take more space. The press work is better than the composition and the paper is plenty good enough.

An Exchange of Ideas.

The suggestion of exchanging ideas is a good one, and is passed on to the readers of this department. This department cannot show actual samples and these sometimes are helpful. We can give suggestions as to display that may prove helpful to the printer, and reproduce some of the best catchlines and phrases, but this is about all that it is possible to do, though we are thinking quite seriously of reproductions of some of the samples in miniature.

Rule Work Here.

Mr. Williamson might get in touch with Nat Holt, of the Novelty Theater, Stockton, Cal. Mr. Holt sends in a four-page weekly, all his own, that makes good use of three on six point border. If the lock-up was more carefully done, the fact that the border is made up of two and four-em pieces would be less apparent, and the looks of the sheet would be improved, but the idea is there, and three on six point border is to be found in almost every office.

Mr. Holt writes that he believes in getting the most out of a film, and part of the getting consists in getting the advertising out right. The use of several sizes of type permits him to get the most out of his lines, and while finical printers might regard the pages as being a little too "black" they are not too heavy for advertising display. Mr. Holt uses a page for every three-a-week change with a front page cut for some feature.

An underline on the front page announces the first children's matinee under the auspices of the club women of Stockton, which should offer a suggestion to other managers. If the good ladies of your town still cherish the idea that pictures are hurtful, see to it that they get a chance to see some good ones and then suggest a special matinee for the Kiddies under their control. They're liable to be a nuisance about the house for a time, but they'll give you a standing that is a lot better than sensational talk in the club meetings and private condemnation in the homes.

Mr. Holt gets a lot on a rather small sheet and in the issue sent shows that he is aware of the effective use to be made of an occasional stock cut when it is handy. He even finds room for nine lines of personal gossip about the players. It all makes for a rather full page, but we've an idea that we'll find him with an eight or twelve page program soon with outside advertising to cover the cost.

Columbus Advertising Wanted.

Will you kindly send in your advertising for the Columbus release when you get the reels. If you do not care to submit it to criticism make that fact known, but the writer is curious to see just what will be done with the equipment furnished by the company.

KALEM EGYPTIAN FEATURES.

Furnish Entertainment for a Large Gathering of New York Exhibitors.

In the face of a driving rain storm, scores of exhibitors from different sections of Greater New York found their way to the Auditorium Theater on West Twenty-third Street, Thursday morning, May 16, to attend a private exhibition of "The Fighting Dervishes of the Desert" and "Missionaries in Darkest Africa," the first of a series of Oriental feature subjects to be released by the Kalem Company. By eleven o'clock the theater was filled and as the first scenes of the spectacular drama with the striking backgrounds of ancient Egypt unfolded themselves, the guests felt amply repaid for braving the severe weather. Mr. F. J. McAloon, publicity manager for the Casino Enterprises in Massachusetts towns, was an interested spectator.

One of the features of the exhibition was the rendition of special music which Kalem has had prepared for these productions. The composer, Mr. W. C. Simon, presided at the piano and the weird strains that accompanied the incidents on the Sahara Desert and the trials of the missionaries in the African jungle were very impressive.

Between the first and second reels Mr. William Wright, of the Kalem Company, made a few timely remarks, calling attention to the fact that Kalem Company has already expended $75,000 on the Oriental company, whose first production is now being released. He announced that the special music which they had enjoyed during the exhibition of "The Fighting Dervishes of the Desert" and "Missionaries in Darkest Africa" could be secured for 25 cents—a complete piano score—and that special one, three and six-sheet four-color lithographs, made from actual photographs of scenes in "The Fighting Dervishes of the Desert" and "Missionaries in Darkest Africa" are to be obtainable from exchanges, the A. B. C. Company, of Cleveland, Ohio, and distributors.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

THE PHOTOPLAY MARKET.

HERE are some more reports from the photoplay makers as to their present needs.

AMERICAN BIOGRAPH CO. (*Lew Dougherty*, Editor), 11 East 14 street, New York City. The season on the Pacific Coast is drawing to a close and no more scripts will be considered until after June 1, when the company will return to New York. They buy little outside material, preferring to deal with authors established in their favor. Licensed.

ESSANAY COMPANY. (*Norman Macdonald*, Editor), 1333 Argyle street, Chicago, Ill. Buying very little at present, but can use a few comedy dramas and seacoast stories. All scripts should be sent to the home studio.

G. MELIES. (*C. Whiting*, Editor), West Main street, Santa Paula, Cal. Wants Western drama and melodrama, Mexican plays, Rural and Mountain stories. Must be small casts and mostly exterior scenes. Licensed.

Meaning Us, Perhaps.

The Photoplay Enterprise Association gives these details of its book on photoplaywriting in the June issue of The Motion Picture Story Magazine:

> This book contains one hundred and twenty-four pages and is six by nine inches in length and width—quite different from the pamphlets being issued and purporting to be an anthority on the art of scenario writing.

We have not read these six by nine pages, but possibly their reliability may be judged by some of the other statements made in the advertisement which blithely states that "The following companies are paying from $50 to $75 for all scenarios which they accept: Reliance, Lubin, Edison, Bison, Vitagraph and Selig. The other companies pay from $50 to $35 for acceptable scripts."

If this is the sort of information that is contained in those six by nine pages we do not think much of it.

Technique of the Photoplay contains fifty printed pages and is 5⅜ by 7⅝, but it is set in eight-point type and contains all the information that is necessary to the writing of good photoplays. It is purposely kept brief for handy reference. It does not "purport" to be an authority on photoplay writing. It is.

Lubin—Los Angeles? No.

Those who have lately sent scripts to the Los Angeles studio of the Lubin Company are receiving their mail back from the post office as unclaimed. This applies, of course, only to the scripts sent to Los Angeles.

What It Means.

A correspondent sends in a printed slip from the Biograph company, which reads: "We are not purchasing scripts at the present time and will not purchase any for several months," and wants to know what it means. The last time we asked we were told it was a polite way of telling people whose work does not suit not to send in any more.

Royalty Here.

A correspondent states that the Pacific Motion Picture Co. of Los Angeles returned his script with the statement that they were making only state rights films and wanted two or three-reel features on a royalty of $5 a reel. We do not know the company, but the statement may interest some of the photoplaywrights.

The National Is Returning.

The many inquirers who have vainly queried this department regarding scripts sent the National Film Distributing Co., and which they vainly sought to have returned, are informed that one writer got his material back and perhaps they may have the same luck if they are persistent.

But why bother about a company that refuses to return scripts in the face of return postage and polite requests? Keep your carbons and, after a decent interval (say of three months), notify the company they must not use your story, have the carbon taken over onto white paper and submit it to some other company.

Why?

A correspondent seems aggrieved because he sent some scripts to G. M. Anderson and can't get them back. We do not see why. The Essanay company never asked that scripts be sent direct to Mr. Anderson; it never has announced that Mr. Anderson asked for scripts, but to the contrary it has asked that scripts be sent to the Chicago office (when it *was* asking for scripts), and we fail to develop a proper amount of sympathy for a man who sends scripts to California that he is asked to send to Chicago. The California section maintains no photoplay department or editor to return this material, and personally we do not blame Mr. Anderson for not returning this unsolicited contribution. A lost script should be the penalty of a downright violation of company rules. Play according to the rules or give place to those who will.

In Comedy, Too.

In a recent issue of The Moving Picture World L. G. Coover gave good advice when he warned photoplaywrights to keep away from the dramatic theme that was apt to make trouble between producer and the censors, but we think he is wrong in closing with the advice to "remember the censors—or try comedies."

That is the time of all others when care should be exercised. We have just set aside a comedy that is nothing more than a polite exposition of marital infidelity. Worse still it was written by a woman who probably did not realize how crude was her work. It has been our experience both as a fiction and photoplay editor that the woman who writes of sex relationships does so largely from hearsay evidence, because the woman who knows knows better than to write unsalable stuff.

Clean comedy is even more essential than clean drama. The situation may excuse transgression in a drama that would be inexcusable in comedy, yet the comedy story based on infidelity is painfully plentiful in the editor's script drawer, even if it so seldom gets upon the screen. Beware of the censors, but don't get the idea that the fact it is a comedy will help you any.

Easy Money.

We had two letters in the mail last week. One was from a fiction and photoplay writer. The other was from a photoplay department editor passing on to us some of the stuff he had gathered through answering advertisements in the mail order magazines.

The first correspondent is Hugh King Harris, of Grand Rapids, and he writes:

> In regard to your Moving Picture World discussions of the Editor's attitude toward authors of photoplays will say I have no cause for complaint. All I ever learned of photoplay writing I got from pointers furnished by the film companies themselves, and I have had some of the leading Licensed concerns go so far as to return scripts with the suggestion that I make certain changes outlined, and then these were accepted. As a magazine writer I have never had this happen with stories I have written.
>
> Allow me to say I appreciate to the uttermost your department in The Moving Picture World and have received much encouragement and help from same. I am a writer for newspapers, magazines, etc., and successful. My photoplays are taking hold well and I think the field for earnest, careful workers, with real ideas is good, but I deplore the fakirs who advertise for easy game. You can not say too much against the pirates who would get easy marks interested, to the detriment of those who are capable and have to buck against a lot of scripts from photoschool graduates.

If the photoplay schools were conducted by men who knew or the books were written by those qualified to teach, there would still be the evil of the misleading advertisement, but it is very apparent that most of those who conduct these schools and some of those who have written books have no real knowledge of the profession they are supposed to teach. The books are less hurtful than the schools, since they are generally inspired by some more authoritative work and the harm comes from the fact that being garbled they are either incomplete or, in changing the text to evade copyright infringement, the meaning has become twisted.

The schools are another matter, since they issue lesson sheets and map out courses that depend largely upon imagination. Some few of those who conduct the schools are competent, but at least one man has admitted that he never even tried to write a photoplay himself.

Worse still is the newest class of humbug who announces that he will dispose of your script and you can pay him when you get your check from the company. There is no examination fee; you send your script in, and if it does not suit you are told it will be sent back. When you get it back it is accompanied with a suggestive circular that encourages you in the belief that by taking a course you can get not only that but your other scripts in shape to command from $50 to $100.

One of these circulars is issued under the heading of "My proposition," and in it the advertiser announces that he will dispose of song lyrics, vaudeville sketches, burlesques, dramatic works or fiction. He wants a preliminary fee of $10 or $15, but this is marked out in rubber stamp, which states there is "No fee for examination."

To the man who knows the song lyric proposition is enough to damn the rest. There is not a single company in the United States to-day offering to place song melodies or lyrics for beginners that is square and honest in its business dealings. This is a pretty broad statement, but the writer knows what he is talking about.

The writer of this alluring advertisement makes the further announcement that fully 50 per cent. of the vaudeville acts produced are placed through his office—a statement that is worse than absurd. It is an insult to the intelligence. If the advertiser can utter such deliberate untruths about two phases of his business, it is evident that all of his stuff is similarly false.

You do not have to have a broker to sell your scripts. There is not a broker in the country who has any better chance than you to sell material to photoplay producers than you have, and some of them have less chance, since they are marked in certain studios.

If you have it in you to write a photoplay and can write it in reasonably good technical form, you do not have to have the assistance of anyone in making a sale. Do not contribute to the bank account of the man who assures you he can sell anything from a photoplay to a ten-act drama. Do it yourself.

Funny, But True.

This letter from M. F. Burt, of St. George, Staten Island, is given partly because his stuff is amusing, but more because he takes an optimistic view of a pessimistic situation and hits a lot of truths squarely between the eyes. His style reminds us somewhat of the late George Francis Train, but like the philosopher of Madison Square, he goes to the root of things. It's good for directors to read, too. Here it is:

> Overjoyed to hear something on "Camera Limitations."
>
> Have served my time as "a actor." Chose Art as a profession and am a member of a National Society.
>
> Have been studying problems attached to scenario writing—great field and noble medium. Banked my house last winter with rejection slips, but am doing well though. Discouraged? NEVER. Success may be later. Thank you. Art is long.
>
> Sherman must have written photo plays.
>
> Some producers are discouraging; same impediments we are finding in other branches of art. Finer technique essential to great ensemble. Great fight.
>
> M. P. W. issues are bully, helpful and fair. Hope you live forever.
>
> I'd fight a dog for some producers! Others—oh my!
>
> Have spent hours in prayer with Mr. Producer hoping to get finer standard of character and simpler composition. Sometimes prayers answered, other times not. Liable to be sent to hospital. Don't care. A good cause.
>
> Great many times put off by "Camera Limitations." Don't want to run other people's business, but should have the right to create my own characters.
>
> Camera limitations good and true. Have respect for camera, but don't want Indians to stand knock-kneed either. Can't see what this has to do with limitation business. What is wanted is more character, less feathers and poseurs. Sensitive over this—was born in tall timbers.
>
> Lamed myself for a month showing characteristic walk of man used to snow-shoes. Later actor "clicked" at every step; had no life insurance either. Am not naturally a profane individual. Never struck a poor old camera in my life. Never will!
>
> AGAIN wanted artistic effect. Top of Indian teepes showing above early morning mist. (Can get effect at any lakeside.) Scene produced vividly inartistic.
>
> Am I at all discouraged? WHY, CERTAINLY NOT!
>
> Always shiver when I see canoeists canoeing on both sides of a canoe. Punk Indians. No true atmosphere—style "old Hudson River School of Painting" with apologies to Hudson.
>
> Never saw a real Indian slobber over a squaw. Causes me to omit Patchogue, L. I., from my vacation schedule.
>
> Would be asked to leave the theater if I could have the joy of seeing a canoe landed properly on a lake shore—invariably shown landing nose on. Must strain purses of producing company, as well as canoe.
>
> Talked like an undertaker to a Mr. Producer and man concerning not what to take, but the fine things to leave out. Same old limitation stuff. Surprised when he photographed unlimited things. Producers argument on a par with "Fine for the Professor," in last issue of M. P. W.—"eye and ear movement preparatory to scenario writing."

May 6th, 1912.

Some producer's ideas of wilderness, a bunch of trees and a lake with a be-feathered Indian caught red-handed in act of paddling a canoe in the foreground. More feathers, more wilderness. Suggests old-fashioned postage stamp and maps showing why Columbus came over here.

Spent three happy weeks on a "Western." Should have written it in three hours. Scene 3 brought the camera close to get big production with few in cast. "After the Massacre,"—11% smoke and 1% cast. Few "dead" lying about under small salary.

Wanted to produce big sand storm effect by exploding mounds of sand and dust on windy day. Have done it before. Representative told me it would take a lot of sand. It did. He didn't have any. FINIS.

Musicians playing 'cellos without conveying an impression of music,—and hundreds of other misrepresentations, all details but things essential in other branches of pure art.

Fifteen minutes of proper coaching would have secured the proper atmosphere. Hope this defect was not laid to "Camera Limitations."

Study productions all the time—see some splendid results,—mighty high in art, too. Hurrah! Bet they could have done it with a pin-hole camera.

Future of motion pictures astounding in possibilities: without doubt the greatest instrument of education. Wish this statement were original.

Have met splendid fellows in profession.

Couldn't count courtesies extended to me.

On Dithyrambic Discord.

"Accepting your invitation to 'Come On In,' I sit me down at my old reliable L. C. and express my opinion of the obnoxious 'kickers' who are forever taking up valuable space with their howls of dissatisfaction. Have been taking the World for many 'moons,' and buying it just for two reasons: Because of its Photoplaywright page and the Review of the Films, but frankly, am getting disgusted with the many 'rubes,' 'junk peddlers,' etc., etc., who are forever calling themselves 'writers' and kicking against editors, producers and everything else connected with the business, when the fault is all their own because they don't understand the first rudiments. That is evidenced by their continual insults to the editors, and their invariable neglect of the necessary postage. That fact alone stamps them as amateurs of the first water. The editor can read the story without opening the envelope—it's all on the outside.

"Cease this eternal 'howling,' 'wailing' and 'gnashing of teeth.' Take the Kindergarten Course in the writing game and learn the postal laws, weights, etc., and you will quickly note the fact that the editor is your friend, instead of the 'thieving, mean and rascally enemy' you accuse him of being.

"In my time as an author of short stories, articles, humorous verse, 'alleged' comic sketches, popular songs, and last but not least, photoplays (which means about eight years of writing), I have yet to have my *first* idea stolen, or a manuscript defaced in any way. In fact, I can't recall an instance where I have been compelled to rewrite a page through an editor's carelessness. Think that over, you 'kickers,' and it won't take you long to figure out where the trouble starts. I would never for a moment think of sending out a manuscript without weighing it carefully, and if there is the least bit of doubt, give the benefit to the Government—it needs the money. I have sent out hundreds of manuscripts, have 'regrets' from every publication and photoplay editor of any consequence in this country, but behind every 'acceptance' and every 'regret' I have invariably found a Gentleman—or a Lady.

"From whence cometh this wail of dithyrambic discord? Why simply from the embryotic and the uninitiated. They get an 'inspiration,' a sudden fire of 'genius,' spend about 'steen minutes in putting it on paper and rushing it out as a masterpiece of photoplay construction, and if it happens (which is often the case) that later they see something on the screen, they put on their 'war paint' and yell 'stop thief!'

"Let me tell you something. Only last month I had a couple of these same great 'inspirations'—those headline photoplays which editors pay $100.00 for (?) but instead of rushing them on paper, I waited till the perspiration simmered before I put them on paper. The result was that happening to stroll into a theatre I saw a fac-simile of one of my 'great' ideas, and later read the other one in a review of the films right here in the World. Did I yell 'thief?' Not on your scenario! I took off my hat to the fellow who was 'on his job' and got there first. Now that is what happens when *you* yell 'thief!' How much more convenient it is to look the films over and read the reviews, than to waste time writing something which has been used before and you didn't know a thing about it. And to add to this, you kick because some editor *is* kind enough to ask you to send the necessary postage. Do you know what would happen if you tried to 'butt in' and enter the magazine field with such stunts as postage due and calling honest authors 'robbers?' Why you would either be arrested for surplus imbecility, or else it would keep us busy twelve days out of a dozen writing notes to the editors and trying to locate your manuscripts.

"Yours for peace in the family,
"Chas. H. La Tourette."

Another of Those Laughs.

Here is a letter from a photoplaywright who wants to know these things:

> I read in your page about the injustice of the writers. Is it fair for those companies to make such a fuss over a two cent stamp when the writer gives them the right to read his script? What would they do were it not for the writer? Another thing: what is the reason why they will try to jew a writer down on his script when they can later sell it over themselves to some magazine such as the Motion Picture Story or the Photoplay?

The writer also seems assured that all companies have three or four editors and should not take thirty days to read a script, while he argues for a typewritten slip instead of the printed form. He also forgets to tell who he is or where he comes from.

The reason some of the companies make a fuss over a two cent stamp is that the stamp is apt to be more valuable than a script from a genius who doesn't know enough about the game to keep his postage properly paid. And believe us, dear friend kicker, the companies do not sell the stories to the magazines in question. Quite the reverse, in fact.

The argument that the companies should be willing to pay the postage for the sake of reading the script is foolish. The companies can get along without the photoplaywrights much better than the authors can get along without the companies.

Miss Cleo Ridgeley, Charming Ingénue of the Rex Company.

Comments on the Films

Licensed.

"JUST MARRIED" (Lubin), May 16.—An amusing farce with much freshness, although it contains a few old "gags." The audience got some hearty laughs. A newly married couple who are quarreling already, a couple of hungry but happy, careless thespians and the landlady, together with cops, children and citizens who join in the chase, play the picture. Some good trick photography adds to the fun. The camera work is very good.

"ALL IN THE WASH" (Lubin), May 16.—A married man's laundry gets mixed with that of a pretty actress who isn't at all bashful. The man's wife doesn't like it. The farce made good laughs. We haven't seen such poor photography from the Lubin people in months.

"THE GREATER LOVE" (Vitagraph), May 17.—A western sheriff and bad man story with a girl in it whose love makes the bandit human. The story is fairly dramatic and is told in a straight forward, clear way. There is a pistol duel in the mountains between the bad man and the sheriff who is chasing him. Both are on horseback. This is fresh and very commendable. It is extremely well photographed and is the best thing in the picture. The camera work is serviceable. Miss Edna Fisher plays the girl; Fred Burns is the sheriff; Robert Thornby is the bandit, and Charles Bennet plays the girl's father.

"UNDER THE SWAY" (Eclipse), May 15.—A picture dealing with hypnotism and with a situation arising from a good man's falling in love with an innocent girl who is "under the sway" of a schemer who makes her hand out her mother's jewels to him. The lover frees her by shooting the burglar. There is an incident something along these lines in Hawthorn's "The House of Seven Gables," but it is, nevertheless, a morbid subject. It is pretty effectively handled in this picture. The acting is good. Some of the scenes are beautiful pictures.

"SCENES IN KENT, ENGLAND" (Eclipse), May 15.—This travel picture, on the same reel, is a beautiful offering. It shows the old buildings of cities in the English Dukedom of Kent; the street scenes and other views. It is a very desirable picture.

"A PERSONAL AFFAIR" (Edison), May 15.—The Edison Company seems to have utilized its entire force almost in this certainly successful showing of what it can do in the farce comedy line. We saw the picture at the Herald Square Theater where it was well put over by the sound man and pianist, and we heard one man somewhere back of us remark "That certainly is funny." It is set, mostly, in the Pennsylvania Railroad Station in New York City. The situation is of the slightest; it comes when three young men and three young girls, not knowing each other, play, at the same time, with the "personal column" of some newspaper. Each party comes to watch and have a laugh. They do, so does the audience. Slight as it is, it develops a score of unsuspected, whimsical happenings and natural croppings out of mirth. The camera work is good.

"THE SWASTICA" (Melies), May 16.—The swastica is a holy sign among the Indians and it means under the eare of the Great Spirit. He who wears it is safe even among enemies. The producer has used this to make an effective picture, one that the audience watched with deep interest. It tells how a young Indian, in love with a white girl whom he knew was in danger, stole up behind her, choked her into insensibility and cut with his knife the swastica on her forehead. Later, he is captured by the sheriff and put into prison. She is captured by the Indians, and held for ransom until they find the mark under her hair and set her free with reverence. The situation is worked out with a fair measure of dramatic consistency and is pretty effective. The pictures serve very well to make the story clear.

"LEAP YEAR PROPOSALS" (Vitagraph), May 16.—A Bunnygraph that made much laughter. Bunny proposes to Miss Lilian Walker and gets the merry "mit." Miss Flora Finch proposes to him and he has her shown the door. He then dreams a nightmare in which this lady, in every conceivable way, pesters the life out of him.

"A PAGE IN CANADIAN HISTORY" (Vitagraph), May 16.—This is not a story at all, but a companion piece to the Vitagraph pictures of President Taft and his Cabinet, recently released. It shows views of Toronto, the capital of Canada, with good pictures of H. R. H., the Duke and Duchess of Connaught also a good picture of Princess Patricia, also many other dignitaries and high officers of state in the Dominion. It is a very commendable, excellent film. The audience seemed thankful for it.

"THE VAGABONDS" (Selig), May 16.—A good, effective tract; it pictures the life of a tramp downward from good estate to rags and tatters, through drink. The leaders are taken from some well-written poem. The narrative is told, for drinks, by an old vagabond in a barroom to a young man just starting out on the hard, bitter path. We have no doubt that these pictures do the world much good. The audiences seem to welcome them. They are sermons; but, if one knew it, good sermons are one of the most popular things in the world. The photographs serve very well; some of them are very good.

"A SOUL RECLAIMED" (Essanay), May 16.—This is another drink picture; but it is not a tract. Its heroine is a very pretty woman who is much addicted, but never seen drunk; there is no vulgarity in it. An artist paints her picture as a Madonna and it is hung in a church. One day, passing the church, he meets her and takes her in to see it. She becomes a nun. Any clear statement of this situation could hardly help being effective. Some of these scenes (the slattern, garret room and the bringing of the infant to the studio) are very well done indeed. All the scenes are restrained and commendable. The man who painted the picture was no artist. The producer would better have let the camera man make paintings for him. The Essanay Company has a good camera man.

"THE WOODEN BOWL" (Lubin), May 13.—A picture that pleases through the heart-interest in its situations rather than through any dramatic strength. It teaches a good homely lesson mordantly; but the producer, with fine artistic common sense, has set it apart from ordinary life by costuming it–so as to give it a Delft atmosphere, as though it were a sort of fairy tale told on a set of plates. This doesn't weaken the story and makes the moral acceptable. Otherwise it might have seemed a bit too much like just a tract on the inhumanity of treating age-weakened parents as though they were only children. We recognize Mr. Arthur Johnson through his make-up as the granddad who was apt to drop his china bowl, and also Miss Lottie Brisco as the daughter-in-law. We think the son, in his Dutch wig, is Mr. Mitchell. All do very acceptable work, as does the little boy who pitied the granddad, perhaps a bit too much for naturalness, when his parents made the wooden bowl. Photography is as usual.

"HIS LESSON" (Biograph), May 16.—Here is another tract; but one that is in part very artistic. It has good acting and a very tense climax with breathless suspense. One scene seems over-careful in its plainness. The effect is as though one were reading in words with divided syllables. It deals, as all good tracts must deal, with a homely, simple and very human situation and presents it to us very effectively. It is almost universal in its appeal. The husband runs his farm; his wife keeps the house, does the cooking, washing, cleaning, sewing, churning and what not. The husband is ambitious and hard-working; but he is not affectionate. He is saving money and laying up for himself, his children, and perhaps his grandchildren, a good reputation and a hard heart. His wife is more human than he, is of finer fibre, has needs that he won't recognize and is being mercilessly worn out. The man gets a sharp lesson and profits by it. The picture ought to go home to a good many people. It is pretty well photographed. We liked it; the audience also seemed to like it. The lesson comes through a sportsman on a fishing expedition, who stops several times at the farm house and wants the woman to run away with him.

"RANCH GIRLS ON A RAMPAGE" (Kalem), May 15.—Led by Miss Ruth, the dariest devil of them all, the Bar X bunch, all girls, go for a day's jamboree to the seaside resort and shoot the shoots and the cops too. It is well photographed and seemed to give entertainment to a good sized house.

"EGYPT, THE MYSTERIOUS" (Kalem), May 15.—On the same reel is this picture of the Kalem Oriental scenes. These are very valuable pictures; they are deeply interesting and instructive. The camera work, as in others of the series, is very good.

"ORPHANS OF THE PLAINS" (Pathe), May 15.—A good specimen of the typical Western, cowboy and Indian picture. It certainly pleased a large part of the audience very much. It is conducted well enough to be emotional and very effective. The Indians attack the stage and kill all but one little girl who escapes, and one badly wounded frontiersman, who sends the cowboys on a punitive expedition. There is plenty of gun smoke both ways and plenty of wild riding. The picture's freshness comes from the sad plight of the little white girl, left an orphan, and of her friend, the little Indian boy, who was made an orphan by the cowboys, rather wantonly. It is a rough, elemental picture, aimed to stir the savage nature that still lives in all of us, in the reviewer, at any rate. He doesn't commend that savage in him, though, not wholly. The camera work is good.

"THE SPIDER'S WEB" (Vitagraph), May 14.—The characters in this picture play for the sake of portraying a clearly set forth situation. There is no lead in it; every role seems to be equally important and all are filled extremely well. Mr. Costello plays a young lawyer, son of a fairly rich elderly business man (Mr. Eldridge). Three swindlers (played by Van Dyke Brooke, Earl Williams and Harold Wilson) have got him involved in a bogus mine and innocently he has permitted himself to be made president of it. The "bubble" bursts; the swindlers bribe the butler to rob him of the only evidence that can clear him and are making him the scapegoat; but the son, the lawyer, by his astuteness, gets a confession from the servant and, in the trial, discomforts the villains. Miss Zena Kieffe, as the daughter of the old business man, brings much charm of personality and acting into several of the scenes. The photography and general handling of the pictures are excellent. It makes a very interesting release.

"HONOR AND THE SWORD" (Lubin), May 18.—A picture suggested perhaps by a play that was popular on Broadway. At its climax, a passionate lover has stolen gems intrusted to a young husband and wants to sell them to his wife for her honor. It is her husband's honor or her own. She is a swords woman and is willing to fight the villain for the gems. Here follows a spirited and very thrilling fencing match in which she wins, saving the honor both of herself and of her husband. The picture's great weakness is that it shows us too clearly just how the young husband lost the gems intrusted to him. It makes a contemptible idiot of him. It could easily have been shown differently or it needn't have been made so plain. The situation is fair and it is handled, except for this one bad break, very skilfully. Miss Ormi Hawley is the young wife and swords woman; Mr. Jack Halliday is her husband. Miss Hawley's black satin costume makes a fine photograph and all the scenes are well made and taken. It makes a good, interesting release.

"FROM THE LAWYER'S WINDOW" (Pathe), May 18.—A strong, dramatic and well handled picture. Six players have prominent roles and all do very creditable work. It tells first the love story of the lawyer and the pleasing daughter of the village drunkard; then how the drunkard, stupid with drink and asleep at the inn, is made to seem guilty of a murder, committed there by the bar-keeper. We don't see more of this than the lawyer saw from his window; but we see the plot of the bar-keeper and his friends and we fear for the innocent drunkard. The picture also tells how this narrow escape of the drunkard from being hanged makes him break from the drink habit. The picture also shows how the evil men were brought to justice. It is convincing, absorbingly interesting, and well photographed. Messrs. Johnson and Arling play the leads.

"A ROMANCE OF THE ICE FIELDS" (Edison), May 18.—A picture that seems to have reached far for a terribly thrilling climax, so far indeed that the effect is almost as though it had failed to get it. The hero actor had to jump into icy waters of a swift-flowing river that is carrying thick ice and to do this at the very lip of what seemes to be a dangerous fall. There was a rope strung across; but he ran some danger of missing this. As far as we can discover there is no great demand for such risks. In this case, the attention is taken away from the story, as a story, and given wholly to the actor's real action at the making of the picture. The highest art would not permit our minds to lose the story thus; it would shun doing so. This was the more marked because the incident that set the hero on a cake of ice was not at all convincing. If a thrill alone is wanted, this climax gives it. The story is not fresh or strong. As a picture of the ice harvesting, it is very good; for the photographs are excellent.

"THE MAN UNDER THE BED" (Vitagraph), May 18.—A pleasing and amusing burglar-comedy in which three children, left alone in the house, are the centers of interest. It is their interpretation of the situation that awakens the sympathy and make the fun. These children are played by Miss Zena Kiefe, Miss Adele de Garde and Master Kenneth Casey. They do very well. It is slight; but is full of human nature and is very well pictured.

"A MEXICAN ROMANCE" (Lubin), May 15.—People seem to like these romances in Mexican costume and with sun-lit backgrounds, cactus, grapevine-shaded drinking places and the porches and patios of Mexican homes. They do not need to be convincing stories; most of them are not. This is not. It has well-photographed, graceful girls in pretty dresses and it has proud, romantic looking lovers. The chief business of all these is making love. They do very well; are very satisfactory. The scenes in which the love making is set are often very pretty. The camera work is excellent.

"THE PILGRIMAGE" (Kalem), May 17.—It is not often that a picture, illustrating a great poet's idea, is so successful as this is in interpreting in pictures Heine's poem, "The Pilgrimage." The leaders use a translation that has clearness and accuracy; but the pictures are far more successful; they seem to have got the very spirit of the poem. The scenario writer deserves praise for the scene arrangement and the producer deserves praise for the handling of the scenes; they are full of grace. The posed statue of the Madonna in it is simple and beautiful. Gretchen, William's sweetheart, will most surely get a strong hold of the spectators' sympathies. Her acting is lovely, and she, herself, fills the part perfectly. The lover acts in a worthy, manly way. The object of the picture is to excite sympathy, then pity and then to console it. The camera work is beautiful. It is an unusually commendable picture.

"JUSTICE OF MANITU" (Pathe), May 16.—A picture of Indians and white people in the West of today. The picture does not really record the justice of Manitu, not directly; it was the friends of the murdered Indian who killed his white murderer. As far as the picture shows, we are not sure it was justice at all. The story of the insulted squaw, the chase of the three cowboys by the enraged brave, the demand for a fair fight which resulted in the Indian's death and the severe wounding of his white antagonist, together with all that came of it, make an interesting, but not a deeply emotional picture. The scenes and backgrounds are very praiseworthy. The camera work is commendable.

"THE CONVICT'S PAROLE" (Edison), May 17.—A melodrama in which a kindly and progressive governor figures as the "god from the machine" to show up the evil deeds of grafting, villainous politicians and to make a good heroine and hero triumphant. It tells a good story, not realistic, but full of humanity and very pleasing. It has some freshness, although it makes use of all a melodrama's privileges. It will surely please the great body of spectators. The players are of the best; Miss Mary Fuller takes the leading role. The photography is very good.

"AFTER THE REWARD" (Essanay), May 17.—A fair farce comedy situation is well handled in this picture which a large audience seemed to find very amusing. The reward was $50, offered for the arrest of a mysterious couple who were entering houses, temporarily vacant, to rob. A young married couple leave their apartment to pay a visit to their parents in the country. The old folks, that same morning, come to the city to visit them. Also the young wife has asked a friend to look after and feed her dog, and, without knowing this, the young husband has asked a friend of his to do the same. Together, they all manage to get the situation into a skilfully made tangle. The camera work is very fair.

"BRAINS AND BRAWN" (Selig), May 17.—A satisfactory, comic picture of a backwoods school and a backwoods school committee. The committee sent to "Bedin" College for a foot ball graduate as the only kind of teacher who would do. He came. He fought the whole school and won out. The same sets, as in "The New Woman and the Lion," of recent date, are used for the Vermont village. The photography is good and the spectators enjoyed the picture.

"THE KATZENJAMMER KIDS' NO. 3" (Selig), May 17.—On the same reel is this third installment which afforded a good many laughs. In quality, it is the same as the preceding numbers in this series.

"THE ROYAL WHIM" (C. G. P. C.), May 17.—A colored film with some extremely beautiful scenes. It seems to have been played in and around some fine, old country mansion in France, and much skill is shown, not only in the development of the situation, but in the choice of scenes. The closing scene, in which the sovereign, who is paying a visit to a nobleman, his vassal, takes leave, is very artistic and very beautiful. The acting seems a bit stilted, but since the story is rather unnatural, this is not a grave fault. The picture stands on its grace, rather than on its dramatic quality and the audience seemed to enjoy it. The camera work and the coloring are both of a high order.

"WHEN KINGS WERE THE LAW" (Biograph), May 20.—A picture in the costumes of the period of Louis XIII, when Richelieu was a power in France. The king of this picture is not Louis, but has a very dim likeness to him; the picture's cardinal is even less like the great Richelieu, yet the picture, throughout, strongly suggests that time and court. It has a very strong last scene, in which the king has his "favorite" and his cousin entombed alive together, because he suspects them, unjustly. But the early scenes, while clearly dramatic, are much weaker. The scenes and backgrounds pass very well for Versailles and its courts and fountains. The acting is graceful and competent. There are many figures. These, with its thrilling, but happily ending climax, make it a desirable picture. The photographs are very good indeed.

"EGYPT, AS IT WAS IN THE TIME OF MOSES" (Kalem), May 20.—An educational picture of much importance. The camera has given photographs that are very praiseworthy, considering the conditions. For further comments and lecture on this picture, see Moving Picture World for April 27, page 311. This short and very excellent lecture will add greatly to the value of this release. We believe that the picture, if pushed judiciously, can be made a powerfully telling argument for any moving picture house that wants high class patronage.

"A CITIZEN IN THE MAKING" (Selig), May 20.—A very good picture indeed, telling us how immigrants reach our shores and something of what becomes of them when once admitted. The hero and heroine are Jewish people, and they get separated. Through the work of the Jewish Immigrant Society, they are at length happily reunited. The scenes were taken partly in New York, on board ship, at Ellis Island, and at the dock of the Barge Office, and partly in Chicago. There are also a couple of farm scenes. The story is slight, just enough to make the picture human; but it is very natural, convincing and pleasing. The acting is fine. The photography is very good.

"PROFESSOR OPTIMO" (Vitagraph), May 20.—A pleasing and human smile-picture or heart-comedy. Mr. Marshall P. Wilder is Prof. Optimo, and we think the part fits him better than any he has ever played. He, as a crystal gazing clairvoyant who charges nothing, but makes every one, high and low, wait their turns, tells each, in substance, that if he or she will keep smiling, he or she will win. It is just a picture of human good feeling and of smiles; but there's a slight but pleasing and happy love story too. The spectators began by smiling in sympathy. But a smile is like a seed, it grows. It was not long before we were all breaking forth in rippling merriment, like little waves on a sunny lake. It is a good, healthy picture. We commend it. The photography is fine.

"RIVALS" (Selig), May 21.—A picture photographed on Santa Catalina Island and giving some very good views of it. It is a slight, but clearly told story of love and jealously that repented of its almost murderous passion. The girl sends both young men up "Black Top" with the promise that the one who shot "Old Billy" and brought his head to her she will marry. "Old Billy" seems to have been a wild goat; for one lover shoots into the distance and then brings out a goat's head. It was a mounted head and the audience laughed. The other lover sees it and grows so furiously jealous that he trys to steal the head. There's a struggle and the first man goes headlong down a steep slope. We don't believe that Mr. Hobart Bosworth enjoyed that particular part of his role. The camera work is good.

"HOLLOWHEAD AS A MAGICIAN" (C. G. P. C.), May 21.—A farce something on the order of the old Foolshead farces, but funnier. It made many laughs. There is some excellent trick photography in it.

"THE CULTURE OF MANIOC AND THE MAKING OF TAPIOCA" (C. G. P. C.), May 21.—A very well photographed and colored industrial picture of an important industry of the Philippine Islands. The value of such films to the world is immense. This picture is very commendable in its complete showing of tapioca from the roots to the pudding.

"FATIMA" (Cines), May 21.—A picture of African-Arabian life. It tells a good love story that is effective and not tragic. The sets and backgrounds are very interesting, the players pleasing and the acting very good. The photography is very clear.

"SCENES IN PADUA, ITALY" (Cines), May 21.—On the same reel is this picture of one of Italy's often-mentioned cities. The camera work is very fair. It is short.

"A WESTERN LEGACY" (Essanay), May 21.—All the freshness in this picture, it has much and made many laughs, comes from the players and the acting. The situation is not fresh, and, at its best, only serves to afford a vehicle for acting. The uncle's will demands that the hero and heroine wed to get a million. Each makes up to be distasteful to the other and the girl wins, but cupid wills that the two should fall in love anyway. Mr. Anderson makes up in a yellow wig and mustache. It makes him almost handsome and that is "going some" surely. The girl and her family made good laughs also, but Alkali Ike is the best thing in the picture. It is pretty good entertainment and the photography is fair.

"THEIR HERO" (Edison), May 21.—Another "Siwash College" story by Geo. Fitch. The situation is as fresh as good air and full of comedy. The great foot ball hero is worshiped by two sophomores. Time passes. All these are graduated. The hero, a lawyer without clients, has gone broke and is hungry. One of the most commendable things about this picture is that the heroworship withstands all the shocks of seeing the man down and ready to work manfully as a porter. The audience plainly showed that it enjoyed the picture; it is worthy. Mr. Geo. Lessey plays the "hero," Messrs. O'More and Beaumont play the two sophomores. We also see Mr. McDermott, Miss Elizabeth Miller, Miss Natalie Kindgen and Mr. John Sturgeon.

Independent.

"THE RING OF A SPANISH GRANDEE" (Thanhouser), May 24.—Many of the scenes of this picture were taken in the old fortress at St. Augustine, in Florida. The girl (Miss Snow) is shown an old Spanish ring and is told the story of it. That afternoon, near the fountain at the hotel, she falls asleep and dreams what most likely was the truth of this story. The lover who told the story had boasted of his ancestors; she finds him in her dream of years ago as the fortress's cook. Her other lover is the real brave soldier. A romantic love story follows. It it played in costume in the old stone fort where it is very well set and effective. It is acted with the usual Thanhouser grace. Miss Marguerite Snow, Miss Florence LaBadie, Mr. Cruze, Mr. Russel and others, whose names we do not know, appear. Many of the scenes are very pretty pictures. It is also pleasantly amusing. The camera work is very good.

"A CAVE MAN WOOING" (Imp), May 20.—A story of the effect of elemental ideas, such as are set forth in dime novels, on a man of not very strong individuality. King Bagott plays this man. At first he tries to act a sissy boy, a thing he, with his facial expression and bearing, finds quite impossible to make real. However, his very lack of success adds to the fun and this is a farce comedy. He is shown as taking exercise and hardening up to the point of being like a bag of nails, and all for the sake of the girl; but no one will blame him for his taste. He runs off with her to the parson's, like a cave man. This makes many real laughs. It is all right. The camera work is good.

"THE CLOWN'S TRIUMPH" (Imp), May 23.—Circus life furnishes the scenes and backgrounds for most of this picture. The circus's Punchinello has a serious falling out with Mimi (Miss Vivian Prescott), the circus's Columbine. They separate and meet again under dramatic circumstances in the midst of an act in a London theatre. It is a big picture full of human beauty and dignity with the most dramatic contrasts, such as the clown's presence in his queer costume in what he fears is the death chamber of the woman he loves. The acting is fine, the story is straightforward and effective, the photograph is beautiful. A very commendable picture.

"THE WANDERING GYPSY" (American), May 23.—There is an old folk lore story in which we always find the brave adventurer, or the princess in distress, helping some old hag who is in difficulty, only to find in her a goddess or a fairy who can return the favor. Miss Von Trump, in this picture, plays a girl who is distressed by a bully, Mr. Richardson. She helps a wandering gypsy. A lone prospector (Mr. Kerrigan) also helps the gypsy. This gypsy in return brings the hero to discomfort the villain and starts a love story. It is a slight, romantic picture with a dramatic ending, and is well acted and well photographed. It has a pleasing quality.

"THE GLORY OF LIGHT" (Solax), May 22.—It tells the story of a man who was blinded and became a beggar. Everyone, nearly, is kind to him and he dreams a dream of what might have been his life had he not been blinded. It gives a series of scenes of difficulty, disappointment and penury for wife and child, without hope. These scenes are interesting; but they are not wholly truthful and leave a pessimistic feeling which the picture's happy ending does not wholly make up for. The acting and photography are good.

"MRS. ALDEN'S AWAKENING" (Champion), May 22.—Mrs. Alden is a woman's club woman who neglects her little girl. It tells how the child's governess worked on the fears of the mother, who is made to think that the child is injured. The story, although the scenario certainly lacks strength or grip on truly human conditions, is pretty well conducted. Mrs. Alden, a good player, looks much too young for her part. The child's role is made very pleasing indeed. Miss Evelyn Francis plays with her usual grace the part of governess and sweetheart of Mrs. Alden's son, played by Mr. Cummings. The camera work is very serviceable.

"FOR THE GOOD OF ALL" (Powers), May 21.—A well conducted, romantic comedy with pretty, homely farm scenes at Grandma's in the country. The quality of the scenes, light-hearted, full of poetry and truthful, can hardly be too highly praised. The heroine (Miss Fritzi) has been sent to Grandma's, because she has threatened to elope. That was the natural thing to do, the best place to send her. It is in apple blossom time. She has fun with some humanly and convincingly foolish country boys, till her own true love comes to get her. Grandma gives him a surprise. It's a good, wholesome picture, pretty well photographed. It will please many.

"A DAUGHTER OF THE WEST" (Republic), May 21.—"The Old Chief's Dream" is the subtitle of this picture. It is told as a dream of an old chief who, in Washington, sits down to rest on the steps of the Capitol and falls asleep. A sweep of broad prairie takes the place of the city streets and a story of settlement days and Indian attack is on the screen. The red men attack a little wooden cabin where four white women and two children defend themselves, and cowboys ride hard to the rescue. It is managed with fair skill for the sake of thrills, but is pictured wholly from the white man's viewpoint and as such is not convincing. The camera work is only fair on this print at least.

"CHAMBER OF FORGETFULNESS" (Eclair), May 21.—Mr. Francis plays in this picture the role of a very jealous husband. A player who seems to be new in Eclair pictures (Barbara Tennant) fills the role opposite to him in the early scenes, and is not only very personable herself, but a good player. The picture is well acted by every member of the cast and well conducted. The sets and scenes are good, some of them beautiful. The husband's insane jealousy really caused the wife's death. After this he wouldn't have their child near him. His wife's room remained untouched; it was the chamber of forgetfulness. One day he saw her ghost (extremely well done) in this room. It made him read her papers and then (it was years later) he discovered what a fool he had been. Her happy ghost now appears to him. It is a very interesting picture.

"THE THREAD OF LIFE" (American), May 20.—Miss Pauline Bush plays, in this interesting and very well photographed picture, the role of an invalid who is wheeled about in her chair. A starving fugitive outlaw (Mr. Kerrigan), chased by the sheriff (Richardson) and posse, passes near where she is resting. His plight stirs her pity, and her kindness and sympathy stirs his manhood. A dramatic love story, in which the doctor aids, and the girl's death and the outlaw's death follow. It was hard to play such a role as Miss Bush fills in this picture without sentimentality; but she handles the situation with much skill. The result is a very vivid and powerful picture.

"FATHER BEAUCLAIRE" (Reliance), May 25.—A picture reported to be historically true and to have been related by Cardinal Gibbons. It is an adventure of a priest, Father Beauclaire, played by Hal Reid, and set in some southern land, perhaps France. He is sentenced to death for a murder and keeps silent, although the culprit had confessed to him. By his superiors in the church he is, the leader says, excommunicated, and dies rather than reveal the secret of the confessional. Later, retribution comes to the scoundrel. The workmanship shown by this picture throughout is of high grade and is very impressive. The photography is very good.

"THE DISTRICT ATTORNEY'S CONSCIENCE" (Reliance), May 23. A good picture, so well conducted in every way and so naturally photographed that it seems more interesting as a picture of real happenings, as though the illustrations of a newspaper had come to life, than as a work of art. Yet it doesn't fall down on dramatic quality; on the other hand, it is tensely dramatic. The few departures from the line of truth that a close inspection might reveal are leaped, so to speak by the inertia of the action. The struggle comes out of the district attorney's peculiar position. His reputation demands that he obtain convictions on evidence. Sometimes, as in this case, he feared this evidence was not conclusive, but it turns out so in the end. Mr. Henry Walthall, very well supported, plays the picture. The photographs are good.

"THE BEAUTY SPOT" (Eclair), May 23.—A pretty, romantic comedy that might have been called "Archie's Job," which was promoting the fashion of wearing beauty spots, little squares of court plaster. He had plenty of money; but his sweetheart's father demanded that he get a job. Being very unsuccessful, his bright brain conceived the great idea. At one afternoon reception, Archie's good work gets him into trouble. Explanations that he makes are not acceptable, but in the end he comes out all right. It is very light; but is also light-hearted. There are pretty girls aplenty and pretty scenes. It is a picture to lighten a heavy program.

"TOMMY BECOMES A TOREADOR" (Gaumont), May 23.—A rich uncle leaves a fortune to his niece on the condition that she marry a toreador. Tommy, a butcher's helper, reads of this in the newspapers and sees a chance that his romantic soul eagerly takes up. He becomes a toreador and opens at a try-out afternoon in the arena. He is up against a real and very ugly bull, but with padded horns. Tommy is a first-rate comedian. If this farce doesn't make any given audience roar with laughter, there surely must be something the matter with it. The real toreador comes on and wins the heiress. Tommy, back at his old job, is delivering meat and sees the happiness of the lovers. It is a very funny rough-business farce, well photographed.

"MARRIED WITHOUT KNOWING IT" (Eclair), May 19.—Another artistic picture by the French company, with backgrounds taken from peasant life. It is a comedy and, as such, not an accurate portrayal of life; but it has a fresh and strong situation and most of its humor comes from the producer's knowledge of human peculiarities and from his insight. It is slight and short; but bright and amusing. The camera work is very good. The two on this reel make a desirable release.

"TYPES OF THE CAUCASUS" (Eclair), May 19.—On the same reel is this very commendable painted picture, giving excellent studies of the strange and markedly contrasted types of people living in the mountains between Russia and Persia. Some of these people are Russian, some are Persian, some seem to be mixed. There is much beauty in the picture, and it is very well photographed. Truly a fine offering.

"THE CASHIER'S ORDEAL" (Champion), May 20.—The cashier was innocent. The bank examiners are expected to audit the books in a day. He finds out that $50,000 had been taken from the vaults, under circumstances that would fasten the blame on him. His ordeal comes the night before the bank is to be examined. He is kept from killing himself, however, by an enemy who knows the circumstances. In the morning he is cleared. It is a very good picture, realistically conducted and acted. The story is fresh, smoothly developed and has much vitality. The photographs are fine, the backgrounds and sets good.

"LADY AUDLEY'S SECRET" (Imp), May 16.—The Moving Picture World has already commended this big two-reel picture, taken from the novel, very popular a few years ago. No further comment is needed. But we may add that we enjoyed watching it very much. The sets, photography and acting seem especially fine. Miss Jane Fernley and King Bagott play the leads. The second reel is very dramatic. It makes a fine picture, a true thriller.

"HIS NEIGHBOR'S WIFE" (Powers), May 17.—If it had been at all possible to make the action called for by this scenario convincing, one feels that the producers and the players who made it would have accomplished this. The relationship of the scenes, the quality of the acting, and the sets and backgrounds all show much artistic ability. Just as it is, the picture might convince some, although much of the business is almost impossible. It is a picture that will interest and please. The players are acceptable (the heroine is Miss Fritzi) and keep the pictures full of light comedy spirit. The camera work is excellent and many of the scenes beautiful.

"THE POWER OF MELODY" (Nestor), May 20.—A picture that, in the impression that it leaves, is off the well-traveled road and fresh. This is partly because it is so well acted and conducted that it convinces. The melody that the publisher wouldn't listen to and refused was played by its composer in a flashy restaurant. The publisher's daughter, who was leading a fast life and breaking her parents' hearts, heard it there and it made her realize her spiritual condition so keenly that she returned home. It is well acted; but the role of the girl's mother seems especially well filled. However, the composer's home life scenes are also very good indeed. It is a picture with a wide scope and has many important roles; yet it is clear and effective throughout.

"HENPECKED IKE" (Imp), May 18.—This picture farce comedy has three chief players, Ike (Ed. Lyons), his wife, who keeps a Western boarding house (Louise Crolius), and the family burro, a gentle little donkey. Ike runs away with the burro, through very pretty Western mountain scenes, and has very laughable adventures. The way grows long and wearisome. The burro will carry the load, but refuses to carry Ike. It is an enjoyable and very pleasing picture, light, clean and wholesome. The camera work is very good.

"AN ENGLISH STAG HUNT" (Imp), May 18.—On the same reel we find this thrilling view of an English hunt with dogs. Many wide views of typical English country are included, forest, downs and farms. The herd is large and is followed by many horsemen and women. The views are very fortunate. The camera has caught one stag as he turns at bay and then takes to the water. Walter Scott's poems "have very little" on such pictures as this. The camera work is good. These two pictures could be shown anywhere to sensible people. The whole release would furnish them with very acceptable entertainment and good instruction.

"IN THE YEAR 2000" (Solax), May 17.—A burlesque in the costumes of almost a hundred years from now. The women have taken the place of men in society. A very melodramatic story is enacted with heroine and villainess and the poor hero locked up in his room, because he wants to marry the heroine. Desperate Dorothy has her gang of women thugs to help her, and poor Claudine, the heroine, is left tied to a post while a candle burns down into a barrel of sugar—we mean powder. The players have given it the right atmosphere and it is amusing. There are many good laughs in it. It will be popular. The camera work is very good. It certainly is not a serious picture of the year 2000; the producer took no care to make it seem so. He was content to make it an easy-to-produce burlesque.

"TRIFLE NOT WITH FIRE" (Republic), May 18.—A picture whose early scenes were taken about the very beautiful buildings of the College of the City of New York and whose later scenes are supposed to be in the West. It is a problem picture of love between a white girl and an Indian. Racial differences kept them apart for a time. The girl refused him in the East, where he was a student at college. Later, a married woman, the Indian in the West saves her from a runaway horse and the old flame awakes in both. She decides to leave her husband and run off with the red man, but a little glimpse of realistic Indian life opens her eyes. It is a well acted, clearly photographed, effective picture. The ending is tragic and leaves some doubt which way the girl would finally choose. A bank of sandy rocks caves in under them as she and the red man are arguing and both are killed. We think that a girl of this character would have gone to the red man.

"HOW THE RANGER WAS CURED" (Nestor), May 22.—A good picture; it shows up a kind of foolishness that makes a man a patent medicine crank. The story, as in many other recent Nestors, is told as a dream, which is inserted between scenes of supposititiously actual happenings. It is convincingly conducted, if ever a dream was, and by making use of trick photography, it is put over in good, old-fashioned nightmare spirit. It is a picture that will interest and thrill. The camera work is very good.

ANIMATED WEEKLY NO. 10 (M. P. Dist. and Sales Co.), May 14.—This week's topical is of remarkable interest. The world has been startled recently by accounts of the gangs of desperate outlaws who have been operating near Paris. One of the items in this number shows the dynamiting of a garage in which part of this band had turned at bay. The authorities make two attempts to blow it up. At the second trial, it is literally smashed over the bandits' heads. There is also a series of excellent views of the inauguration ceremonies at Princeton, when its new president, Dr. Hibben, was installed. These include one of the best pictures of President Taft that we have seen, also the procession of faculty and students, and the open-air exercises held at the back of Nassau Hall. An item that will widely interest gives pictures of fine dogs, seen at the annual bench show, Washington, D. C. A picture of the Titanic at her dock and of the Mackay-Bennett bringing in the bodies are shown, as is a view of the Paris horse show at St. Cloud. A picture of a steeplechase and one of the fashionable crowd make up this item. Other items are a review of English soldiers (short); of the boy scouts of New Jersey, who were presented with banners and then paraded; of the motor car that recently made a cross-continent trip; of the fall of two big chimneys in Berlin (these were dynamited down); of the motion picture men of Kentucky, who recently met in Lexington, and last, but not least, a very good view of Father Vaughan of England, who is visiting America.

THE STARLAND PALACE.

It is reported that the Starland Limited, a corporation controlling a chain of theaters throughout the United States and Canada, is having plans drawn for an expensive moving picture theater to be built at 1514-16-18 Douglas Street, Omaha, Neb., seating probably 1,650, depending entirely upon whether one or two balconies are to be built. The theater will be named the "Starland Palace." The structure will be three or four stories in height and will be 66 feet wide by 132 feet deep. With terra cotta front in polychrome scheme, suspended bronze marquise and green tile roof, it will be a handsome building. The interior will also be most attractive and elaborate with lobby, foyer and other features of large theaters. A beautiful soda fountain will stand in the lobby and there will be, opening off the lobby, a nursery, a ladies' retiring room and a men's smoking room. Excavation for the building has already begun, and the opening is expected about the first of September.

INQUIRIES

N. J.—Miss Anita Gantmanoff was the squaw in Bison's "Wenona's Broken Promise." The delay in replying is due to the necessity for sending to Los Angeles for the information.

MISS LAWRENCE—Through a misunderstanding of the facts this department announced a couple of weeks ago that Miss Florence Lawrence would become a Powers player. The facts were correctly stated elsewhere in the same issue, but for purpose of record it is stated here that Miss Lawrence will be at the head of her own company on the Independent side, and not with the Powers players.

MRS. C. A. D.—It was Francis Ford who was the Coward in Bison's "War on the Plains." He is cast as "The Rival."

W. F.—Almost any office building contains at least one public stenographer who will be glad to type scenarios at ten or fifteen cents a page. If you find someone who wants more try the next. It should be easy in New York.

J. A. M.—Read the advertisements for the Thanhouser special for June. The company has not yet announced it. William Meyers was the other telegrapher in Bison's "The Post Telegrapher." The three criminals in Solax's "Saved by a Cat" were Lee Beggs, Pat Foy and John Leaverton. John Halliday was Douglas and Charles Arthur Briston in Lubin's "The Cure of John Briston." Don't you think that eleven questions is rather stretching things? That's why all are not answered.

M. G.—There is no set rule as to whether scripts go to the home office or the field studio. Send for a list that gives the correct address in the case of all established companies, or make up your list from the data now running in The Photoplay department.

S. J.—The Western Essanay seems to have settled at Niles for the Summer. The Bison releases are made in the vicinity of Los Angeles.

C. F. K.—The Pathe Freres are almost in the same class with Biograph as regards names. They do not reply to questions. Miss Ruth Boland was Nell in Kalem's "Hypnotic Nell."

H. K.—The Powers Company made several releases in which Miss Gladys Fields appeared, but does not classify the list. Look for releases with titles indicating that the pictures were made in the Southwest. We do not believe that Owen Moore appeared in small parts with recent Edisons. He is not cast in the play named. We'll have to pass the next two questions, but getting to the "important" question, we do not think that Guy Coombs was angry because you asked about his eyes. If he was, the fact you think him handsome should atone. We do not classify photoplayers' habits, so can't tell you what his are.

M. H.—Roswell Johnson still appears in Lubin pictures when there is a part for him.

E. deB. Y.—Your question raises a question of ethics. You state that a certain company paid you for a script which they now return, after the lapse of a year, with the statement that it is unavailable. You add that the story was returned by an editor other than the one who made the purchase. We do not think that you have the right to send the story out again to some other company. The first company paid you for it and it became their property. The new editor probably did not know that it was paid for and sent it back on that account. Records are loosely kept in most studios. We think it would be no more than honest to write the company, explaining that it was sent you possibly through mistake and offering to return it to them unless their return was intentional. If they give you permission then you are free to offer it again, but until you get a formal release the story is the property of the company first making the purchase. On the other hand, the company, having made the purchase, cannot turn the script back to you with a demand for the purchase price, as you seem to fear. Be square about it. It will pay in the long run, even if you do think you can sell the same story to another company now that it is back.

PIPPA PASSES—We have been swamped with letters declaring that it was Miss Gertrude Robinson, and not Miss Lawrence, who played the title in Biograph's "Pippa Passes." Miss Robinson, being questioned, replies that it was she who played the part. This seems to settle it.

HILL CITY—When you want to ask a question, make up your mind whether you want to address this paper or the Motion Picture Story Magazine. The "stage name" of Mrs. Costello is "Mrs. Costello." Adele de Garde is not one of the Costello children. The most likely market for a photoplay depends wholly on the photoplay.

MISS C. R.—Owen Moore is unplaced at present, but we should not be surprised to learn of his connection very shortly.

V. S. M.—Miss Ruth Roland was the schoolma'm in Kalem's "The Schoolma'm of Stone Gulch." The Biograph player must remain unidentified.

E. W. S.—"Bust" in photoplay writing is the technical term for a picture made so close to the subject that the figures are enlarged. It is not used in the photographic sense of a bust portrait, but may mean anything taken close to, perhaps a locket, a poker hand, or anything that must be clearly shown.

READER—The National Board of Censorship passes on all film submitted to it, sitting part of the time in the offices of the Motion Pictures Patents Company, and part of the time in the Sales Co. offices. Their conclusions are accepted by most cities, but there are a number of local censorships police or otherwise, which pass on film for certain localities within police jurisdiction. Generally speaking, the National Censorship extends everywhere, but these exceptions should be noted.

MISS C.—Send a stamped and addressed envelope to the Lubin Company for a sample scenario, and one to this paper for a list of addresses of photoplay editors, but when you write the editors don't use a postal card to tell them you are a society woman. They won't believe it.

L. Y.—We cannot quite "get" your question, but it was William Russell, who was the Commandant in Thanhouser's "A Love of Long Ago," if that is what you mean.

E. R. C.—When a photoplay is released it is released all over the country on the same day. Certain theaters take it the first day, others the second, and so to about the end of the first month, after which it becomes a "commercial," and is no longer a "dated run." It may be seen after that for from six months to a year or more. Copyright does not apply to titles, but to the matter of the text. It is not a good plan, however, to use well known titles for your original plots. If you can think up a plot you should be able to think up a title. You can use stories on which the copyright has expired, but it is doubtful if you can sell them. Selling is the important part and the original plot is the salable one.

G. C.—We do not find Mr. Neil in recent Edison casts. The Edison Kinetogram gives "Officer of the Child Labor Organization, William West." You may know you are right, but we are inclined to believe the company correct. Why should they use several casts in making a photoplay when one negative will suffice?

TRIPP—"Priscilla's Capture" was released February 29th of this year. You will find your other questions answered in recent issues.

J. W.—Send stamped and addressed envelope for addresses you desire.

B. J. W.—We do not know the highest price ever paid a player. The leads in Edison's "Rowdy and His New Pal" were George Lessey and Miss Bliss Milford. Yale Boss was their son, and Philip Tannura the other boy. You'll have to ask something easier than the name of the theater showing the largest number of Licensed reels. From three to six is the average.

Manufacturers Advance Notes

"REPARATION" (Republic).

A rather touching little comedy has been produced by the Republic Film Company for release on June 4th under the title of "Reparation." The story has been often told in different forms, but loses none of its charm in the retelling. A college boy named Bert Morton for the purpose of this story is on an automobile tour with some of his companions. Stopping at a farmhouse for refreshments, Bert meets a very pretty daughter of a farmer, with whom he falls deeply in love. The feeling is mutual and the two young folks become very much infatuated with each other.

Bert's father has other plans for his future and summons him home to marry a girl who has been picked out for his wife. Advising the young man that the marriage will result to the financial advantage of the family, the father persuades the boy to follow his advice and, although Bert deeply loves his country sweetheart, he takes his father's advice and tries to forget the little girl in the country. When the country girl does not hear from her lover she decides to visit him. They meet and Bert tells her that he cannot marry her and that she must forget him. He offers her money, which she refuses and, utterly heartbroken, she attempts suicide. From this course she is prevented, and the two workmen who saved her from throwing herself over a cliff take her to what proves to be the home of Bert's fiancée. Little by little the girl to whom Bert is engaged learns the unpleasant truth of the relationship between her intended husband and the little country girl, and eventually persuades the young man that he must keep his promise. She absolves him from any duty to her, and Bert confesses and receives his father's forgiveness along with a hearty welcome for his bride, the little country girl he met at the farmhouse. The story is very carefully told in the picture and contains some interesting views.

Scenes from "Reparation" (Republic).

RADIUM GOLD FIBER SCREEN FOR KINEMACOLOR.

Mr. E. H. Spitzer, New York representative of the American Theater Curtain Company, of St. Louis, reports a number of good sales this week. But he is particularly jubilant over the receipt of an order from the Kinemacolor Company of America for a Radium Gold Fiber Screen. Mr. Spitzer has made a number of other excellent sales.

NEW INDUSTRIAL FILM COMPANY.

The American Industrial Film Company is a new organization recently formed to manufacture industrial pictures. W. L. Brind, formerly with Carl Laemmle and the World's Best Film Company, and Gustave Nettle are the promoters. The company has offices at 1019 Flatiron Building, Twenty-third Street, New York City.

"MAKING GOOD" (Melies).

Scheduled for early release by the Melies Company is a picture entitled "Making Good," that is somewhat above the average reached by that company's product. Excellent photography puts this film in the A-1 class from the start. A fairly interesting story adds several points of excellence, and a careful portrayal increases the sum total. Further interest is gained by the fact that this picture was taken in the California oilfields and shows some of the methods of getting the oil out of the ground. If the story lacked interest, these scenes alone would carry the picture through; but there is a good story and it is told in an interesting manner.

Tom is a wayward son who has been thrown out of his home by an irate father for dissolute habits. The father admonishes him never to come back until he can make good. Determining to brace up and be a man, the young fellow decides to go West. He is without money and is unable to raise any, except by pawning his dead mother's ring. This he refuses to do. So he jumps a freight train and makes his way Westward as best he can. When he has almost reached his destination he is suddenly thrown from the train and later is discovered lying beside the track in an unconscious condition by the daughter of the foreman in charge of the oil farm. The girl manages to drag the unconscious man to her home, where he is taken care of.

Scene from "Making Good" (Melies).

When Tom gets strong enough to work the foreman gives him a job, but when Tom falls in love with the foreman's daughter there is trouble between him and the father. A fight follows and Tom falls unconscious upon a moving belt. Just as he is about to be drawn under the wheel, the girl, seeing him, rushes to the rescue and saves his life. The situation causes the father to relent and he later consents to the marriage between Tom and his daughter.

A year later when Tom and his wife have become nicely established, the boy writes home to tell his father that he is making good. Just as the letter is about to be enclosed his wife naively exhibits a few "small clothes" to her husband, and with a laugh the happy Tom adds a few significant lines to the letter. It is a very creditable production and should be favorably received wherever shown.

TO WHOM IT MAY CONCERN.

The Vitagraph Company of America hereby takes occasion to notify those concerned that Mr. Charles L. Fuller, at one time employed by this company, had no authority whatever to secure money in our name. He is not now in any way connected with this company, and has not been since the 25th of January, 1912.

"THE FOREIGN SPY" (Nestor).

A very interesting story, with a tense dramatic situation, is "The Foreign Spy," produced by the Nestor Co. and to be released on May 27th, 1912. It is a story that grips one and keeps one breathless from the beginning of the spy's wiles to the time when she realizes the futility of her designs. Josephine Ricketts plays this character, which calls for highly emotional acting, and she very successfully depicts the unscrupulous woman "Celeste," who gains her ends by beguiling men with her charms until, in their mad infatuation, she manages to obtain valuable information for the country by whom she is employed. The inevitable result is ruin for her victims until one Captain Carter (portrayed by Sydney Ayres) determines to avenge himself for the years he has spent in prison and the loss of his good name. So, after many years of waiting, he sees his chance and confronts the woman with her treachery, which ends in the self-destruction of the spy "Celeste."

A most beautiful setting for this splendid drama is the room in which the spy receives her unsuspecting victim, a young officer, Lieutenant Howe (cleverly acted by Donald MacDonald). Intoxicated with the beauty of the woman, the young lieutenant confides in her that he has the plans of the coast defence on his person, and it is then that "Celeste's" artifices are brought into play. Although the young officer's senses have become dull with the wine he has drunk, he has no intention of letting the plans out of his possession and when the woman realizes that her fascinations are useless, she determines to resort to a quicker method. Requesting the servant to bring coffee, "Celeste" guardedly pours a drug into the lieutenant's cup. Breathlessly one awaits the outcome of this move, when the tall form of Captain Carter appears and, just as the young officer is about to swallow the contents of the cup, the hand of the avenger reaches forth and prevents another man's undoing. The woman, seeing that escape is impossible, kills herself rather than suffer death at the hands of her former victim.

Scene from "The Foreign Spy" (Nestor).

This gripping story is accompanied with excellent photography, and the combination results in the picture being one of the finest dramas ever produced.

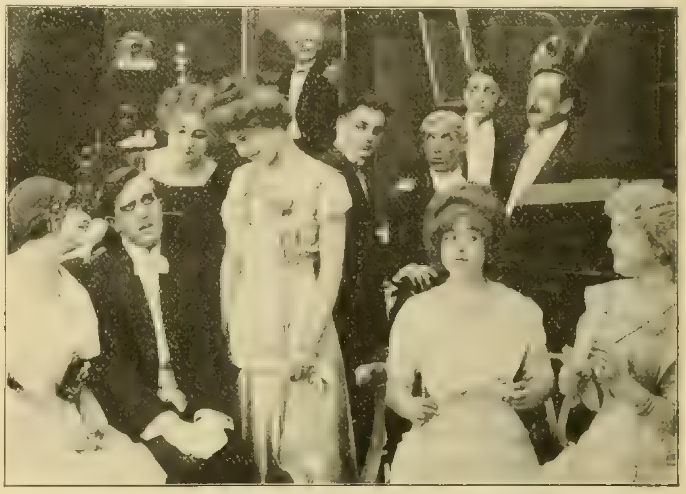
MR. ROBERT McWADE IN "RIP VAN WINKLE."

The Vitagraph Company of America have arranged with Robert McWade to play the leading character and to produce his version of "Rip Van Winkle." Mr. McWade is considered Joseph Jefferson's only rival in the portrayal of Washington Irving's famous character in history and literature, made still more famous on the stage by Joseph Jefferson and Robert McWade. The Vitagraph production in motion pictures of "Rip Van Winkle" and the appearance of Mr. McWade in the title role will give it still greater fame and bring it still more comprehensively before the peoples of the world.

"THE LEGACY OF HAPPINESS" (Essanay).

The gnawing discontentment caused by lack of wealth and the lust for same, and one way of curing this modern disease is strikingly shown in a powerful Essanay drama entitled "The Legacy of Happiness," released June 6th. The plot is novel and striking.

Allen Gordon, a young clerk, is dissatisfied and longs for great wealth. At his work he dreams of riches, and on awakening is grouchy because the visions were not real. That evening he calls on his sweetheart, to whom he is engaged, and is such a bore that she sends him home. An hour later he receives a letter from her saying his discontent would only make their married life miserable and breaks their engagement. Thoroughly disgusted he falls asleep beside the table and dreams an uncle in Italy dies and leaves him a fortune of one million dollars. With the help of his lawyer he now dons garments befitting his immense wealth and is introduced into society. Of course he falls into the clutches of a designing fortune-hunting young fop who schemes to marry him to his sister. Gordon meets her, is charmed with her attentions and asks her to become his wife. It is not until he hears the girl bragging of her conquest to the brother that he understands matters and determines to teach the schemers a lesson. He has his lawyer send him a fake telegram saying his fortune has been swept away, and is immediately turned down by his fiance and her family. Revealing the real truth, and laughing sarcastically at their discomfiture he departs—and awakens from the dream. Cured of all longing for wealth he hastens to his sweetheart, restores the ring to her finger and promises to cease grumbling for all time.



Scene from "The Legacy of Happiness" (Essanay).

The Essanay Company have made a very fine production of the theme. Dwight Mead, Lily Branscombe, Beverly Bayne and Howard Missimer play the principal roles with usual excellence, and the other members of the cast do admirable work. The various settings are richly mounted, especially the scenes at the society reception and the fashionable club where Gordon is first introduced to wealth.

The photography throughout is clear and clean-cut.

"THE SCALAWAG" (Nestor).

"The Scalawag," a stirring Western drama, produced by the Nestor Film Co., to be released on Wednesday, May 29th, is indeed a "Worth-While Film." The tense heart story, the exceptionally beautiful backgrounds and the excellent acting proclaim "The Scalawag" a photoplay of distinctive merit.

At first, one's sympathy goes out to the Scalawag's wife (Eugenia Forde), but after "The Scalawag" (Jack Conway), has asserted his manhood and proves himself to be made of good stuff after all, the wave of sympathy sweeps over to him and his unhappy ending leaves one really sorry. The story is pathetic and bristles with exciting action.

Another enjoyable and thrilling Nestor picture is "The Sheriff Outwitted," to be released Saturday, June 1st. Entrancing exterior scenes, a pleasant story, witching photography and unusual chases blend most harmoniously in this delightful Nestor production. "The Sheriff Outwitted" is the up-to-date old-fashioned Western thriller and will go big wherever shown.

"BILLY CHANGES HIS MIND" (Essanay).

This is one of the most refreshing, charming and joyous comedy gems the Essanay Company has released in months. It fairly bubbles with delicious situations, droll good humor and sparkling fun.

Billy McGrath, one bright morning, is fortunate in saving a most charming young woman from the attacks of a savage bulldog, extends his card and receives an invitation to call at her home the following evening. To make it sure, Ethel sends him her photo as a reminder. Next evening Billy dresses in haste and calls. Finding the outer door open, and rousing no one with his knocking, he enters and takes a seat in the library to await Ethel's appearance. Suddenly he is horrified to discover he has come off without his waistcoat. This will never do and he starts back to complete his toilet when the sound of footsteps drives him into a small adjoining room in a panic. Now the truth comes out, for Ethel and her parents enter and Billy is shocked to hear the old folks warn her to be sure and land him as she is nearly thirty and almost a has-been. So Billy keeps to his hiding-place in fear and trembling while Ethel patiently waits his coming. About ten she falls asleep, Billy roughly disguises himself as a burglar and tries to slip out but she detects him, her father enters and Billy has to fight himself out unrecognized. Next day Ethel receives word from Billy regretting his inability to call and saying he has been called to Darkest Africa and will probably never return.

Scene from "Billy Changes His Mind" (Essanay).

John Steppling raises an average of one good laugh to the foot in his popular role of "Billy," and Lily Branscombe is seen to splendid advantage as Ethel.

Photographically the production is excellent, clear-toned and snappy. It is booked for release June 7th.

COMEDIES, TRAVELOGUES AND INDUSTRIAL SUBJECTS TO BE RELEASED BY GEORGE KLEINE FOR WEEK ENDING JUNE 1st.

Kleine's program this week appears very interesting; three good comedies, three exceptionally attractive scenics and a very remarkable exhibition of rope making by hand.

The release for Tuesday, May 28th, is a split reel composed of a rattling good comedy called "The Lottery of Love" and a beautifully colored short subject showing the many extremely interesting and magnificent "Fountains of Rome." There is a laugh in every foot in "The Lottery of Love"; the situations are consistent and well placed and handled in a highly amusing manner by the capable Cines comedians. It is one of the best this company has turned out for some time.

The Eclipse for May 29th is a typical farce-comedy which, regardless of its absurdity, will compel the laughs. "Slippery Tom" is the name of this comedy and it relates how the mischievous rogue successfully eludes the ever-pursuing police. Also on this real is an extremely interesting short subject showing in an entertaining manner "Rope Making by Hand in Kent, England." The process is seen from the raw hemp to the finished three-inch rope. To complete the reel is added a series of remarkable pictures called "Glimpses of Belgium," illustrating the picturesqueness of the important cities, wonderful canals and beautiful countryside.

The Cines for Saturday, June 1st, is a split reel extraordinary composed of a very entertaining and refined comedy called "The Bogus Professor," unusually well acted by the pick of the Cines Company, and relates with many laughable situations how an ingenious young man through a clever subterfuge outwits the opposition of the father of his lady-love. The subject that completes this reel, "Rome on the Tiber," is a gorgeously colored panorama of the interesting capital of Italy showing the many picturesque bridges which span its famous river; entertaining street scenes and sights of the city.

"THE PERIL" (Imp).

"The Peril" tells the story of a young officer who redeems himself from the consequences of disgrace in a manner alike creditable to his physical courage and with regard to the interests of his country.

Attempts have been made, and successfully made by a Japanese spy, to obtain secret information about some United States forts. The young lieutenant is on duty at the fort and, unfortunately, one night sits so late over a bottle at the club that he becomes intoxicated. In this plight he is discovered by his prospective father-in-law and threatened with court martial. However, before this calamity occurs, while in the commandant's home, the young officer discovers a thief, and this thief is none other than the disguised Japanese spy acting as butler in the commandant's home.

Scene from "The Peril" (Imp).

The lieutenant catches the butler in the act of stealing secret documents. There is a struggle; in the fight the spy is vanquished; the household is alarmed, and when the discovery of the lieutenant's fortunate save is made, he is restored to the good graces of the commandant and given the hand of his daughter. The lieutenant and the girl, by the way, had decided to elope.

In this picture there are some very fine scenes of military life in a United States fort. Also the Japanese spy is seen busy amongst the guns. Moreover, the scenes in the club and in the commandant's home give the Imp actors a chance of doing some very strong acting work.

King Baggot plays the part of the young lieutenant; Mr. Shay also has a military part; Mr. W. R. Daly is the disguised Japanese spy, and Violet Horner is the fiancee of Mr. Baggot. It was released May 30.

BET ON RIGHT.

Might is only strength, but right is power. Sometimes it's off on a vacation, but it always returns. Truth crushed to earth will rise again—and yeast and the dawn aren't in it with truth when it comes to rising. Wrong may be right for a while, but right is never wrong. The greatest asset in ourselves, the greatest solace of our souls, is faith in the right of things and courage in the night and fright of the fight toward the light.

Scene from "Grandfather's Clock" (Rex).

These obvious truths are expressed and emphasized in "Grandfather's Clock," a Rex morality picture, released Thursday, May 30th. The character delineation is delicate yet forceful, with a suggestion of honesty and earnestness running throughout that cannot be suppressed or subdued. The unscrupulous, dishonest brother portrays his sordid role with such artistic perfection and aesthetic impulse that we do not despise but rather pity him, and watch his malicious maneuvers with compassion rather than passion.

"Grandfather's Clock" is the truth!

A SIN OF OMISSION.

He was a society man. He tired of society. He went among the poor, just as a venture and adventure.

He met a poor girl who possessed a wealth of love yet to be lavished. Something in her soul responded to something in his. It was the first time she ever loved, but instinctively she knew it.

Scene from "Ashes of Hope" (Rex).

He omitted to tell her he was a society man. She thought he was their kind. She knew he was kind. So she loved him more and more.

Then he tired of the squalor and the denials. Said he was going elsewhere for work. Left.

A few weeks later she read the news in the papers—his marriage to an heiress. Broken heart—a sweet bud plucked by cruel, careless hands and cast upon the highway.

That's just what "Ashes of Hope," Rex release of Sunday, June 2nd, is, the reproduction of a slice of life.

"AN ARAB TRAGEDY" (Kalem).

An intimate glimpse of Oriental life and customs is given in the forthcoming picture made by the Kalem Company in Egypt under the title, "An Arab Tragedy." It is a simple story of Arab life told amid desert scenes that will prove of great interest to lovers of the photoplay. Fatima is the wife of Ayub Kashif, and basks in the luxury of the sumptous Arab establishment, for Ayub is a wealthy merchant. After several years of married life, Ayub becomes dissatisfied with his wife, because no child has been born, and he decides to cast her off and wed a slave girl who has been serving her. According to Arab custom, the discarded wife remains a member of the household, and is obliged to witness the presence of her rival who, having given birth to a child, is now the favorite.

Scene from "An Arab Tragedy" (Kalem).

Business takes Ayub on a long journey across the desert with a number of other merchants. On the way he is attacked by a dread disease and, unable to travel further, he is left to die, according to Mohammedan custom. A small shelter tent is erected in the sands of the desert, and Ayub and his camel and provisions are left with him.

Back in the harem, Fatima dreams of her husband's plight and, seeking his wife, begs her to send aid to him. But the favorite is not interested, so Fatima herself starts out in quest of her former lord and master. Ayub, realizing that death is near, prepares himself for the end, arraying himself in grave clothes always carried by Mohammedans on long journeys, he digs a shallow grave in the sand into which he drags himself. There he is found by Fatima who arrives at the last moment and is with Ayub when death overtakes him.

The picture is remarkable for the rich settings and desert scenes. Miss Gauntier takes the part of Fatima and Robert Vignola that of Ayub. Miss Alice Hollister is the merchant's second wife. As an example of the series of Egyptian pictures, this is one of the best that has yet been shown.

"A SQUAW MAN" (Champion).

The story of a wealthy young man's elopement with an Indian girl, the coming of the little papoose, the embarrassment and then desertion of the husband at the coming of the Indian chief to visit his daughter.

Then follows the return of the Indians to the West, the likewise arrival of the recalcitrant lover, husband and father, his escape in a barroom scuffle from the enraged cowboys, and nursing back to life by his faithful Indian wife. It is a startling story, with a cowboy chase, a fight on horseback, a sensational fall from a wildly galloping horse and clever bits of daring and deviltry. Released, Wednesday, June 5th.

"THE INTELLIGENT MUTT."

In the making of a photoplay a few weeks ago, Eddie Middleton, one of the directors of the Lubin stock companies, needed a tramp dog. A thoro' bred could be easily obtained at the dog stores, but a vagrant would have to be found. Several kiddies of the Latin quarter near the plant were put upon the quest and a reward of twenty-five cents offered for the worst mutt that could be presented. Among several, one was the real thing. He was a horrible specimen; coal black with a big head and a row of ribs that bulged from each side of his coat. The face was pitiful and he showed every sign of a bad season and starvation. The little Dago got his quarter and Middleton was delighted. The dog was put through the scene and filled all requirements. Not being on the salary list, he was rewarded with a good meal and then hustled out of the plant gate.

Next morning at 9 o'clock promptly with the other players, "Sloppy" turned up for engagement, forcing his way to the front he reported to Thomas Hopkins, the superintendent of the studio, and was promptly turned out. Still he lingered around and several times showed himself at the office door. Middleton was sent for and instructed to keep that dog away or, if necessary, to drown him in the tank. The director gave him another meal and again turned Sloppy out of the grounds.

Next morning the mutt was again on the job and, making his way to the superintendent's desk, offered a reminder of his presence by placing a hand on Mr. Hopkins' knee. The autocrat of the studio was furious and with some poetical language threw his hat at the tramp, while a score of players went into hysterics laughing. Sloppy then went in quest of Middleton and suggested breakfast, and again the director took him to the kitchen. For days promptly at 9 o'clock the dog reported and in the end perseverance prevailed. The property man of the plant has built a house for him and Sloppy is a member of the Lubin Stock Company.

A TWO-REEL HISTORICAL.

American Film Company Will Produce Big Feature Subject With Notable Players in Cast.

One of the really big feature pictures of the year will be announced by the American Film Mfg. Co. as the product of the newly completed Chicago studio, for release in the near future. This is a monster two-reel production, historically correct, and making use of such splendid American characters as Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott; also an Indian whose name is a by-word in American history.

Jos. I. Sullivan, formerly of the Selig forces, is the newly engaged producer under whose management the film was produced. Mr. Sullivan did some remarkably good work in the selection of well-known actors to interpret the difficult parts of the play. Among those who will be seen in the role of great Americans will be the famous and inimitable Harry Lawnsdale, whose reputation in the role of Abraham Lincoln is nation-wide. Mr. Lawnsdale was formerly of the Selig forces, was with Nat Goodwin for a number of years and is known for his remarkable resemblance to the great President.

David Fischer, formerly of the American's Chicago company and also of Essanay, plays Jefferson Davis. Mr. Fischer is a splendid type, closely resembles Jefferson Davis, and will make a sensation, it is predicted, in that role. C. E. Gould, of comic-opera fame, was cast for General Winfield Scott.

Miss Barber plays Sarah Taylor, daughter of the then Col. Zachary Taylor, while Nell Morgan, formerly of the Essanay forces, plays Elizabeth Taylor, the younger sister. Geo. Cole, well known for his excellent work in "Paid in Full," "Man of the Hour" and "The Penalty," handles the difficult role of Zachary Taylor.

In Mr. Jos. I. Sullivan the American possesses a producer of reputation and wide experience. While at Selig's Mr. Sullivan produced "When Women Rule," "The Persistent Suitor," "When the Heart Rules," "The Little Match Seller," "The Vagabond," and many others. Mr. Sullivan will be remembered as having been the leading man at the Bush Temple, Chicago, for three seasons; Thanhouser, of Milwaukee, two years; Dearborn Stock, Chicago; Boyle Stock, Nashville, etc.

"JUST A BOY" (Solax).

Regardless of how happy one is likely to be in his environment, there comes a time when one hears the "call of the wild" and answers it with a joyously beating heart. Jack London knows the secret of the "call." It is irresistible. The man who has had small beginnings and is in prosperous surroundings occasionally hears the call as well as the country boy who has grown to be a city merchant. At some time in our busy existence the call comes to us, deafens us with its volume and forces us to respond.

Scene from "Just a Boy" (Champion).

"Shorty," who is the hero in "Just a Boy," the Solax release of Friday, May 31st, heard the call, although he was so well taken care of by his adopted mother. He couldn't resist it. He had to answer.

"Shorty" was ragged and dirty, but he thrived and was happy in his rags and filth. There came a time when a kind lady, who mourned the loss of her boy, gave him a clean home, away from the "dago's" banana stand and the toughs on the corners. But when his old pals saw him, they jeered at his "sissy" clothes and manners. These jeers went straight to "Shorty's" heart. And he went back to his rags and the street corners.

> "Oh blessed vision! happy child!
> Thou art so exquisitely wild,
> I think of thee with many fears
> For what may be thy lot in future years."
> —Wordsworth.

ALASKA-SIBERIA PICTURES OPEN IN NEW YORK AND PHILADELPHIA.

THE motion picture exhibition of the Carnegie Museum Expedition to the Arctic regions opened on Monday, May 20th, simultaneously in New York and Philadelphia. The Maxine-Elliot Theater is being used in Manhattan, and the Garrick Theater in Philadelphia. The pictures in New York are being lectured by Captain F. E. Kleinschmidt, who conducted the expedition through Alaskan and Siberian waters, and who took the pictures that are now on exhibition. In Philadelphia the pictures are being lectured by Mr. Clark, who was with Captain Kleinschmidt on the expedition, and who has an equally good understanding of Alaska in general, and of these pictures in particular.

A Moving Picture World reviewer was present at the exhibitions in New York and Philadelphia during the past week. The interest of the audiences in both cities in these remarkable pictures is very intense. Frequent applause punctuated the entertainments as the various spectacular or humorous incidents appeared. At all times the spectators were intently following the pictures and the speaker. In fact, so interested were the spectators, that in both Philadelphia and New York there came from the darkness of the auditorium numerous questions from persons in the audience who evidently wished to know all they could about different phases of Alaskan life. These questions were in all cases answered promptly and intelligently by the speaker; all of which lent an added interest to the entertainment and indicated a desire for knowledge on the part of those who came to see the pictures.

In a set of pictures like this, one would ordinarily not expect to find any humor whereby the pictures might possess an element of light and shade. However, there is plenty of fun sprinkled all through the six reels. There is both comedy and tragedy in the pictures. There are the humorous scramblings of Eskimaux to get out of range of the camera; there is the domestic drama of the sea-lions in their harems, trying to keep their wives from deserting them at the carpings of sea-lion Romeos or Lochinvars. Then there is the tragedy of the polar bear in her valiant fight to save the life of her cub. There is also shown the great struggle for food by these creatures of the Northland, who frequently die by thousands from starvation.

The walrus is a rare specimen and persons who have ever seen a walrus are about as rare as the walrus itself. Little is known generally of their habitat or way of living. All of these mysteries of nature in that part of the world are cleared up by Captain Kleinschmidt and his pictures, which all go to make the evening's entertainment not only an unparalleled lesson in natural history, but a geography lesson of rare value.

The metropolitan dailies, as a rule, have been very fair in their accounts of these pictures. One or two of them have expected a little too much in the way of photography. Those critics who expect photographs to come down out of the Arctic regions with the same clearness and steadiness as though taken at high noon on Fifth Avenue are probably men who do not know enough about photography to take an ordinary kodak snapshot under the most favorable conditions. Polar bears, mountain sheep, moose, reindeer, or Eskimaux do not stand still and "look pleasant" at the command of any photographer. Under the conditions of hardship in which they were taken, the pictures are extraordinary. They could have been taken by no one but a man who has spent years in the Arctic regions and who knows the language of the Eskimaux, their habits and the habits of bird and animal life, together with knowledge of meteorological conditions, to say nothing of a considerable knowledge of photography, combined with developing facilities in a frozen region where static electricity, the great bugaboo of the film maker, abounds, as it does in all cold climates. There is enough knowledge and interest in these pictures to repay anyone for the time and money expended in seeing them. Two more exhibitions will be opened Monday, May 27th, one at the Powers Theater in Chicago and another in Pittsburgh, Pa. Exhibitors living in those cities and in adjacent ones would do well to make a special trip to see these unexampled pictures. The exhibitions are given more for the benefit of exhibitors than for the public.

H. F. H.

"THE ANGEL OF THE TRAIL" (Belmar).

After several weeks of untiring effort, fraught with many drawbacks occasioned by adverse weather conditions, "The Angel of the Trail," the first of a series of big feature photo-dramas to be made by the Henry Belmar Moving Picture Manufacturing Company, is ready for the screen.

"I have tried to make this picture worthy of my best efforts," said Mr. Belmar, president of the company and its chief director, when seen in his office at 1451 Broadway a day or so ago, "and after seeing it reproduced I feel that I have more than succeeded.

"I have been making motion picture plays for a number of years now, but never have I put the amount of thought and energy into a production that went into this. The result has repaid me; The Angel is sure to be a big success. In making this sweeping prediction, I am not depending on my judgment alone. A number of my critical friends have viewed the film, and were delighted with it.

"When our company decided to give our time to the making of big feature pictures, I determined to make my pictures the best in every detail regardless of time or expense. We ceased operations entirely for a time, and I personally supervised the improvements to our studio buildings at South Beach, S. I. We installed numerous devices, helpful in making large film productions.

Scene from "The Angel of the Trail" (Belmar).

"I then wrote the scenario of "The Angel," after which I directed my whole attention to getting together a company of actors who could handle the parts in a fitting manner.

"Laurel Love Belmar, whose past work in the picture field is well known, was retained as leading woman. The new members of our company comprise many notable film actors, among them Jefferson Osborne, Arthur Sprague, Walter Lewis, Howard Dorsay and others as well known.

"We were delayed greatly in 'making' 'The Angel' by rainy weather. Of course, under ordinary circumstances, there were many days we could have worked, but I was out for a record, so to speak, and I would take no chances; so we lost many days waiting for the ground to dry. This all entailed an enormous expense, which was greatly added to by the fact that a company of infantry and a detachment of cavalry were used in many of the scenes. In both cases we used the real article, even to procuring trained cavalry horses.

"This picture certainly caused lots of worry and work in the making, but now it is finished, and the result more than justifies the trouble."

A LETTER AND ITS ANSWER.

Spring Valley, Ill.,
5/13, 12.

Eclair Film Co.,
Fort Lee, N. J.

Gentlemen.—We seem to have quite a hard time getting Eclairs. I think Eclairs are perfect—you could not improve them. Never have I seen such superb and beautiful photography. I quit two exchanges because they would not furnish *both* American releases. The agent of Laemmle Film Service said they had no demand for Eclairs; *he also said* "Why, nobody likes American Eclairs *because* they are like *American Pathes*, that is, no good!"

That settled it with me. If Eclairs are like American Pathes, I want no better recommendation. I instantly decided that Eclairs were indeed perfect if they were *just like American Pathes.*

I want you to see that our theatre is placed on your mailing list and that I get every bit of advertising lobby displays that you issue. Sincerely,

C. H. Lynch, Rex Theatre.

Mr. C. H. Lynch,
Rex Theatre,
Spring Valley, Ill.

Dear Mr. Lynch.—Your frank letter of the 13th, regarding "Saved From the Titanic," is just received and pleased us very much.

There are indeed many misrepresentations made by certain exchanges; they are playing their own political games in the sale of films and they are very foolish to do so, when they try to interfere with really high-class productions. You are very wise to insist on first-class things yourself and will find that it will help you in the end. The public is more and more critical.

Now the explanation why some exchanges are not buying our films although there is a great demand for them and eventually they will be obliged to do it through the insistence of exhibitors, is this:

Most of the exchanges are themselves manufacturing and between them it is a matter of "You buy from us, and I buy from you," regardless of the quality or the demands of the exhibitors. In *our case*, we believe that better results come from specializing upon the *quality* of our productions.

Hoping to hear from you again and appreciating your interest, we are,

Cordially yours,
Eclair Film Co.

DAYLIGHT PICTURES FOR EVERY PROGRESSIVE THEATER OWNER.

What the "Eye Comfort System" of Indirect Illumination is, and Its Tremendous Importance to the Moving Picture Fraternity.

By Chas. E. Wittmack.

THEATRICAL men as a class were the first to realize that an exposed lighting unit in the range of vision greatly decreased the seeing efficiency of the eyes and for this very reason an exposed light is rarely seen on the stage, or in the auditorium while a play or picture is being shown.

In spite of the general realization by theatrical men of correct lighting, it is surprising how many picture house owners resort to the most unsatisfactory and irrational method of illumination, by placing optically injurious and irritating side lights in their places of amusement. Exposed lighting units at the ceiling are bad enough, but the use of wall brackets along the sides of interiors, directly in the range of vision, is probably the very worst practice possible.

Without question or doubt, the most vital problem the moving picture theater owner has had to contend with—the only remaining objection that the most critical could offer—is the dark house. The perfection of indirect illumination has solved the problem permanently, and has placed a completely lighted house, while the pictures were running—daylight pictures—within the reach of every theater manager, no matter what kind of a screen or machine he had installed. This last year has witnessed a complete revolution in the lighting of moving picture houses. It has been one of those few really radical changes which an entire business has welcomed with open arms, due solely to the tremendous opportunity it offered the keen business promoter to give to his patrons the very thing that the press and pulpit had been urging—sufficient light to enable the man at the back of the house to see every person in it.

Although indirect illumination is now a commercial possibility, I might say "necessity," it required twelve years of close study and careful experiment to bring the necessary appliances to the absolutely essential high state of perfection and efficiency the problem demanded. The basic principle of the indirect lighting idea is to conceal every light source from the range of vision by placing the lights in artistic bowls suspended from the celing, and then, using a light colored ceiling as a reflecting surface, to diffuse the light evenly throughout the interior. Now, to make the principle an economic success necessitated individual reflectors, one for each lamp in the bowl, which would direct all, the light against the ceiling and not waste any. And this, in turn, resulted in the perfection of the "X-RAY" reflector, the most powerful made; and this is the reflector used in the successful "Eye Comfort System" of indirect illumination.

These reflectors are one-piece glass blanks, corrugated, and these corrugations are scientifically designed to either concentrate or distribute the rays of light. They are plated with pure silver (not mercury), and backed with an enamel which expands and contracts in the same ratio as the glass when it is heated and cooled by the lamps being turned on and off.

Theater managers realize that attractive and comfortable surroundings are as necessary for the success of their enterprises as are flickerless pictures. They have always been ready to improve the objectionable lighting conditions and eliminate distracting exposed lights; but they have been handicapped by not being able to procure the proper appliances. Many different arrangements of lights and fixtures were tried, but the result was ever the same—some sort of exposed lights or exposed lights screened, were in the range of vision, where the eye would be attracted and the attention diverted from the picture being shown.

It would be interesting to sum up here the many advantages of this incomparable lighting system as applied to the moving picture house. First, and most important, folks are not blinded by the dark when entering the theater, nor are they blinded by the bright glare of the lobby nor the broad light of day, when leaving. Thus they are enabled to go direct from the box office to vacant seats without stumbling or falling over, and otherwise annoying, patrons already seated. The entire theater is literally flooded with a soft mellow glow, from light sources entirely concealed, which so permeates the entire house as to make every seat easily decernible from any point. Programmes may be read with utmost ease.

It does not take a very vivid imagination to see that, with indirect light installed, the theater immediately becomes a safe place. Not only is all panic and danger greatly reduced by having the auditorium light enough for everybody to see anything which may occur, and if necessary find their way out easily, but the lighted house is the worst enemy of roughnecks and mashers. There is a certain satisfaction in being able to see every person in the house all the time which every manager will immediately appreciate.

An indirect illumination system is so very simple to install and the fixtures are so comparatively inexpensive, that thousands of theater managers the country over are changing the lighting of their houses to indirect just as fast as possible. The demand for this form of illumination is so great that the producers are marketing their product quite generally through the electrical trade.

On interviewing one of the many managers who have installed this system in their theaters, he expressed it as his opinion that before very long every moving picture house in the country would be equipped with this system. Every one of the managers was enthusiastic in his praise of the "Eye Comfort System."

Another manager voiced the idea expressed at the beginning of this article, saying that a general movement on the part of motion picture theater managers for the installation of a lighting system that would give a subdued light, yet sufficient for all purposes, would eliminate the greatest objection to the picture house that has yet been encountered. "Those really interested," said he, "who are the very best friends of the motion picture business, have admitted that the idea of having the houses totally dark while the pictures were being run is altogether wrong and the cause of much agitation that otherwise would not be met. When managers have been ordered to keep their theaters lighted they have been forced to reply that they could not do this and show the pictures to advantage. Obstinacy in this respect on the part of theater managers has retarded advancement and has been responsible for some stringent laws. If the indirect system of lighting were generally installed, the principal objection to the picture theater would be immediately removed; for, not only would it furnish enough light, but it would be light of a kind that would not interfere with the pictures' clearness. It is remarkable that while the big fight has been made over the lighting proposition, managers are just beginning to realize that interior lighting is the most important feature of the business, with the exception of the quality of the films, and that even the best of films cannot be exhibited to advantage if wall lights are flashed from all parts of the theater. The cost of the installation of the system is a small item when the many advantages are considered and it is only a question of time when this system will be used in all theaters, just as it is now being used in the up-to-date houses, which are meeting with the greatest success."

Attention should be called to the fact, that, while excellent results are to be obtained with this system, an installation requires scientific planning and also the use of correct and efficient appliances. It must always be borne in mind that indirect illumination, of the successful kind, means a great deal more than merely turning a shade upside down. For this reason the manufacturers of the "Eye Comfort System" maintain a staff of competent experts, who specialize on the planning of installation, which service, by the way, is free.

THREE GREAT STARTLING
PATHE'S MASTERFUL

THE ORLE

CO

3

RELEASED

This Film is the True Story of the
of Mistaken Identity and Miscarriage
Written in the Judicial Records of

IF YOU WANT MORE MO

Single and Three Sheets Posters from the

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JUNE 2ND

**Greatest Case
of Justice Ever
all Time.**

NEY—BOOK IT

A. B. C. Co., Cleveland, Ohio

Scene from First Reel of "The Orleans Coach."

THE ORLEANS COACH

**SURPASSES ANYTHING EVER
SHOWN ANYWHERE BEFORE**

Scene from Second Reel of "The Orleans Coach."

THE ORLEANS COACH

**WILL BOOST YOUR BOX
OFFICE RECEIPTS BIG**

Final Scene of "The Orleans Coach."

STATE RIG

→ NAT C.

THE WORLD'S

As FAGIN in

As He Appeared at The New Amsterdam

WARNING

To Managers of Moving Pictures and Theaters, and to the General Public at Large.

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the GENERAL FILM PUBLICITY & SALES COMPANY, of 145 West 45th Street, New York City, whereof H. A. Spanuth is president, is the only film firm that has exclusive right to produce or use the films with the character pictures of Mr. Nat C. Goodwin, in "Oliver Twist," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the Courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated, New York, May 11th, 1912.

HERMAN L. ROTH,
Attorney for Nat C. Goodwin,
1402 Broadway, New York.

Thousands and Thousands
Paid Two Dollars a Seat
To See Nat Goodwin at
The Empire Theatre.

Millions and Millions Will
Now Want to See Him
in
Moving Pictures.

H. A. Spanuth
President

GENERAL FILM PUBLICITY

HT BUYERS

GOODWIN

GREATEST ACTOR

"Oliver Twist"

and Empire Theatres All Winter

Five Reel Production

All Star Cast

World's Greatest Actor

World's Greatest Novelist

In One "Film"

Pause Consider

Wire for Territory

NOTE

The making of this film at this particular time, is particularly timely, coming as it does in the time of the Dickens' Centenary. Taking advantage of the great interest in Dickens which culminated in the Dickens' Centenary, the **General Film Publicity & Sales Co.** selected "Oliver Twist" as the most dramatic of all the plays that have ever been made from Dickens' books, assembled a cast never before equalled in the world's history, and made a production that marks an epoch in film history.

& SALES COMPANY, 145 West 45th Street
NEW YORK

Calendar of Independent Releases.

CURRENT RELEASES.

MONDAY, MAY 27th, 1912.

AMERICAN—The Reward of Valor (Dr.)	1000
CHAMPION—The Ranch Woman (Dr.)	950
IMP—The Thirst for Gold (Dr.)	1000
NESTOR—The Foreign Spy (Dr.)	

TUESDAY, MAY 28th, 1912.

ECLAIR—Feather Top (Dr.)	
POWERS—The White Brother's Test (Dr.)	
REPUBLIC—The Soldier's Last Call (Dr.)	
THANHOUSER—"Jess" (Parts 2 and 3) (Dr.)	

WEDNESDAY, MAY 29th, 1912.

AMBROSIO—The Ghost (Dr.)	
AMBROSIO—The Optician's Dream (Com.)	
CHAMPION—Heroes of the Blue and the Gray (Hist. Dr.)	950
NESTOR—The Scalawag (W. Dr.)	
RELIANCE—Curfew Shall Not Ring To-night (Dr.)	
SOLAX—A Message from Beyond (Dr.)	
SALES COMPANY—Animated Weekly No. 12 (Top.)	

THURSDAY, MAY 30th, 1912.

AMERICAN—The Brand (Dr.)	1000
ECLAIR—Hamfat's Success (Com.)	
IMP—The Peril (Dr.)	1000
GAUMONT—Zanetto's Marriage (Dr.)	
REX—Grandfather's Clock (Dr.)	

FRIDAY, MAY 31st, 1912.

LUX—The Apache Ball (Dr.)	698
LUX—Arabella Works Too Hard (Com.)	285
SOLAX—Just a Boy (Com.)	
THANHOUSER—Whom God Hath Joined (Dr.)	

SATURDAY, JUNE 1st, 1912.

GREAT NORTHERN—Love at First Sight (Com.)	
IMP—The Art of Silver Plate Making (Ind.)	400
IMP—Up Against It (Com.)	600
NESTOR—The Sheriff Outwitted (W. Dr.)	
POWERS—His Second Wife (Dr.)	
RELIANCE—His Mother's Son (Dr.)	
REPUBLIC—The Other Man (Dr.)	

SUNDAY, JUNE 2nd, 1912.

ECLAIR—The Chestnut Grove Mystery (Dr.)	
GAUMONT—The Midnight Wedding (Dr.)	
REX—Ashes of Hope (Dr.)	

ADVANCE RELEASES.

MONDAY, JUNE 3rd, 1912.

AMERICAN—Green-Eyed Monster (Dr.)	
CHAMPION—The Derelict (Dr.)	950
IMP—The Breakdown (Dr.)	1000
NESTOR—The Half-Breed's Way (Dr.)	

TUESDAY, JUNE 4th, 1912.

ECLAIR—The Hardest Way (Dr.)	
REPUBLIC—Reparation (Dr.)	
THANHOUSER—Dottie's New Doll (Juvenile Dr.)	

WEDNESDAY, JUNE 5th, 1912.

AMBROSIO—(Title not given)	
CHAMPION—A Squaw Man (Dr.)	950
NESTOR—The Mountain Daisy (Comedy)	
POWERS—Babies Three (Com.)	
POWERS—There's Many a Slip (Com.)	
RELIANCE—Uncle Hiram Visits Washington (Comedy)	
SOLAX—The Old Violin (Dr.)	
SALES COMPANY—Animated Weekly No. 13 (Topical)	

THURSDAY, JUNE 6th, 1912.

AMERICAN—Cupid Through Padlocks (Comedy)	
ECLAIR—Suffrage and the Man (Comedy)	
IMP—The Return of Captain John (Dr.)	1000
GAUMONT—The Virtuous Horse (Comedy)	
REX—(Title not given)	

FRIDAY, JUNE 7th, 1912.

LUX—After Many Years (Dr.)	950
SOLAX—Billy Boy (Comedy)	
SOLAX—The Dog-Gone Question (Comedy)	
THANHOUSER—Her Secret (Dr.)	

SATURDAY, JUNE 8th, 1912.

GREAT NORTHERN—(Title not given)	
IMP—A Case of Dynamite (Comedy)	600
IMP—The Shriners' Convention in California (Topical)	400
NESTOR—The Ranch Girl's Choice (Dr.)	
POWERS—Hats and Happiness (Dr.)	
RELIANCE—Kain Tuck (Dr.)	
REPUBLIC—A Western Triangle (Dr.)	
REPUBLIC—Beautiful Palo Duro (Sc.)	

SUNDAY, JUNE 9th, 1912.

ECLAIR—Tit for Tat (Comedy)	
ECLAIR—Portuguese Army (Military)	
GAUMONT—Nanine, the Artist's Wife (Dr)	
REX—(Title not given)	

Simplex The Peer of All Moving Picture Machines

NEW YORK MANAGERS SAY:

The machine has given entire satisfaction, and we will soon need more machines for our other theaters.
ARTHUR S. WHITE, Manager Moving Picture Department, Percy G. Williams Circuit of theaters.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
WM. J. GANE, Manhattan Theater.

We consider it far ahead of any other machine, and have since put them in our other theaters. WALTER ROSENBERG, Savoy Theater.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
HARRY LEVINE, Manager, Riverside Theater.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. STERN, Proprietor, Bleecker Theater.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. CRANE, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. KOLLE, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theaters.
FOX AMUSEMENT CO.

Simplex PRECISION MACHINE COMPANY,
317 East 34th Street, N. Y.

SALES CO. PROGRAM NOT AFFECTED BY WITHDRAWAL OF SOME MEMBERS

To Exhibitors:

The withdrawal from the Sales Co. of a number of manufacturers does not affect the high aims and principles of the Motion Picture Distributing & Sales Co. nor the quality of the weekly program.

Other brands of film are being substituted for those that have withdrawn. Among them are the Victor, in which Florence Lawrence appears under the direction of Harry Salter, who directed all Imp and Lubin productions in which she has appeared, and the Gem, directed by George Nichols, until recently director of the Thanhouser Co., and prior to that of the Biograph Co. The Itala Co. resumes its releases of one reel subjects produced by well organized stock companies which cater to the American market. The "101" Bison stock company has added new directors and actors and is issuing one reel subjects of the same quality as its feature two and three reel films. Release dates are now being fixed for a large number of sensational and spectacular two and three reel subjects.

A glance at the new Sales Co. program should convince every exhibitor that he will receive from this company better subjects than ever before.

Motion Picture Distributing & Sales Co.

PROGRAM

Sunday	June 2—Rex, Itala.	Sunday	June 9—Rex, Itala.
Monday	3—Imp, Nestor, Champion.	Monday	10—Imp, Nestor, Champion.
Tuesday	4—Rex, Rep.	Tuesday	11—Gem, Bison, Rex, Rep.
Wednesday	5—Powers, Nestor, Champion, Animated Weekly.	Wednesday	12—Powers, Nestor, Champion, Animated Weekly.
Thursday	6—Imp, Rex.	Thursday	13—Bison, Rex, Imp.
Friday	7—Ambrosio, Nestor.	Friday	14—Victor, Ambrosio, Nestor.
Saturday	8—Imp, Powers, Rep, Bison (2 reels).	Saturday	15—Imp, Powers, Bison (2 reels), Rep.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MAY 27th, 1912.

BIOGRAPH—A Beast at Bay (Dr.) ....
KALEM—The Fighting Dervishes of the Desert (Dr.)..1000
LUBIN—The Senorita's Butterfly (Dr.) 1045
PATHE—Pathe's Weekly No. 22 (Top.) ....
SELIG—The Tree of Knowledge (Dr.) 1000
VITAGRAPH—The Triumph of Right (Dr.) 1000

TUESDAY, MAY 28th, 1912.

EDISON—Jim's Wife (Dr.) 1000
ESSANAY—Margaret's Awakening (Com.-Dr.) 1000
C. G. P. C.—The Musketeers' Duel (Com.) ....
C. G. P. C.—A Lesson in Liquid Air (Sc.)...............
CINES—The Lottery of Love (Com.).................
CINES—Fountains of Rome (Sc.) ....
SELIG—A Child of the Wilderness (Dr.) 1000
VITAGRAPH—An Innocent Theft (Dr.) 1000

WEDNESDAY, MAY 29th, 1912.

EDISON—The Passion Flower (Com.) 1000
ECLIPSE—Slippery Tom (Com.) ....
ECLIPSE—Rope Making by Hand in Kent, Eng. (Ind.)
ECLIPSE—Glimpses of Belgium (Sc.)...................
KALEM—The Gent From Honduras (Com.) ....
KALEM—Luxor, Egypt (Sc.) ....
LUBIN—The Puppet's Hour (Com.) 1000
PATHE—For the Honor of the Name (Dr.) ....
SELIG—(Special) Shriner's Pilgrimage to Los Angeles, Cal. (Topical) 1000
VITAGRAPH—On Her Wedding Day (Dr.)..........1000

THURSDAY, MAY 30th, 1912.

BIOGRAPH—An Outcast Among Outcasts (Dr.) .....
ESSANAY—The White Hope (Com.) 1000
LUBIN—The Honeymooners (Com.) 1000
MELIES—The Rustler's Daughter (Dr.) 1000
PATHE—The Leading Lady's Baby (Com.) ....
C. G. P. C.—Siam—Its Rivers and Canals (Sc.) ......
SELIG—A Reconstructed Rebel (Dr.) 1000

FRIDAY, MAY 31st, 1912.

EDISON—Views in Calcutta, India (Sc.) 1000
ESSANAY—The Laurel Wreath of Fame (Dr.).........1000
KALEM—Into the Jungle (Dr.) ....
SELIG—The Part of Her Life (Com.)................... 500
SELIG—The Katzenjammer Kids No. 5—They Go to School (Com.) 500
C. G. P. C.—His Wife's Whims (Com.) ....
C. G. P. C.—Life Among the Muruts (Travel)...........
VITAGRAPH—The Picture Idol (Com.) 1000

SATURDAY, JUNE 1st, 1912.

EDISON—The Westminster Kennel Club Dog Show, New Grand Central Palace, N. Y. C. (Top.) 500
EDISON—Eddie's Exploit (Com.) 500
ESSANAY—Broncho Billy's Bible (Dr.) 1000
CINES—The Bogus Professor (Com.) ....
CINES—Rome on the Tiber (Sc.).....................
LUBIN—Revenge (Com.) ....
LUBIN—The Rube's Easter at Atlantic City (Com.)....
PATHE—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
VITAGRAPH—An Eventful Elopement (Com.).......1000.

ADVANCE RELEASES.

SUNDAY, JUNE 2nd, 1912.

PATHE—The Orleans Coach (3 reels—Dr.).............

MONDAY, JUNE 3rd, 1912.

BIOGRAPH—Tomboy Bessie (Comedy).................
BIOGRAPH—Algry, the Watchman (Comedy)............
KALEM—Missionaries in Darkest Africa (Dr.)...........1000
LUBIN—A Romance of the Border (Dr.)............... 1000
PATHE—Pathe's Weekly No. 23 (Topical)...............
SELIG—Life with a Circus (Vocational).................1000
VITAGRAPH—Who's to Win (Comedy)................1000

TUESDAY, JUNE 4th, 1912.

EDISON—The High Cost of Living (Comedy)............1000
ESSANAY—On El Monte Ranch (Dr.)...................1000
C. G. P. C.—Max Sets the Fashion (Comedy).............
C. G. P. C.—Costumes of Different Periods (Educational)
CINES—The Trifler (Comedy)......................... 815
CINES—Picturesque Paduco (Sc.)........................ 170
SELIG—When the Heart Calls (Dr.)....................1000
VITAGRAPH—The Prayers of Manuelo (Dr.)...........1000

WEDNESDAY, JUNE 5th, 1912.

EDISON—Very Much Engaged (Comedy)...............1000
ECLIPSE—In Days of Old (Dr.)........................1000
KALEM—The Drummer Girl of Vicksburg (War Dr.)....1000
LUBIN—Dream of a Moving Picture Director (Com.).1000
PATHE—The Texan Twins (Comedy)....................
VITAGRAPH—Mockery (Dr.)...........................1000

THURSDAY, JUNE 6th, 1912.

BIOGRAPH—Home Folks (Dr.).........................
ESSANAY—The Legacy of Happiness (Dr.)..............1000
LUBIN—A Husband's Awakening (Dr.)...................1000
MELIES—Making Good (Dr.)............................1000
PATHE—The Lure of the Footlights (Dr.)...............
SELIG—The Mystery of Room 29 (Dr.)..................1000

FRIDAY, JUNE 7th, 1912.

EDISON—The Man Who Made Good (Dr.)..............1000
ESSANAY—Billy Changes His Mind (Comedy)...........1000
KALEM—The Pugilist and the Girl (Comedy)............1000
SELIG—Mistaken Identity (Comedy)..................... 500
SELIG—School Days (Comedy).......................... 500
C. G. P. C.—The Enchanted Fifer (Juvenile)..............
C. S. P. C.—The Irbith (Siberia) Fair (Travel)...........
VITAGRAPH—The Cylinder's Secret (Dr.)...............1000

SATURDAY, JUNE 8th, 1912.

EDISON—The Shadow on the Blind (Comedy)...........1000
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CINES—Scenes of the Turkish-Italian War (Topical).....1015
LUBIN—A Modern Portia (Dr.).........................1000
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"Give Me a Sample Dearie"—Pub. by Shapiro Pub. Co.
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"Oh, You Dear, Sweet, Wonderful Boy"—Pub. by Kendis & Paley, New York.

Excelsior Slide Co.

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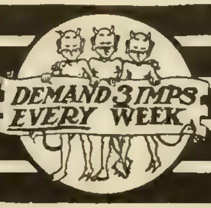

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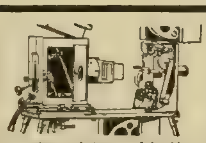

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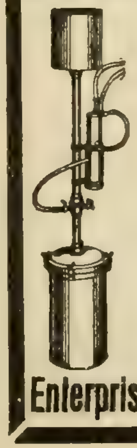

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WHO'S TO WIN (June 3).—Mrs. Briggs keeps a boarding house. Bloggs, a retired sea captain, and Lang, a retired lawyer, are the two "star boarders." Mr. Mills is a mild, affable man, and everybody's friend. Lang and Bloggs are both laying seige to the landlady's heart. Bloggs comes home one evening and brings her a bouquet. Lang goes one better by producing theater tickets and inviting her to go to the theater. Bloggs goes to the theater, too, and glowers at them from the balcony. Coming home, after having drowned his feelings in the flowing bowl, and finding Mrs. Briggs and Lang seated by the fire, he upbraids her with breaking his heart and insults Lang. Mills comes down and persuades Lang to go to bed.

Lang then demands that Bloggs be turned out of the house. Mrs. Briggs refuses and weeps. Mills returns, again acts as peace-maker and gets Lang to retire, whereupon Mrs. Briggs bursts into tears on his shoulder and tells him what a comfort he is. The next morning, Lang and Bloggs, both penitent, on the advice of Mills, go out and purchase bouquets as a peace offering to Mrs. Briggs. While making their purchases, they decide to go to Mrs. Briggs together and ask her to choose between them. They do so, only to find that in the meantime, Mrs. Briggs and Mills, the mild and affable, have come to an understanding, and she is going to marry him. So they have to make the best of a bad bargain and attend the wedding as best men, but with the expressions of chief mourners.

THE PRAYERS OF MANUELO (June 4).—Manuelo, a poor Mexican, ill with fever and newly married, is penniless. He gets up from his bed and goes to the nearest town to find food. Having no money, he steals a few beans and is kicked out as a "lazy Greaser." He returns to his wife. While they are talking the matter over, a rancher from the mountains comes to their door and offers him a job as a sheep herder. His wife bravely urges him to go.

Once in the mountains, he is treated like a dog. In his dreams, he has a vision, suggestive of his wife, with a new born babe. His mind is disturbed and he longs to go to her. He asks for a leave of a few days. The head herdsman refuses his request. Manuelo bides his time and at night he steals away. He walks miles and miles. His strength fails and he sinks down towards evening near an open field. In this field a horse is tethered. He takes the animal and rides away. The owner sees him. He calls his men, who bring their horses and a rope; they ride in hot pursuit.

The Mexican reaches his home. As he dismounts his pursuers shoot; his right arm falls limp at his side. His followers knock furiously at the door. Getting no response, they throw it open. They stand spell-bound upon the threshold. They see the Mexican reverently kneeling before a couch, his limp arm by his side, the other encircling his wife and their new born babe—above the bed the Image of the Virgin, a candle burning beneath, like a pervasion of spiritual blessing. Beholding, the pursuers bow their heads and depart, leaving Manuelo and his loved ones in peace.

MOCKERY (June 5).—In the Middle Ages, Prince Dionio, of Italy, is affianced to Princess Dolorosa. At their first meeting, Pepito, the Jester of Dionio's court, falls in love with the princess. He forgets his ill-shapen body and personality in the yearning of his heart. At the wedding feast of Dionio and Dolorosa, the jester cannot conceal his jealousy, and even after her marriage, he would feign court the princess. Lorenzo, the court physician, observes the hideous attenions of Pepito and asks, "What right has a shriveled fool like you to admire the princess"? This cuts him to the quick and when the princess mocks his love, he vows vengeance.

He arouses the jealousy of Dionio against Lorenzo, calling to his notice the meeting between the physician and the princess, when she generously gives Lorenzo money in aid of her plague-stricken subjects. This is the beginning of the tragic climax which the jester succeeds in bringing about. The fool forges a note from the doctor, making a clandestine meeting with the princess. This he gives to the prince; then placing Lorenzo's medicine case beside the sleeping princess, whom he carefully covers with a velvet spread, he tells the prince that the physician is asleep in one of the adjoining court chambers, and by subtle insinuation and thought suggestion, leads Dionio to stab the princess, thinking she is the court physician. When Dionio discovers his mistake, with the same dagger he stabs himself, falling dead over the lifeless form of his wife. The jester gloatingly triumphs over the vengeance which he has brought upon his hated mockers.

THE CYLINDER'S SECRET (June 7).—Employed as secretary to Howard Abele, Majorie Abbott attracts the attention of Sydney, her employer's son, who falls desperately in love with her. Mr. Abele is strenuously opposed to their marriage and he quarrels with his son. Majorie has a half-brother, Dave, who is of an inventive turn of mind. Sydney has introduced him to Mr. Abele, who becomes interested in the young man and tries to promote a mechanical device which Majorie's brother has submitted to him. The young fellow imagines that his benefactor is holding his invention and trying to get possession of it himself. He demands money from Mr. Abele.

One day, just as Mr. Abele has started his dictograph to dictate a letter, Dave, Majorie's brother, enters. He quarrels with the millionaire, and in passion, kills him. The dictograph has registered all that has passed between them and the threats of the murderer. Sydney Abele is arrested on suspicion of having killed his father. As his trial is progressing, Marjorie, who has read the record of the dictograph, brings the machine into court, and it gives the evidence which frees Sydney. Just as he has been acquitted, Dave, the guilty man, rushes into the court room and confesses his guilt. The great excitement of the moment and the strain of remorse has so devitalized his strength and affected his heart, he drops dead into the arms of an officer of the court.

HALF A HERO (June 8).—Joe Godfrey is only half a hero, but Mabel Kemp loves him. Mabel's father is an old G. A. R. man and sternly sets his foot down against Joe, calling him a coward because he has not done a deed of bravery to prove himself anything else. Mabel and Joe manage to get together and exchange notes in the groceries which she and her father purchase from the store where Joe works. The old man, in order to keep Mabel away from her lover, goes to the store himself, little knowing that he is acting as love's emissary, carrying in one of the packages Joe's message to Mabel.

Joe plans an elopement and considers himself a hero to defy his future father-in-law and carry off his daughter. Mabel makes all preparations to get away with Joe. He is just assisting her from an upper window when some rubbish catches fire and fills the house with smoke, which arouses the father, who is busily reading in the lower part of the house. Rushing out doors, he cries for help and some one to save his daughter. Just then Joe appears in the window with Mabel in his arms, amid the cheers of the crowd and the belated fire department. He is hailed as a hero and receives the consent of Mabel's father to their marriage.

EDISON.

THE WESTMINSTER KENNEL CLUB DOG SHOW, NEW GRAND CENTRAL PALACE, NEW YORK CITY (June 1).—There were almost two thousand dogs of every kind and description shown at this exhibition and it is claimed to be the biggest and largest dog show in the world. The North of Europe and Greenland furnish some of the most extraordinary specimens, such as Russian Wolf Hounds, Samoyedes, Esquimau dogs and Boar Hounds, all noted for their bravery and fierceness.

Toy dogs, such as Spaniels, Royal Pekingese, Japanese, Fox Terriers and Poodles were to be seen in numbers of every variety and breed.

Two of the most interesting were a pair of French police dogs who had done service with the police force in the city of Paris and who by instinct are able to tell an evil-doer. For sagacity they are not to be equaled. Bull dogs, Blood hounds, Collies and Sheep dogs, in the pride of conscious aristocracy, bask in the sunshine of warm admiration.

EDDIE'S EXPLOIT (June 1).—Eddie, all dressed up for the party, is admonished by his mother not to get his clothes soiled and she also tells him that if he does he cannot go to the party with his little sister. Well, the same thing that happened to you in the past or, if you are young, very recently, happens to poor little Eddie and no one but Rowdy did it. Consequently he is not allowed to go to the party with his little sister.

Eddie's little heart is broken. As a punishment, his mother forbids him to leave the house. He sits on the front stoop and confides to Rowdy the weariness of this world's troubles and Rowdy, like the good playfellow that he is, listens. Eddie gets a pencil and paper and writes a farewell note to his mother; slips it under the door; whistles to Rowdy and together they leave for the woods.

Eddie seeks a high place on a granite boulder. Rowdy, full of spirits, wants to play, and in the scuffl Eddie falls down the front of the sheer cliff. Rowdy comes down the winding path at the cry of distress from his little master and taking the hat which Eddie gives him, runs home to tell his mother. We see the intelligent animal on a dead run to Eddie's home and when he gets to the front door he yelps and scratches till some one comes. Then he brings the mother and the maid straight to the place where Eddie is hanging, head downwards, caught by his heel. He is rescued and taken home, where a doctor pronounces him more scared than hurt. He sits up and begs forgiveness for disobedience—a trait of which he is undoubtedly permanently cured.

THE HIGH COST OF LIVING (June 4).—Mr. Lord, President of the International Food Products Company, objects to the attachment which has sprung up between his daughter Mildred, and his private secretary, Tracy, and tells the young people that matrimony, on Tracy's slender salary, is out of the question.

Mildred's pleas that she would be quite happy in the role of a poor man's wife, are promptly rejected. Mildred, however, unknown to her father, starts on a career of economy by which she hopes to be able to learn to live within Tracy's means. She receives a terrible shock at the outset when she learns the cost of food stuffs and then and there decides that the cost of living is too high.

She evolves a plan to remedy this evil and laying it before the General Federation of Women's Clubs, is hailed as the modern Joan D'Arc. The plan is a simple one. A list of food products is made with each item numbered. This list is sent to every member of the United States with instructions to refrain from buying any article whose number appears in the daily papers.

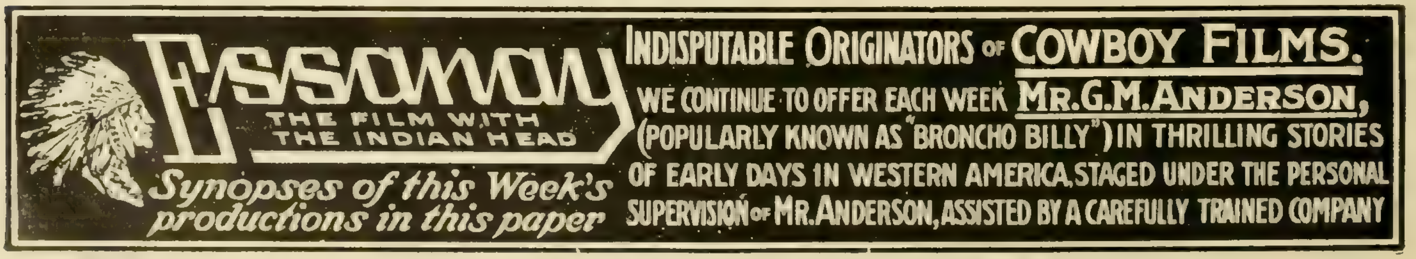
Mildred, finding the price of butter and eggs very high, sends the proper numbers to the Associated Press. These numbers appear the next day in all the newspapers, and the women all over the country refuse to purchase either. At the office of the International Food Products Company there is consternation. All orders for butter and eggs have been cancelled and after a day or two of stagnation, Lord is compelled to lower the price. This action is at once followed by enormous sales all over the country. Mildred lays in a store of butter and eggs at reduced prices and her first economical venture is a huge success for she has saved exactly three dollars and forty-six cents.

The next attack is upon bacon. The result is the same. There is no demand for bacon and Lord is furious. The mysterious numbers in the papers only add fuel to the flame until one day Mildred explains her great scheme for economizing, shows him a list of her savings and again asks his consent to her marriage.

At last Lord sees daylight. Comparing his three days' shrinkage of sales of over one hundred thousand dollars to Mildred's savings he decides that it will be cheaper to raise Tracy's salary than to have her continue her economy. This he does and presents the pair with a number of shares of stock in the company with the parting injunction to stop economizing.

VERY MUCH ENGAGED (June 5).—Reuben, the village cut-up, in love with all the pretty girls, while on a visit to the big city one day, conceives the idea of bringing home something to give the girls as souvenirs. Being at a loss to know just what to buy, he is attracted by a street fakir selling imitation solitaires at ten cents apiece, so he invests the magnificent sum of fifty cents for five rings. On his return to his home village he pays court to five girls and makes each in turn a present of a ring, thinking it a huge joke, while on the other hand the girls take the matter quite seriously and consider themselves engaged.

At a barn dance one evening the five girls meet and notice the similarity of the rings, compare notes and to their utter dismay discover that they have been deceived. They confront Reuben and demand an explanation. He is unable to give any and for a moment consternation reigns supreme, but



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in the height of the excitement he manages to escape. The next day four girls enter the village attorney's office with the firm determination of bringing damage suits for blighted affections. The fifth girl, a pretty maid servant, is dragged into the controversy but refuses to bring suit. Upon interrogation the attorney discovers that no promise of marriage had been made, therefore there are no grounds for a breach of promise suit.

The attorney subsequently meets Reuben, describes the attitude the girls have taken and incidentally mentions the pretty maid servant who held aloof from the rest. Upon learning this Reuben really falls in love with the pretty maid servant, proposes to her and is accepted. They repair to the parsonage where the happy pair are made one.

An old village gossip spreads the news that Reuben is about to marry the maid servant, whereupon the jilted girls enter the parsonage and endeavor to prevent the marriage—but too late. The ceremany has been performed and the four girls leave in a jealous rage while Reuben smilingly sallies forth with his bride on his arm.

THE MAN WHO MADE GOOD (June 7).—Young Trotter had lost a good position as reporter on one of the big Metropolitan dailies and to all his applications came the same answer—they had no place for a man out of a job. They wanted men who could produce the goods and he was curtly told to make good first.

Trotter was reduced to doing his own cooking in the little 2 x 4 bedroom, and knowing he would be ejected if caught, was in the habit of disposing of the remnants of his scanty meals by carefully wrapping them in newspapers and, under cover of darkness, slipping them into some convenient ash can. Seeing an officer approaching as he was in the act of disposing of his parcel in this manner one evening and, not wishing to be questioned, he stepped into a doorway until the officer had passed. As he stepped forward again to drop his parcel, a man passing by quietly dropped a similar bundle into the can and without stopping went his way. Something in the stranger's manner aroused Trotter's curiosity and, taking up the package the stranger had left, he hurried to his room. Upon opening it he was disgusted to find only a lot of dried plaster and bits of stone; but some shiny particles caught his eye. They turned out to be bits of steel shavings. They and the stranger's queer manner aroused his suspicions. The next night he followed the man and saw him enter a small basement shop over which hung a plumber's and electrican's sign. Trotter determined to see the inside of the shop, so, under pretext of having a bell repaired, he visited it. The man could not fix the bell, so Trotter had to leave. Waiting until the stranger had gone out again, Trotter entered by means of a skeleton key. Making his way into the back room he found a tunnel leading into the next building. Cautiously entering this he found himself confronted by a steel wall, which plainly showed the attacks of the drill. The steel wall must be the vault of the City National Bank next door. His duty was clear, he must notify the bank at once. But once out in the air his brain cleared. His duty was to himself first and he raced to the office of the daily. He outlined his story to the editor, who was at first sceptical but finally, persuaded by Trotter's earnestness, told him to go ahead.

Trotter did go ahead, captured his burglar single-handed after a desperate strugle, landed the biggest scoop of the year, and the much coveted berth on the staff of the paper.

THE SHADOW ON THE BLIND (June 8).—Harry Furniss and his young daughter live across the way from an autocratic old gentleman who has a son. The young people fall in love promptly and, of course, the autocratic father has other plans for his heir. One night he sees the shadow of his son and the young woman opposite thrown in strong relief upon the blind and promptly sends after the youth bidding him reserve his attentions for the lady of wealth already chosen for him. When the young man reports this to the artist and his daughter, the artist in a spirit of mischief and to help the young lovers, seats the girl before the blind and sketches her silhouette thereon. Consequently the stern parent across the way sees the young girl apparently alone, at least her shadow is there, and little dreams that the young people may be enjoying themselves in quite another part of the room. The artist's father carries his role of match-maker a little farther. Dressing his daughter in exaggerated suffragette get-up, he makes a caricature sketch of her which is sent to the young man signed with the name of the woman picked out by his father. As the real Miss Golding is unknown to either father or son, save as the daughter of an old friend of the father, this portrait easily passes for what it seems. Consequently, when pretending to go to the train to meet Miss Golding, the young man brings back the girl who looks like the portrait in a measure. The old father hurries up wedding preparations and demands that his son marry the girl at once. The ceremony is hardly over before the real Miss Golding appears upon the scene and explanations are in order. As the real little bride is attractive and the real Miss Golding is not, the old father is not so difficult to persuade in the end.

KALEM.

MISSIONARIES IN DARKEST AFRICA (June 3).—The Rev. Elbert Lawrence, feeling his duty lies farther south among the savage tribes of Africa, departs with his daughter from the settlement near Luxor, Egypt, to a new scene of labor. Several weeks later the missionaries arrive at their new field. At the first religious service, the natives show considerable interest and the chief orders all his tribesmen to attend. The chief wins Faith's confidence and begs for private instructions. While Faith is doing her best to teach the dusky African, he, on his part, is falling desperately in love with the white girl and determines that she shall be his wife.

The chief brings presents and asks the Rev. Lawrence for the hand of his daughter. When his gifts are refused and his suit declined, he orders his tribesmen to fall upon the missionary and they take the girl captive. They arrive at the village of the tribe on the desert and Faith, recognizing her danger, decides to take her own life, thus surrendering her soul to the keeping of her Maker.

THE DRUMMER GIRL OF VICKSBURG (June 5).—Alma's brother, leaving for the front, gives her a final lesson on the drum. Six months later the young drummer boy is brought home dead. Grief-stricken at her brother's death, Alma determines to take his place. Dressing herself in his clothes, she enlists in the Confederate army but is recognized by an old friend, Lieutenant Lightfoot, who promises to keep her secret.

The morning of a great battle arrives. Col. Summers, a Federal officer, is ordered to place a gun on the extreme left flank. The company of which Alma is the drummer is ordered to silence this Federal cannon which is dealing out a veritable hail of death. The Confederates charge, drive off the Federals, and Alma, though wounded, succeeds in spiking the gun. Alma is picked up from the field by Northern soldiers and taken to a Federal hospital. Two weeks later an exchange of prisoners brings about a double wedding.

THE PUGILIST AND THE GIRL (June 7).—Velma and Tom become engaged, but in a few days they have a quarrel. A few evenings later, at a society dance, Velma is impressed with the dancing of Jack, a new arrival, and Tom becomes violently jealous. Calling a few of his cronies together, a plot is fixed up against Jack. A note is sent to that worthy person, which is intercepted by Velma's father, who goes looking for trouble—and finds it. Then more plots are made against Jack, but Tom and his friends receive a great surprise. A challenge is sent to Jack to meet Tom in a boxing match. Reluctantly the young man accepts and after the affair Tom is carried home badly battered. The next day Jack calls to extend his sympathy and say good-bye as he is about to leave town. When he has departed, Tom picks up the visitor's card and finds to his terror that the stranger is a middle weight champion.

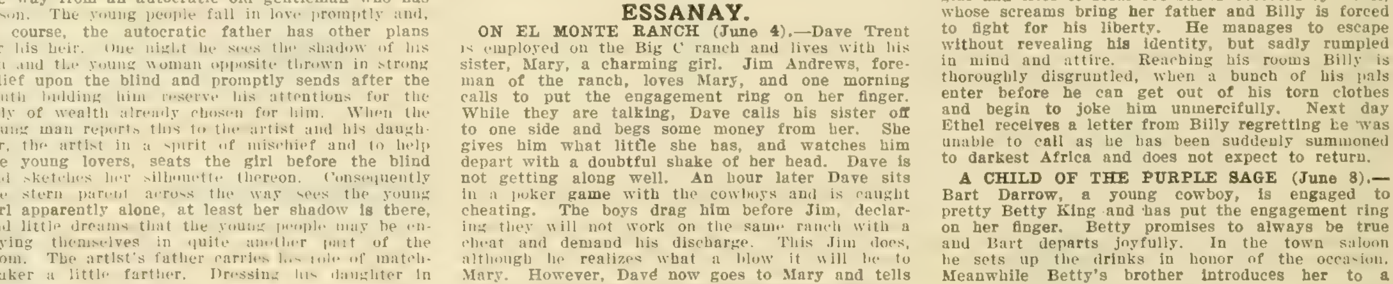
ESSANAY.

ON EL MONTE RANCH (June 4).—Dave Trent is employed on the Big C ranch and lives with his sister, Mary, a charming girl. Jim Andrews, foreman of the ranch, loves Mary, and one morning calls to put the engagement ring on her finger. While they are talking, Dave calls his sister off to one side and begs some money from her. She gives him what little she has, and watches him depart with a doubtful shake of her head. Dave is not getting along well. An hour later Dave sits in a poker game with the cowboys and is caught cheating. The boys drag him before Jim, declaring they will not work on the same ranch with a cheat and demand his discharge. This Jim does, although he realizes what a blow it will be to Mary. However, Dave now goes to Mary and tells her Jim discharged him because expenses were to be cut down. Consequently when Jim calls Mary angrily rebukes him and Jim, realizing she must now know the truth, is forced to take back his ring and depart in silence. Dave now meets with a renegade Mexican and enters into a cattle-rustling scheme. They are detected, captured and are about to be strung up, when Jim gets the boys to agree to send them across the county line. Dave is duly thankful, writes a note to Mary telling of Jim's great kindness and promises to come back a better man. Jim takes the note to Mary and it is only a matter of a few moments until the engagement ring is back again on her finger and she is clasped in his loving embrace.

THE LEGACY OF HAPPINESS (June 6).—Allen Gordon, a young clerk, is discontented and longs for great wealth. His discontentment causes his sweetheart to break their engagement, as his lust for money would only make her miserable. That evening in his room, Gordon falls asleep and has a startling dream. He receives a telegram from his lawyer, advising him that his uncle in Italy has suddenly died and left him one million dollars. Upon receipt of the money Gordon adopts a life of ease, dons expensive clothes and is introduced into society by his lawyer. Here he meets Will Graft, a foppish dude, who instantly schemes to marry his sister to Gordon. A few evenings later a brilliant social function is held at the Graft home and Gordon is the guest of honor. During the course of the evening Will's sister enchants him with every trick and artifice within her power and Gordon, enraptured with her charms, puts an engagement ring upon her finger. A few moments later he is shocked to hear her boasting of her conquest to her mother and brother and to hear Will congratulate her upon landing him. Seeing through their deceit, Gordon now arranges with his lawyer to send a fake telegram announcing his fortune has been swept away in disastrous speculation, and determines to prove his fiancee's love. The telegram is delivered to him at the Graft home, and the engagement is immediately broken. While the servant is bringing his coat, Gordon now sternly rebukes the sneering brother, strikes him in the face with his glove and departs—and the dream ends. With a start Gordon arouses, and he is delighted to find it has all been only a fancy. Cured of his discontent he hastens to his sweetheart's home, restores the ring on her finger and joy once more fills their lives.

BILLY CHANGES HIS MIND (June 7).—Billy McGrath is fortunate enough to rescue Ethel Woodby from a ferocious bulldog one fine morning. Now Ethel is a most charming girl and Billy gallantly promises to call next evening. To make this certain Ethel sends him her photo as a reminder and Billy worships at the shrine. He manages to dress in a hurry and starts for the Woodby home with all haste. Meanwhile Ethel's parents have looked up the social standing of Billy and learn he is wealthy and unmarried, also a member of the city's most exclusive clubs. Billy arrives in the outer hall, knocks in vain, finds the door slightly ajar and walks in. Finding no one about he sits down to wait and suddenly discovers he has come off without his waistcoat! Now full dress without a waistcoat is most embarrassing and Billy determines to rush back to his rooms and complete his toilet. But someone is coming and he is forced to take refuge in a small adjoining room and hears most astonishing things in consequence. He sees Ethel and her parents enter, and is forced to listen while they warn her to be sure and capture him, as she ought to realize she is very near the age-limit and Billy is very wealthy. Then he sees Ethel coach her younger sister in the role of maid and watches while she rehearses how she will receive him. Of course he is horrified and realizes he must escape at once from such a party of plotters. The hours go by and Ethel falls asleep waiting. Billy now roughly disguises himself as a burglar and tries to steal out but is detected by Ethel, whose screams bring her father and Billy is forced to fight for his liberty. He manages to escape without revealing his identity, but sadly rumpled in mind and attire. Reaching his rooms Billy is thoroughly disgruntled, when a bunch of his pals enter before he can get out of his torn clothes and begin to joke him unmercifully. Next day Ethel receives a letter from Billy regretting he was unable to call as he has been suddenly summoned to darkest Africa and does not expect to return.

A CHILD OF THE PURPLE SAGE (June 8).—Bart Darrow, a young cowboy, is engaged to pretty Betty King and has put the engagement ring on her finger. Betty promises to always be true and Bart departs joyfully. In the town saloon he sets up the drinks in honor of the occasion. Meanwhile Betty's brother introduces her to a young stranger and it is a case of love at first sight between the two. They are standing out at the mail-box hand in hand when a prospector rides past who is a staunch friend of Bart. Finding Bart



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in the saloon he tells him what he has seen and Bart is furious. He calls at the King ranch, rebukes Betty for her infidelity and she angrily returns the ring. Bart leaves heart-broken. Years later Bart is sent out of the county by the sheriff for his lawless depredations. Out in the desert he rides and is seeking for a spot to bunk for the night when he suddenly sees a covered wagon in the distance. Riding up he finds a little girl weeping over the dead body of her mother. Tenderly Bart takes the child in his arms, then sees a letter in the dead woman's hand There are only two lines, but they are enough to tell him the poor wasted form was once his sweetheart, Betty, and that he was going to her brother's home with her little girl after the death of her husband. For a moment Bart bows his head in silent grief with the little one clasped in his arms. The first shadow of night is upon the desert when he rides slowly away from the lone grave. Reaching an abandoned shack, Bart makes a bunk for the child with his horse-blankets and tucks her in. But the spirit of the dead mother causes the little one to climb from the bed and kneel in prayer and Bart, for the first time in his rough life, bows his head in solemn communion

ECLIPSE.

IN DAYS OF OLD (June 5).—Diana, the pretty daughter of the Duke de Granard, is on her way to the convent, escorted by Captain Latour, when a band of horsemen set upon them and carry Diana off.

Brissac and his servant, Louis, find the captain in despair, and offer their assistance. Suspecting that the maiden has been carried to the castle of Baron Morna, the three immediately set out in pursuit.

Arriving at the castle, they disguise themselves as minstrels, and are readily admitted and allowed to give a performance. They are secretly recognized, however, and when they retire for the night Morna and his men rush in to slay them, but by a clever trick the supposed minstrels overcome the intruders and make them prisoners.

Finding out where the unfortunate maiden is confined, they speedily effect her release. And after thanking their gallant benefactors, Diana and her escort start joyfully on their way.

CINES.

THE TRIFLER (June 4).—Josie imagines herself in love with Anthony and accepts his addresses, and at the same time repulses Lucian, who is madly in love with her. Lucian plots revenge, and after discovering the meeting place of the lovers, cleverly uses his camera to good effect; obtaining several photographs of rather tender situations.

The next day he shows these to Josie and threatens to inform her father, 'but suddenly seems to change his mind and destroys the prints, proving that he is a gentleman who would not take an unfair advantage. He then proudly leaves the room.

Josie begins to think better of Lucian, and later when she receives a note from him stating that he is about to take his own life rather than live without her, she, unsuspicious that it is but a ruse, rushes to save him and joyfully throws herself into his arms.

PICTURESQUE SCENES IN PADUA (June 4).—A charming scenic, showing the Ragione Palace, St. Anthony Church, the banks of the river Bacchiiglione, and many other places of interest.

SCENES OF THE TURKISH-ITALIAN WAR (June 8).—Artillery bombarding the Turkish positions to prepare the forward movement of the Italian troops. Artillery officers directing the firing with the telemetre. Cavalry reconnoitering. Intrenching during the night. Flanking squads. Marching forward to Bir-Tobras. Clearing the oasis. On the look-out at sunset. Repeating guns on battery. The bombardment of Zuara. The protected cruiser "Carlo Alberto" shelling Zuara. Checking the firing. The 10-inch guns in action. The commanding officer of the "Carlo Alberto" pointing the guns. The shelling goes on. Empty gun cartridges. The effect of the shelling on Zuara. At full speed toward the coast. The destroyer "Iride" firing the 2 inch guns.

MELIES.

GHOSTS AT CIRCLE X CAMP (June 13).—Dalrymple, a tenderfoot, seeking work, locates on a ranch The cowboys plan to initiate him and the bully, being the toughest man, agrees to handle the newcomer. At the table the fun starts when the bully offers him a drink of kerosene out of a whiskey bottle, which he accepts. But one mouthful tells the tale. After dinner he is invited out to the corral, where a trick donkey takes the final part in the iniation. The tables turn when the tenderfoot bets that his tormentor dare not stay in the haunted house. The bet is accepted. The tenderfoot replaces the cartridges in the bully's gun with blanks. The bully, becoming afraid, pays a negro to go with him and, after searching the premises, they sit down. The tenderfoot, who has disguised himself as a ghost, appears and scares the negro away. The bully next seeing him, pulls out his gun, opens fire, but as the bullets have no effect he takes to his heels, the ghost after him. Almost frightened to death he jumps into a stream and after a good wetting he looks up only to see the disguised tenderfoot laughing at him.

LUBIN.

A ROMANCE OF THE BORDER (June 3).—Pedro, a young Mexican ranchman, in love with Rita, the pretty daughter of Sergeant Blake, and is regarded with favor by the brave old fighter. Captain Field, an unscrupulous officer, engaged Rita in conversation when he called at the Sergeant's quarters one day and, without her knowledge and in a spirit of deviltry, cuts off a lock of her hair. The Sergeant, returning to his quarters, witnesses the scene between his daughter and the Captain, and knowing the latter's reputation, also realizing that their difference in station can place only one construction on Captain Field's attention to Rita, he forbids him to again address his daughter. One night at the officer's club, Field, who has been drinking, boasts of his conquest of the Sergeant's daughter. Sergeant Blake, who has come into the room with a message for one of the officers, overhears his remarks and starts to resent them. He is stopped by the other officers present who, while their sympathies are all with the old soldier, do not want to see him get into trouble.

Leaving the club, Blake accidentally meets Pedro, to whom he relates what has occurred. Wild with anger at the slight put upon his sweetheart, Pedro declares he will kill Field. Sergeant Blake forbids this and tells the young Mexican that it is his duty to resent the insult. Blake waits until the Captain comes from the club and follows him. Disregarding Blake's instructions, Pedro, who has been hiding in the background, follows the two men. Blake overtakes the Captain and a quarrel ensues, in the course of which Field overpowers the old man and, taking his revolver from him, orders him to his quarters. There is nothing left for Blake to do but obey. Pedro, who has witnessed the entire scene, is wild with rage to see the Sergeant defeated. He draws his revolver and fires, killing the Captain. Next morning the dead body is found, with Sergeant Blake's revolver beside it. The Sergeant is placed under arrest and finally tried by court-martial on the charge of murder. As sentence is about to be pronounced Pedro surprises the court by appearing and confessing that he was the guilty party. The soldiers start to arrest him, but Pedro manages to slip through their clutches and darts through the gates of the corral. With the start thus gained, Pedro manages to get across the Mexican line, safe from his pursuers. In view of the Mexican's confession, there is nothing left for the court to do but acquit Sergeant Blake, which they are glad to do.

DREAM OF A MOVING PICTURE DIRECTOR (June 5).—A photoplay is wanted quick. The manager calls in the director to give him one in a hurry. The director shows him several scripts, but they do not suit; so the director is compelled to call the scenario writer to have a play written in an hour. The director summons his company and reads the play to them; then tells them to make up, while he gives his plots to the stage manager. Being weary, he falls asleep in a chair in the center of the stage and dreams the following:

A young girl, employed in an office, falls in love with the head clerk. The boss is a black moustached villain, who is also in love with the girl. To make an impression he gives her his photo, which she throws with contempt on the table. He then tries to embrace her. She calls for help, when her sweetheart (the head clerk) comes to her rescue. At this juncture, the heavy man is not strong enough in the part and the director stops the play and shows him what to do. The play is resumed, the "heavy" throws the head clerk into a vault and locks him in, then embraces the girl, who repulses him and runs. The clerk by his superior strength batters down the steel vault door and escapes. The "heavy" pursues the unfortunate girl up the fire-escape to the roof, then to the water tower, where she defends her honor by beating him over the head with an iron rod. Fearing she has killed him she makes her retreat, only to be pursued by the villain. Rushing to the edge of the roof, she sees her lover, and calls him. He tells her to jump. She does so and alights safely in his arms, Undaunted, the villain, saying she shall not escape me, leaps six stories to the ground. Landing uninjured, he starts in pursuit. Here is where the detective takes up the trail, and after a long chase catches the villain. The stage hands, in setting the stage, allow a piece of scenery to fall upon the director, which awakens him from his dream.

A HUSBAND'S AWAKENING (June 6).—Valmar, young Vicomte de Soigny, finds himself much in debt and goes to his mother for aid. She promises to pay his debts if he will marry a young neighbor, Georgette Bourcet. Valmar refuses at first, as Georgette is a plain, demure creature, but as his mother insists, he consents. The Vicomtesse arranges the bethrothal, and Valmar leaves that night for Paris, where he enjoys a month of freedom. Georgette is already in love with the handsome Vicomte and to her the marriage seems wonderful, but when they have settled in their Paris home she is not happy. Valmar is not attentive and finds her unattractive. One day Madame Lyse, an old friend of Valmar, calls out of curiosity to see his wife. Valmar says that Georgette is not at home and entertains the fair visitor. Georgette sees them together and, when Valmar refuses to remain at home with her that evening, she tells him she overheard his remark to Mme. Lyse and reproaches him. Valmar becomes angry, telling her that he does not love her and accusing her of marrying him for his title. Then he leaves her. Georgette is heartbroken. Herr Ludwig, her music master, tries to comfort her. She confides in him how she yearns for her husband's love, and together they plan to win the Vicomte's affection. She attends to her toilet and Herr Ludwig arranges her studies. This little country girl becomes beautiful and brilliant. On his return, Valmar attends a ball and immediately goes to Mme. Lyse's side, but soon leaves to find the possessor of the beautiful voice he hears. Great is his astonishment to find the singer to be his wife. It seems impossible that this beautiful creature, superbly gowned and wonderfully self-possessed should be plain, shy Georgette. Madame La Vicomtesse finishes her song and graciously receives the applauses. Calmly greeting her husband, she leaves on the arm of an admirer. Valmar follows her home and tries to make love. Though she still loves him, Georgette continues to treat him coolly and succeeds in arousing his jealousy. When Valmar angrily denounces her as a flirt and roughly kisses her, she realizes that he is hers at last. The next morning Georgette tells her music master of her success and locks the door. When Valmar tries to enter he is surprised to find the door locked. Georgette hurriedly gets Herr Ludwig away and opens the door. Valmar becomes suspicious and finds Ludwig's forgotten gloves. His angry outburst is interrupted by a servant entering with a note for Georgette. It is from her music master, saying he is waiting for his gloves, and when Georgette refuses to show it to Valmar, he accuses her of having a lover. Georgette becomes angry and goes to leave his house. Valmar now realizes his love for his wife. Herr Ludwig, returning for his gloves, overhears him express his devotion and when Georgette enters ready to go, he understands the situation. He detains Georgette and tells Valmar that the gloves are his. Valmar asks her pardon and pleads for her to stay and not leave him. She turns to her music master. He removes her hat and leads her to Valmar's arms, who reverently kisses her.

A MODERN PORTIA (June 8).—Earl Manning, a young English business man, is called out of town. He kisses his wife and child, and departs on his trip. In the next town he is knocked down by an auto and rendered unconscious. The doctors restore him, but Manning has lost all knowledge of his identity, calling himself John White. He tramps from place to place and seeks for work. He at last secures a job as stoker on a ship bound for America. His wife and little daughter, May, wait in vain for his return. Finally believing that he is dead, they sell out the household effects, sail for America to open a boarding house. A few

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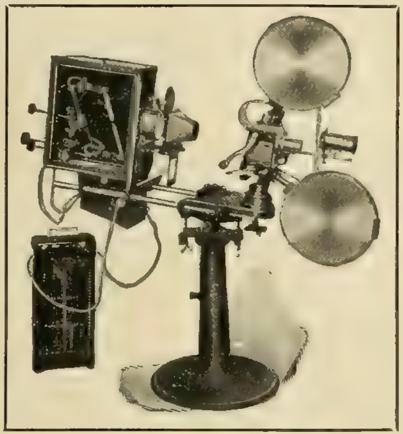

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years later May studies for the bar and becomes a lawyer. Warren Bradley, a young doctor, falls in love with her. Manning (John White) later takes a job as stevedore at the docks in the city where his family live. He has become gray and is marked with a bad scar, the result of the auto accident. One day in an altercation with another stevedore he knocks the fellow off the wharf. The man is rendered unconscious, taken to the hospital, and Manning is arrested. May, witnessing the preliminary hearing, offers to defend him at the trial. She goes home and tells her mother and Doctor Bradley of the case and urge them to be present at the trial. The prosecuting attorney works a strong case against Manning. When the poor prisoner is brought in May and her mother stare at him searchingly. They call him by name, but Manning fails to recognize them. May puts up a powerful defense and the prisoner is discharged and taken home to the wife's boarding house. The stevedore, angry at the result of the trial, follows and, for revenge, shoots at Manning. The shot hits him on the head and he falls unconscious. Doctor Bradley attends him and upon recovery the patient's memory comes back and he calls for his wife and child. The end is happiness for all.

BIOGRAPH.

TOMBOY BESSIE (June 3).—Bessie is certainly a terror and manages without much trouble to get into all sorts of mischief. She gets tired of playing alone and schemes to have Andrew, the suitor of her Aunt Cissie, play with her. Andrew would rebel, but the injunction that he must amuse the kid, Bessie, or get out, makes him consent. The stunts she puts him through make him worthy of the bestowal of Cissie's hand in marriage.

ALGY, THE WATCHMAN (June 3).—Mrs. Johnson has been forced to mortgage her farm, and there is danger of a foreclosure. Her sons, Algy and Steve, go out into the world to work for the money to lift the mortgage. Steve goes to work in the mines, while Algy goes to the village and becomes a bank watchman. He does not hold the job long, but it unexpectedly aids him in preventing the foreclosure until Steve arrives with sufficient money to pay the mortgage.

HOME FOLKS (June 6).—A stern father rules his little family by what he thinks to be the Bible's precepts, but it is simply the influence of his own narrow mind, he forgetting entirely his own youth. Hence when his boy suggests going to a barn dance, he flies into a rage and commands that the boy remain at home. The boy, however, becomes rebellious and goes, and for this act of disobedience the father drives him from the house and forces the rest of the family to swear never to mention his name again. A short time later they move to a new neighborhood, and the boy's sister meets and marries the village blacksmith. The old father has often regretted his harshness to the boy, but his stubborn nature prevents his admitting it. The sister, though, realizes his feelings and writes to her brother, who begs to come home. This almost causes trouble of another nature, for the blacksmith, who knew nothing of the brother, saw his wife in the apparent stranger's arms, and suspicious, was about to leave without asking an explanation.

SELIG.

A CHILD OF THE WILDERNESS (May 28).—Booze Marcy, a drunken, brutal prospector, failing to find gold in the Arizona desert, decides to turn North and head for Nevada, the so-called land of gold. His frail but patient wife and baby boy are packed into the prairie schooner and the journey is started. Booze's brutality becomes worse as the days pass, and soon his wife dies, leaving little Joe to the mercy of his drunken father. After a crude burial they resume the journey Northward. They come upon a party of renegade Indians, and Booze decides to leave the boy with them. He effects a trade and little Joe becomes the property of the tribe, while Booze goes on in his search for gold. Tonoma, an old squaw, takes a fancy to the child and befriends him.

Two years pass by. Little Joe is generally disliked by the tribe and is forced to endure many hardships. Finally he runs away. Wandering to the river bottom, he is found by Larry Tompkins, a big-hearted miner. Tompkins hears the boy's story and buys him from the tribe. Seeing old Tonoma's affection for the child, he makes another trade for the squaw, and the three start on the long trail Northward to Larry's mine.

Time passes on, Larry feels happy in his responsibility, and his hitherto rough shack takes on the air of a well cared for home. By coincidence Booze Marcy calls at the shack one day in an effort to secure Larry's mine. Larry refuses to sell his valuable possession. Marcy notices the boy and squaw and recognizes his son, little Joe.

Failing to secure the mine, Marcy secures an order from the court, which gives him possession of his child. This action almost breaks poor Larry's heart, for he has grown to love the boy. Booze again starts in his brutal abuse toward the child. Big-hearted Larry cannot stand for this and rather than leave the child to the mercy of his degenerate father, he gives Booze a quit-claim deed to his mine and takes little Joe forever unto himself.

LIFE WITH A CIRCUS (June 3).—Very few have a conception of even a part of the many things which must be seen to with the precision and regularity of clock work in connection with the business behind the scenes of a big, mammoth circus. Here we witness the animals about to be entrained for some new destination. The elephants, horses, zebras, camels, and animal wagons present a vast concourse of animated bustle and business, all controlled with the greatest skill in their disposition. Cages are hoisted on the cars with teams of horses. Sixteen camels hitched to a wagon make a brave showing. The loading of elephants is one of much interest, and the cage containing a hippo and pushed by an elephant is a scene to be remembered. The arrival of the circus trains and the business of detraining is graphically shown. The commissary arrangements show the dining-rooms, kitchen, and the crowds who watch the cooks. The pictures of the circus parade are delightful and various. Inside the circus we see the actors coming out of the tents to their dressing-rooms and then come some ring scenes. Last of all is shown the crowd coming out, when the show is over, and the inside of a side-show.

WHEN THE HEART CALLS (June 4).—The time has come to say goodbye and John Rice and his wife, with their baby, Ellen, take leave of the Leightons and their little son, Harry. Ellen's locket becomes broken and a part is given to Harry as a keepsake. The emigrants go to join the caravan, and the Leightons give them a vigorous farewell. On the Western plains Running Deer, the young son of Chief Roman Nose, gets lost. He is seen and pursued by two men of a small emigrant party. He is saved from them by John Rice, at the caravan camp. Running Deer admires Baby Rice and her locket. Roman Nose makes war on the emigrants and Running Deer saves Baby Rice, who is taken to live with the Indians. Fifteen years later Baby Rice has grown up to the beautiful White Bird. She is in love with Running Deer and he tells her the story of the locket. The Leightons, emigrants, arrive at the scene of the old massacre. Their old scout points out the place and tells them about it. Parting with Running Deer, White Bird rides out into the open country. She is seen and pursued by three Indians. Running Deer goes to her rescue after her capture. She escapes and meets Harry Leighton and the old scout. The elder Leightons arrive and Mrs. Leighton discovers White Bird's identity through the locket. It has just saved White Bird's life. She is told who she is and shown the grave of her parents. Running Deer arrives and is told the story by White Bird. Mrs. Leighton begs White Bird to go with her, but she decides to remain with Running Deer, and he later points out to her their future home.

THE MYSTERY OF ROOM 29 (June 6).—Two prospectors, Cardigan and Tiel, find a dead man. Searching the body, they find the map of an unrecorded gold mine. They decide to keep it for themselves and Cardigan puts it into his pocket. At night Tiel steals the map and slips away. Cardigan, tracing his false partner, discovers him registered at a cheap hotel, "Room 29." He secures the adjoining room. The next morning the chambermaid discovers Tiel is dead. He is seated on the window-sill, his body resting back against the casing. Two detectives, Nave and Hardcastle, investigate the murder. Indications show Tiel was shot from the outside. Nave considers a door to the next room, which they enter and find Cardigan on the bed, pretending sleep. He is questioned and goes back with them. Says he never saw the man before. Cardigan stays with the two detectives and the policeman on watch. They go to see a room across the alley and he gets his coat, puts it on, dropping an envelope in doing so, and accompanies them. The policeman picks up the old envelope and hands it to Nave on his return. It has the name of the murdered man on it and also that of Cardigan. Nave confronts him with it and Cardigan escapes and leads the officers a bewildering chase before he is captured. He confesses the murder and the ruse he employed to divert suspicion by the manufactured evidence that Hardcastle worked on.

MISTAKEN IDENTITY (June 7).—Jackson writes his wife that he will be home the next day. He arrives to find her away. He starts to change his collar and loses the button, which rolls under the bed. His wife enters and sees his feet protruding and, thinking he is a burglar, calls a policeman. He spends the night in jail. The same night the police capture a burglar who tries to get into Jackson's house. He resists capture and lands in the hospital. In the morning Jackson is released. His wife discovers her mistake and goes to the hospital to find him, and embraces the burglar. Jackson follows her and accuses her, but learns she thought it was him.

THE KATZENJAMMER KIDS—NO. 6—SCHOOL DAYS (June 7).—Hans and Fritz manage to start something when they are compelled to go to school against their wishes. A screaming, rapid-moving farce in line with their usual exploits.

PATHE.

PATHE'S WEEKLY NO. 22—1912 (May 27).—Washington, D. C.—The Anthracite coal miners, the police, the boy scouts and the boys from the U. S. Hospital Ship Solace appear in First Aid to the Injured drills before the International Red Cross Conference.

Macon, Ga.—Miss Mary Scandrett, of this city, is crowned Queen of the Confederate Veterans' Reunion, and welcomes the veterans by presenting a Confederate flag to General C. Irving Walker.

St. Ives, England—The City of Cardiff is wrecked on the Cornwall coast, and the passengers are saved by the Breeches Buoy.

Henley, England—The annual Oxford and Cambridge eight-oared skull race is rowed in fast time on the Thames, Oxford winning by six lengths.

Del Rio, Texas—The ranchmen on the Mexican side of the Rio Grande are driving their cattle across the river into the United States to save them from confiscation by the Federal Army or the Revolutionists.

Principality of Monaco—During the Aviation Meet at Monaco, Renaux, in his hydroplane, carrying Pathe's Weekly camera correspondent, races and beats the Duke of Westminster's racing motor boat Ursula.

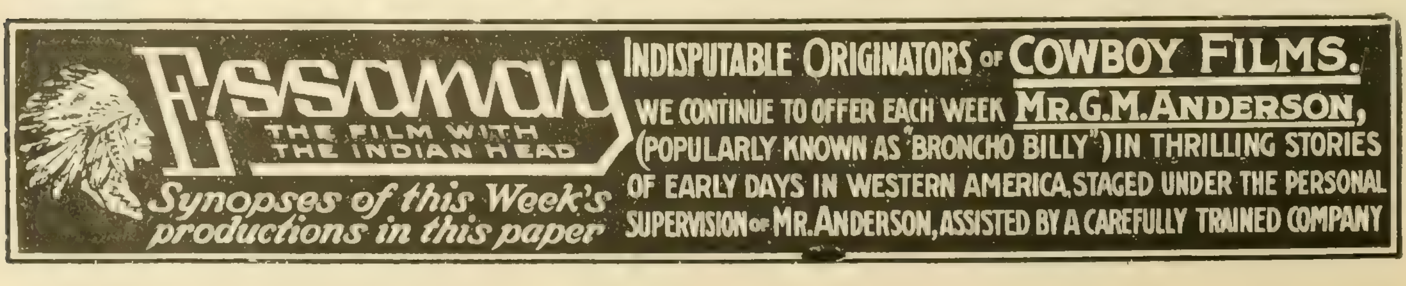
Chico, Cal.—The great Hooker Oak, the oldest and largest oak tree in the world, is the inspiration of the Annual Fiesta Arborea held in this city.

Los Angeles, Cal.—Caleb Bragg wins the five-mile auto race on the motordrome in this city in 3 minutes and 28 seconds, and Ralph de Palma breaks the world's records for ten, fifteen and twenty miles, on the same track.

THE TEXAN TWINS (June 5).—Jack and Jim are twin brothers. Jim loves a pretty girl and she loves him, but she is fond of teazing him by showing a good deal of attention to Jack. Jim finally gets the idea that Jack is going to win the girl, and goes off to a ranch to become a cowboy. Here he is maltreated and hikes for home. Jack, relying upon his remarkable resemblance to Jim, goes back to the ranch and promptly cleans it up.

THE LURE OF THE FOOTLIGHTS (June 6).—A singer is sent abroad by her husband to study. In order to maintain her in Paris, he impoverishes himself. When she returns she secures an engagement in the opera, meeting with great success, and has her head turned by the flattering attentions of representatives of society, forgetting the man whose sacrifices enabled her to be thus successful. One night a fire breaks out in the theater, in which she is rescued by her faithful husband, whose heroic act wins for him the return of his wife's old affection.

A STERN DESTINY (June 8).—An escaped convict meets a little girl who is ill treated by her foster mother. He adopts the child and ten years later we see him a successful man in the community in which he has taken up his residence, and the little girl grown up to beautiful womanhood. Just as our hero is elected Mayor of the town, his old cellmate appears upon the scene, and from that hour a relentless destiny pursues



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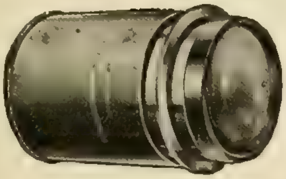

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THE ORLEANS COACH (June 2).—This is the story of the most remarkable case of mistaken identity and the most terrible miscarriage of justice ever written in the judicial annals of the world. Roussel, a wealthy merchant, has the misfortune to have in Gasnier, a bandit, a double; the resemblance between them being remarkable. On the 27th of May, 1795, Roussel visits his father's little inn on the road to Orleans. At 7 P. M. he returned to Paris. At 11 P. M. the same night Gasnier and three companions, Nicolet, Champion and Minot, rob the Orleans coach, carrying $375,000 for General Bonaparte's army. Later Roussel is shot by Gasnier, who thinks the would-be assassin is his son. Roussel, the merchant, is arrested, tried and convicted. His future son-in-law tries desperately to prove Roussel innocent, but is thwarted at every turn by Gasnier and Roussel is finally executed. At the moment of his execution Judge Lebas discovers the real criminal and realizes an innocent man has gone to his death.

C. G. P. C.

MAX SETS THE FASHION (June 4).—Max, on his way to his wedding, loses his shoes and after trailing along in his stocking feet for several blocks finally buys a pair of brogans from a workman and arrives with his feet encased in these hobnail monstrosities. His future father-in-law promptly throws him out, with Max protesting that it's the fashion. He makes a countess, famous for her fashionable attire, his accomplice and thus persuades the irate host of the truth of his remarks and, at the wedding dance following the ceremony, everybody wears brogans.

THE ENCHANTED FIFER (June 7).—This is a fairy tale, in which the fifer with the magic wand wins a lovely princess. In order to do this it is necessary for him to pull off some wonderful magical stunts, which so amaze the father of the princess that he finally consents to their marriage.

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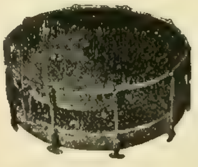

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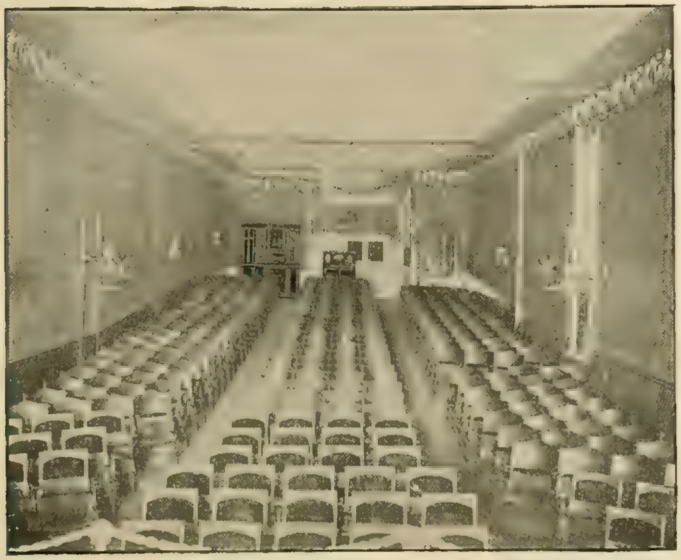

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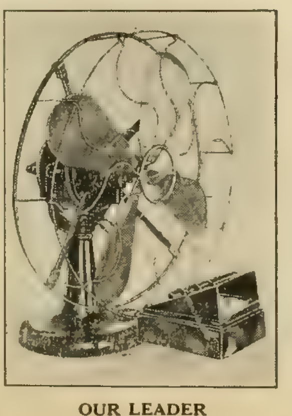

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Independent Film Stories

IMP.

THE BREAK DOWN (June 3).—The officers and stockholders of the Mutual Construction Company were holding a serious session. Huntley Sharpe, the president, announced that a half million dollars must be raised forthwith in order that certain unfinished contracts in hand could be completed; then matters of the company would proceed smoothly. But a minority of the stockholders would not trust the president. They demanded that a receiver for the company be appointed. This demand so affected Mr. Sharpe that he suffered a nervous breakdown, fearing the collapse of the company.

His physicians decided that if he would regain his health he must go away instantly. This brought about unexpected results. The stockholders realized that Sharpe's absence from the city would bring about the very thing they desired to avert, viz., the downfall of the company, because public confidence in it would be weakened.

In this difficulty a bright inspiration occurred to the company's secretary. He met a man exactly the double of Mr. Sharpe. Swearing all to secrecy and pledging Sharpe's double likewise, the man was induced to take the place of Mr. Sharpe in the office day by day.

Meanwhile the real Mr. Sharpe went to Hot Springs, recovered his health after a short course of treatment, and while there, meeting several financial kings, was so enabled to raise the necessary money to complete the contracts and assure the continued prosperity of the Mutual Construction Company.

THE RETURN OF CAPTAIN JOHN (June 6).—When Captain Alvin Strong went to rejoin his ship, he parted from his sweetheart, Alice, with a promise to marry her at the termination of the voyage. He left a locket in her possession as a souvenir. The ship, however, was wrecked with all on board save Captain Strong, who was washed ashore on a distant part of the coast in an unconscious condition.

When he was restored to animation by the kindly fishermen of the village, he had forgotten who he was. In other words, the calamity of the shipwreck had deprived him of his memory. After he regained his physical health, he remained in the fishing village and secured a job amongst the fishermen. Meanwhile, his sweetheart, at home, had not given up hope of his return and daily frequented the shore in expectation of seeing his ship return.

As Alvin Strong progressed in his new work, he also progressed in the affections of the daughter of his benefactor, the old fisherman. In course of time he married the girl, and a baby was born to him. Still, he had no recollection of the past beyond the day when he was thrown upon the shore and was restored to life. Everything in his mind before this was a blank.

One day, in company with several of his fellow fishermen, he had to take a trip by water to the village which he had left two years before as Captain Strong. Agnes recognized him. So did her mother and many of the villagers. But he failed to recognize them. There was a scene of anguish between the gird and him, and she at last brought about his recognition of her by showing him the locket that he had given her two years ago. Instantly reason returned to him and he realized the position that he stood in. He had pledged himself to this girl, but he had married another and there was a child. Duty triumphed, however, and he returned to his wife and child, leaving Agnes in despair and disappointment.

A CASE OF DYNAMITE (June 8).—Jonathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes him with a whipping, and Cy plans revenge.

The opportunity comes when Jonathan gets a telegram calling him to the city to close up a business deal. While he is buying his ticket Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case and rushes for his car without noticing the awful word on it.

On his arrival in the city he goes to a jewelry store, where the clerk, seeing the word on the grip, offers him practically everything in the store. Jay takes all he can carry and starts for the bank. The jewelry clerk rushes for a policeman and they give chase to the unsuspecting countryman, who goes into the bank to draw out some money. Here he meets with the same experience, as the cashier also fears an explosion. Jay is now well loaded down with money and jewelry—but is soon tracked by the clerk, cashier and policeman. After many amusing experiences, he is captured and taken to jail where everything is satisfactorily explained and he is released and starts happily for his country home.

THE SHRINERS' CONVENTION IN CALIFORNIA (June 8), **No. 1.**—The procession was chiefly formed of a large number of floats emblematic of the States and various bodies affiliated with the Shriners. Noticeable were the Japanese floats and the Californian "Bear." All the floats were artistically decorated with real flowers and picturesquely attired figures. At night time there was a procession of illuminated floats and other vehicles as well as mammoth animals, the whole forming a veritable feast of the eye of brilliantly illuminated effects.

ECLIPSE.

HAMFAT'S SUCCESS (May 30).—Anthony Ceaser Brutus Hamfat is a struggling tragedian whose one-night stand performances bring him no success. He applies vainly to K. E. Frobert, the famous manager, and returns home to find his landlady in a fury for his delayed payment. As he hurries to his room the landlady speeds for a policeman. Hamfat in extreme despair pulls on an old rube costume and makes a hasty exit in disguise. Two swindlers believe this to be a splendid chance and they invite the "old farmer" to dine with them in a gay Broadway cafe. Hamfat accepts. He does not neglect exhibiting a roll of stage money which he found in the costume. The swindlers are greatly pleased with themselves. At length they propose selling a third interest in an imaginary mine and Hamfat agrees. He is the real gainer, for he takes his change in real money. Hamfat hastens homeward in a taxicab to settle his accounts, buying flowers for his landlady. The swindlers are apprehended by the police and get a richly deserved punishment. It happens that Frobert, the manager, has been dining in this same restaurant. Hamfat is recognized. Just as the Thespian is giving the long-suffering landlady her money, a messenger brings an offer from Frobert to give Hamfat a good part in comic opera. He is proved an actor, after all!

CHESTNUT GROVE MYSTERY (June 2).—The aged beggar is alone in his hut. It is nightfall. Carefully closing the door and window he takes a bottle of whiskey from the fireplace and gayly empties its contents. He goes to the wall and uncovers a hiding place, and takes out a hollow piece of wood, from which he brings forth gold, jewels and banknotes, upon which he gazes lovingly. He falls asleep, and dreams he sees himself on the road again, laying in wait for the unfortunate Tax Collector of Subourg. The carriage approaches. He calls and begs for help. The collector stops pitying the poor wounded man, and helps him into his carriage. Later, while making repairs on the carriage, the collector receives a heavy blow from the beggar's cane and dies. After robbing the dead collector, the beggar drags the body to an adjacent pond, near a chestnut grove. This murder still remains unsolved. Suddenly he awakes. Someone is knocking. He hides the precious piece of wood. The door opens, and in walk two gendarmes who seek shelter. The old man trembles. The gendarmes are surprised at his attitude. Being refused a drink they start a search and first find the empty whiskey bottle, and later come upon the hiding-place of the piece of wood, which they find to their great surprise, full of gold, etc., which is wrapped in a piece of newspaper telling of the mysterious murder. Understanding that they are in the presence of the escaped murderer, they handcuff him and take him away.

AMERICAN.

THE REWARD OF VALOR (May 27).—The aristocratic Ward family, including father Ward, mother Ward, pretty sister Marguerite and brother Bill, came for a short stay on their Western ranch. Charley Hicox, ranch foreman, met brother Bill and Bill liked him. He boasted loudly to Marguerite of his new found friend; so when Marguerite met Charley ,it was pretty nearly love at first sight. Charley called several times on Marguerite, much to Bill's delight, when, one day, the father in an ugly mood ordered him from the premises. This was shortly after the arrival of the Earl of Wight, beautifully attired, insignificant in the Western atmosphere, but possessing the good wishes of father and mother Ward. Marguerite didn't like him at all, but the parents were determined to add nobility to aristocracy.

Then Bill had an idea. He confided it to Charley, who promptly enthused over it, and the result was a casual stroll into the wooly section of the ranch, where father Ward and Bill were suddenly held up by bandits. Charley rushed to the rescue and the chicken-hearted bandits made haste to leave. There was excitement on the ranch when father, hatless and warm, rushed in for assistance. The Earl refused to go farther than the bunk house. Father thought of brother Bill in the clutches of those terrible marauders and clamored for help. Again Charley hurried to the rescue, receiving the congratulations of the entire family, including the mischievous Bill and the charming Marguerite. You could easily guess that father Ward felt no further fancy for the Earl of Wight. Incidentally he made no further objections to Charley visiting on the front doorstep.

REPUBLIC.

REPARATION (June 4).—Bert Morton and some college companions, while on an automobile tour stops at a farmhouse for refreshments meets and falls in love with Mary, the farmer's daughter. She returns his love.

Bert receives a letter from his father stating that it is necessary for him to come home and marry Alice Martin. Bert informs Mary that he must leave for a while—keeping her ignorant of the real reason. His father persuades him to marry Alice Martin, as it will be the means of saving them financially. Although Bert loves Mary and is in honor bound to marry her, his father's appeal that a marriage with Alice will save the family fortune, finally wins the boy over and he shuts his eyes to the vision of the unfortunate little country girl who is eagerly awaiting his return. When she does not hear from him, she decides to visit him.

In the meantime Bert becomes engaged to Alice Martin and the wedding day is set. Mary arrives at Bert's house and tells Bert the "truth," stating how necessary it is for him to marry her. Bert offers her money, which she spurns. Mary seeks to find consolation in death, but is saved by two workmen and is brought to the home of Bert's fiancee. Later, when Bert calls on his fiancee, he meets Mary.

Alice overhears a conversation between Mary and Bert and thus learns the truth of their relationship. The revelation is a great shock to her, as she loves Bert, but womanhood asserts itself and wins out. She explains to Bert that she knows all and obtains his promise that he will wed the unfortunate girl, who in the eyes of God is his wife. Bert confesses all to his father and receives full forgiveness as well as a welcome greeting for his wife.

A WESTERN TRIANGLE (June 8).—Jennie Forrester has been the playmate of the Harrison boys ever since she wore pinafores and pig tails. When the older brother, Louis, proposed to her, Jennie promptly refused him, as she loved the younger one, whom she had already accepted. Louis in anger denounces his brother and they come to blows. The crowd of cowboys step in and prevent what might have been a fatal quarrel.

John Hopkins, who hates Louis bitterly for an imaginary wrong, has been a witness to this quarrel and sees an opportunity for revenge without danger to himself, as he thinks. The two brothers have been left alone, after assurance by both that the quarrel would not continue. The younger one removes his belt with his gun and knife, and hangs it on his saddle horn, while he goes to the brook to get some water to wash himself with. The elder remains on a log, brooding. Hopkins sees this from a distance and when Henry has left, he takes the younger brother's knife from the belt and sneaking up behind Louis, stabs him in the back. Not satisfied with his fiendish act, he robs the body, then rushes away. The cowboys discover the body with Henry's knife sticking in his back and remembering the quarrel, they conclude that Henry is guilty. Western law is brought into

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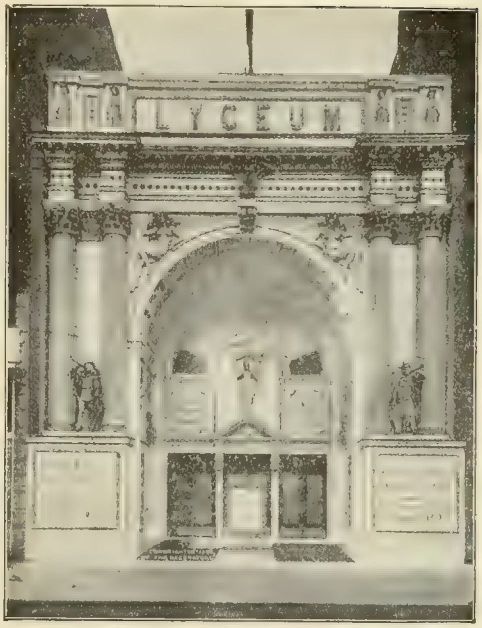

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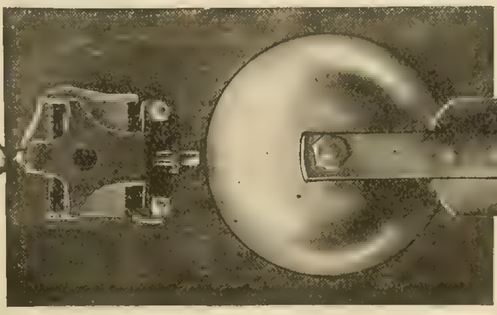

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play and in spite of Jennie, preparations are made to hang him.

Jennie in the meantime has ridden at breakneck speed for assistance to the authorities. She is held up by Hopkins, who shows her a purse of money, which she recognizes as having belonged to the murdered man. By a clever ruse she unarms him and compels him to ride with "hands up" to the scene of execution in the nick of time to save her lover from death and the cowboys from committing a crime.

BEAUTIFUL PALO DURO (June 8).—A 250 foot scenic picture of one of the Garden spots of the New World. The Palo Duro Canyon is situated 15 miles from Amarillo, Texas, and has been called by Ex-President Theodore Roosevelt "one of the most beautiful spots in the United States." It was Mr. Roosevelt who proposed making this the New National Park. It contains a national amphitheater over 2,000 feet high, besides many beautiful caves, waterfalls and over 50 miles of canyons whose rugged beauty cannot be surpassed.

RELIANCE.

CURFEW SHALL NOT RING TONIGHT (May 29).—The story of "Curfew" tells of a soldier who deserted his post during wartime to keep a tryst with his sweetheart. Having left his post of duty, he was considered to be a deserter and was court-martialed forthwith. The soldier was condemned to die. His sweetheart endeavored to intercede for him with the commanding officer, but the commander was firm and austere. To set the soldier free would have been a bad example; therefore, he was condemned to die at the ringing of the curfew bell. Having exhausted all means of securing a pardon for her lover, the maiden resorted to a last desperate chance, which, though seemingly futile, was a chance. She climbed to the belfry of the tower where the curfew bell hung, and there by hanging upon its huge clapper prevented it from sounding when the old deaf bell-ringer came to ring the parting day. The bell-ringer had officially rung the bell and yet it had not sounded. Therefore the young soldier waiting to be shot was legally dead, although he still lived, when the old sexton had finished his work.

HIS MOTHER'S SON (June 1).—This picture tells how a boy is cared for all his life by his mother, when he is well and when he is ill. She comforts all the aches and pains of his boyhood and never becomes weary. The boy in this story returns from college a vastly superior young man who rather disappoints his parents with his newly acquired ways. He becomes engaged to a sweet young girl. Having written some poems he becomes quite a lion at all the social affairs he attends. While attending one of these affairs he meets a beautiful woman. He resolves to win her, and to this end he neglects his little fiancee shamefully. The beauty notices this and decides to teach him a lesson. He visits the beauty one day and shows his infatuation for her. The little sweetheart is in another room and the beauty calls her out and exposes the boy to the girl who loves him. He sees the girl and pleads with her to forgive him. She will not and he is ordered from the house. He returns home and his mother, seeing that he is worried, tries to comfort him, but he pushes her away. Later he tells her the trouble and she goes to the home of the little sweetheart and pleads with her to forgive her son. And the girl does so.

SOLAX.

A MESSAGE FROM BEYOND (May 29).—Charles Kingley's parents gave him everything they had when he left his home to start business in a large city. Charles, like other country boys, by undivided effort and persistent application, made his way to the top. He married a woman of high social position and has children, a son and a daughter. The daughter inherits her mother's snobbish characteristics, but the son is a democrat.

Kingley's mother, a good, old, homely lady, not having seen her son for a number of years, decides to surprise him with a visit. She arrives just when the family is making elaborate preparations to receive the governor. Naturally, the snobbish mother and daughter make the old lady's welcome an unpleasant one. They don't know what to do with her until something occurs in the kitchen. Young Mrs. Kingsley then has her mother-in-law attend to the preparation of the dinner. The old lady is only too happy to be of service and joyfully undertakes the work of the cook.

When Kingsley, Jr., however, comes home and learns that his grandmother is doing the drudgework he goes down there and sticks by her side, and in his boiled shirt and dress suit, assists her at her labors. He appoints himself her entertainer and does nobly.

The old lady, not long afterwards, dies and leaves young Kingsley her large painted portrait. Soon after when Kingsley is in difficulties, he imagines he sees the spirit of his old grandmother and she seems to point to the portrait of herself. Several times this occurs and in order to satisfy her spirit, he goes to the portrait, takes the picture out of the frame, and to his delight, finds an envelope containing a good deal of money.

JUST A BOY (May 31).—Mrs. Armstrong, having lost her child, is inconsolably unhappy. She passes a rather aimless existence. Even her devoted husband, who pays her constant attention, cannot take her out of that phlegmatic mood. One day she comes upon a policeman in the act of arresting a street urchin—a waif—a kid, who delights in street sports—such as dice-throwing, leap frog and banana-swiping from the "Ginny's" fruit stand. He is a wild boy—born and bred to the streets.

The boy loves dirt and delights in mud. She rescues the waif from the arms of the law and tries to bring him up as she would have brought up her little boy—had he lived. She tries to make the boy comfortable and happy and she almost succeeds—but the boy meets on the street some of his former associates and they revile him with jeers and call him "Sissy," and mock at his fine clothes.

The boy goes back home—to his fine room. He is thoughtful and morose. He has not been comfortable in tight shoes and clean linen. He longed for his rags and his old pals of the corners and the docks. With an air of determination he decides to go back to his former life—that care-free existence of the streets. He answers the call of the wild. He is just a boy.

THE OLD VIOLIN (June 5).—An old violin maker, living in a small town, spends his time perfecting instruments. Like other men engaged in kindred artistic occupations, he is absorbed in his work and forgets about worldly necessities until want—implacable and inexorable—throws her shadows across his threshold. While the old violin-maker goes out to seek financial assistance from his friend the bookseller, a young violinist comes to his home and leaves a Stradivarius worth $10,000 to be repaired. The young musician came to have his violin repaired, but soon he found that his heart strings also needed repairing—for he fell in love with the violin maker's daughter.

Although the violin maker gets temporary relief from his friend, the bookseller, a crabbed and crafty creditor later makes his life miserable. This creditor takes some of the instruments in part payment of his notes. The old musician is now left in narrow straits. In desperation he decides to substitute one of his own violins for the $10,000 Stradivarius. "Surely, that young violinist will not know the difference!" After a pathetic scene in which the violinist struggles with his conscience, his daughter enters and from his peculiar actions she guesses his frame of mind. There is a very dramatic scene between father and daughter. In the meanwhile, the young violinist enters and he saves the situation and makes harmony out of impending discord.

THE DOG-GONE QUESTION (June 7).—Dr. Nearsighted gives Billy the boot. Billy is the bane of the old Doctor's existence. The old man, being nearsighted, likes dogs because they are such dependable creatures. Billy hates dogs because they usually make a meal of the seat of his trousers; so whenever opportunity offered, Billy used to poison the old Doctor's dog. Whenever the Doctor found Billy around, making love to his daughter, the Doctor went after him with a shotgun. After Billy had poisoned his last dog, the nearsighted Doctor advertises for a live one to replace the dead one.

Two tramps, anxious to make some coin, read the ad and immediately concoct a scheme. They steal a dog-skin from a costumer and impose upon Dr. Nearsighted. In the meanwhile, Billy gets busy and poisons the food and water for the new dog. He goes to the kennel and there meets his sweetheart and tells her that he has poisoned the dog's water. The fraud, masquerading in a dog's skin, having licked up the supposedly poisoned water, overhears the conversation and supposing that he has been poisoned, almost gets a fit from fright. This complicates the situation and makes the finish ludicrous.

BILLY BOY (June 7).—Miss Eva Black, a negro washerwoman, wants to be rather fashionable and so has cards printed. She makes a call on one of her "clients" and the "client" writes on her card, "Call at 8 P. M." and gives the address.

Billy Boy is a street corner Johnny. He stands around and flirts with the "swell dames" that pass. Miss Eva Black passes and drops her "call" card. A swell girl passes and, seeing the card, picks it up. Billy spies her from the distance and, of course, follows her. She reads Miss Black's card and then drops it. Billy is on the jump and picks up the card and reads, "Miss Eva Black. Call at 8 P. M." and the address.

Billy decides it's the opportunity of a lifetime. After sending Miss Black flowers and candy, Billy primps up and calls on the waiting Miss Black. When the negress confronts him, Billy makes one dive through the window and is gone for evermore.

NESTOR.

THE FOREIGN SPY (May 27).—"After serving an eight-year sentence, Ex-Captain Carter, formerly of the Third Engineers, has been released from the military prison. Carter was convicted of treason, after losing some important plans of the coast defense. It was supposed that the papers had been secured from him by a woman in the employ of a foreign government. She was known in diplomatic circles as "Celeste."

The above article appearing in a daily newspaper is the keynote of the story. Carter, during the long weary years of his incarceration, has thought only of vengeance! The woman whose subtle power and perfidy had blinded him with passion, secured his confidence and betrayed his honor and his manhood is now the one haunting theme. He sets out to search for the object of his vengeance and discovers the siren upon the eve of a similar work. Celeste has an appointment with one Baron Von Stein, to whom she is to deliver plans of some of the country's coast defenses. She goes from the house to secure her victim, leaving a letter for the baron, giving the man servant, who is a party to the intrigue, full instructions. Upon the departure of the spy, the avenger, Carter, enters her apartment from the garden window. He discovers the letter, which reads:

"Dear Baron—Conceal yourself upon my return. I shall have with me Lieutenant Howe, who has the new coast defense plans upon his person. Trust me to obtain them. Celeste."

He replaces the letter and hides behind the portieres as the Baron enters. The servant and accomplice, following instructions, presents the letter and serves the Baron with cigarettes and wine. Celeste's carriage is heard without and the Baron is about to conceal himself when the avenger comes forth and, at the pistol's point, compels him to submit to being bound. He is then forced behind the same portieres.

Celeste and the lieutenant enter. He is a manly young chap and seems to be under the spell of the woman's wiles. Wine and cigarettes are served. Celeste, in coquettish mood, endeavors to draw from him information regarding his country's defenses, etc. He, in a spirit of bewildered confidence, displays the plans he bears. She fails, however, to obtain them. Glancing at the portieres, where the Baron stands revealed to her view, held there by Carter's pistol at his back, she interprets his glance to propose coffee to the young officer. It is brought. Stealthily and unseen, from the folds of her dress the woman takes a vial containing a drug, which she puts in the young man's cup. Celeste, with a winning grace, hands him the cup, cajoling and coquetting the while. The lieutenant raises the drugged cup to his lips, but he issaved by the firm hand of the avenger. The woman is horrified. Carter hands Howe the newspaper article, saying: "I am that man!" The officer, realizing the danger so narrowly averted and well nigh panic-stricken with fear and rage, would commit violence upon the arch-betrayer, but Carter bids him depart, claiming her for his own vengeance. The young man, breathing a prayer of gratitude, departs. In the midst of the denunciation which follows, the Baron emerges from hiding. He is unbound and, being warned, is ordered by Carter to go. Left alone with the victim of her former plots, the woman realizes her pending doom and becomes terror-stricken. Securing the pistol placed by him at hand she turns it upon herself, while he gazes coldly on, the relentless executioner.

THE SCALAWAG (May 29).—Anne is rocking the baby as Lem enters with a letter from his wife's father. As Anne opens it, Lem sees two five-dollar bills and demands the letter. Reluctantly, Anne obeys and Lem takes one bill and hands her the letter, which reads: "Dear Daughter—There is just one thing for you to do: give up that scalawag husband of yours. Am sending you ten dollars to tide you over. I have bought a ranch in another state and I am coming Wednesday to take you with me. Be ready. Your loving Father."

When Wednesday morning arrived, Anne was ready to go. Lem had been shiftless, but he still loved his wife and baby, so when he found that she was going back with her father, he decided to take the baby and slip away. This, however, was prevented by the old man's appearance in the doorway, and his wife and little one were soon on their way to their new home.

Five years passed. The baby had grown to be a mischievous tot of six, with a great fondness for horses. Lem had gone from bad to worse through evil associates. Upon this particular morning, the foreman had just placed the money he was to deposit for little Annie's grandfather in the buckboard, when he discovered he had forgotten his bankbook and hurried into the house for it. Instantly, seeing a chance for a ride and to tease the foreman, the child climbed into the buckboard and started the horse off at a good trot, and before the foreman had returned had already passed out of sight.

Lem and his partner, Luke, who had but that day arrived in that part of the country, saw the child approaching with lines dragging. Handing her the lines, Lem asked the little one where she was going. For a reply the child held up the satchel of money, then declared she was going to the bank. The two men were in the buckboard in short order, but instead of sending the child back, as Lem wished, Luke insisted that she might tell on them, and so she sat happily between the partners. As they drove rapidly along the road, a neighbor recognized the child and rig and hastened away to the ranch to tell them what he had seen. The foreman and the boys, Anne and her father, had in the meanwhile missed both the little one and the buckboard, so that when the neighbor arrived, they set out in hot pursuit.

Believing they were followed, Luke stopped the horse at the foot of a mountain and, snatching the satchel of money as Lem alighted, he raised his whip to send the horse on with the child. Lem, however, was too quick for him, and lifted her in

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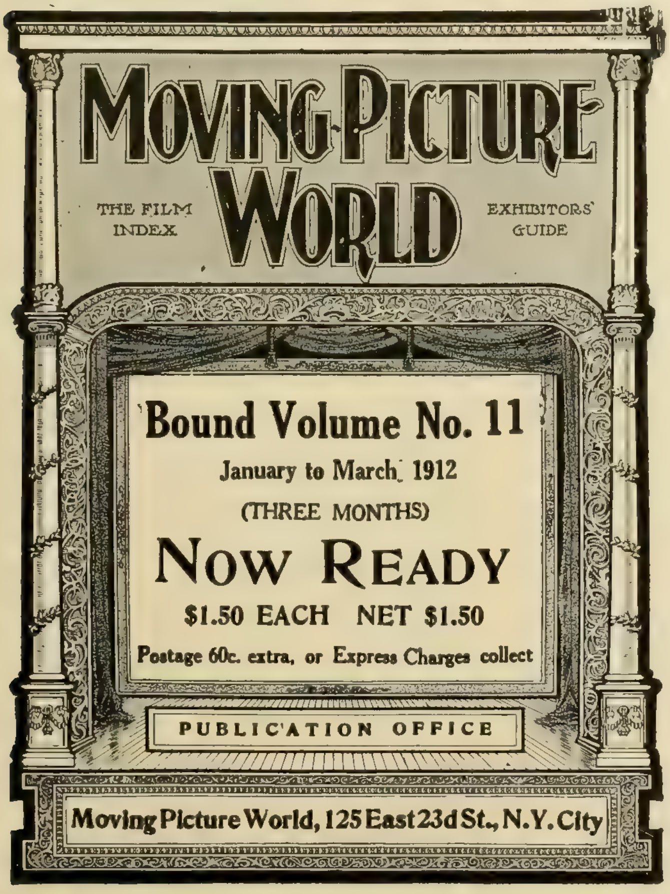

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THE FILM INDEX

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his arms just as the horse dashed away. Up the mountain the men ran, but when they reached the top, Luke again insisted upon being rid of the child. He would throw her down to the ledge below. A quarrel followed, in which Lem was wounded and then forced over the cliff by Luke, the child in the meanwhile running away. As Luke turned to catch her, he saw the posse in pursuit and fled down the other side of the mountain. Little Annie returned and, looking over at the half-unconscious Lem, she managed to half climb, half roll, to him, but in so doing, badly injured her ankle, so Lem was forced to either carry her or leave her alone. Staggering along with the child, he reached the grandfather and his men just as they captured Luke with the money. Lem had been wounded too severely to recover and had but placed the child in the old man's arms, to learn that it was his own little daughter, when he passed away.

THE SHERIFF OUTWITTED (June 1).—Bob Short, having shot a man in self defense, is making a quick getaway from the scene of the fight. Seeing the sheriff coming along the road, he hides in the bushes until he passes, but the sheriff has observed him, however. After the sheriff has disappeared from view, Bob hastens to the home of his sweetheart, Bess Dennison, and tells her that he is going to leave the country. Bess tells him to go up to the deserted house on the hilltop and she will bring him food.

On his journey to town, the sheriff's thoughts are far from being pleasant, as he had asked Bob's sweetheart to go to a dance with him and she had refused, telling him that she loved Bob. On his entrance in town, he is immediately informed of the shooting and recalls meeting Bob on the road, and immediately starts out in pursuit of Bob, with two deputies to aid him in the search. Sending his men in different directions, the sheriff goes to the home of Bess. While he questions her, one of his men hurriedly appears and informs him that he has found empty shells outside the deserted shack on the hill. The sheriff vainly attempts to shut him up, but Bess has overheard and as the sheriff and his men ride away, Bess mounts her horse and takes a back trail to the house on the hill. In the meantime, Bob has observed the lone deputy and, fearing discovery, hides in the rear of the shack. When Bess appears there is no sign of Bob and she leaves a note for him, telling him to make good his escape, as the sheriff has discovered his hiding-place. When the deputy has disappeared from view, Bob returns and reads the note. Observing the approach of the sheriff and his men, Bob mounts his horse and rides over hill and dale, with the sheriff and his men in close pursuit. They are gaining on him, when Bob throws himself off his horse and fires at the trio, wounding one of the deputies. The sheriff orders the other one to take him home, intending to follow Bob alone. Bob has run down the canyon to Bess's home and finds her alone. Seeing the sheriff coming, Bob hides behind the door, and as the sheriff enters the room, he is ordered to throw up his hands. Binding him to a chair, Bess and Bob leave the ranch house, after writing a note to Bess's mother saying they are going to be married and are leaving the country. When the old folks return, they free the sheriff, but he is powerless, as Bob has taken possession of his horse. Bob and Bess hasten to a minister and we leave them starting out for a new land, with Bess bidding her dear mountains goodbye.

LUX.

THE APACHE BALL (May 31).—A clever skit on a high society craze is worked off in this highly amusing comedy. The Marquis of Faison gives a ball. He invites all his friends, but stipulates that they shall attend disguised as Apaches. All the guests thoroughly enter into the spirit of the thing and turn up looking the roughest crew that ever gathered together in a ducal mansion. Two real Apaches turn this to good account, and thus make a good haul to the chagrin of their imitators.

ARABELLA WORKS TOO HARD (May 31).—Mary Jane was too slow, so Mrs. Jones promptly gave her the sack. Arabella was the next household treasure, she was too quick. She executed all her household duties at express speed and this caused no end of disasters in the Maison de Jones. Many testimonials of Arabella's energy are displayed. This chapter of accidents must have caused sorrow in the bosom of the worthy Mrs. Jones, but its effect will be just the reverse upon amused audiences.

POWERS

BABIES THREE (June 5).—A momentous happening has occurred at the home of John Briggs, a traveling man, who is on the road at the time Mrs. Briggs is the proud mother of a lusty infant. Little Dorothy, aged nine, is in a quandary and appeals to the nurse for enlightenment, but is told to run away and play. The nurse turns her over to the maid, but that sedate young woman is not communicative. Dorothy is persistent and is finally allowed to accompany the maid to the railroad station, where a telegram is sent to Briggs, informing him that he is the father of a baby. It is all pretty clear to Dorothy and she wanders about the grounds only to discover that a mother cat has two beautiful young kittens. Dorothy has an inspiration. She goes to the station and coaxes an employee to send a telegram to her papa, the import of which is that two additional babies have arrived. Briggs receives the first telegram at his hotel in a distant town and is overjoyed. He proudly shows the wire to his brother knights of the road and receives their congratulations. He prepares to hasten home and is about to leave the hostelry when the second telegram comes and he deduces that he is the father of triplets, and his ardor is somewhat cooled. He is forced to show the message to his companions and is guyed unmercifully. Arriving at home he approaches the chamber of his wife with misgivings. Entering he is shown the child in its cradle and mustering up courage he inquires about the other two. The nurse is mystified and denies all knowledge of any other babies. Dorothy makes her appearance with the two baby kittens and the matter is explained to his relief and satisfaction.

THERE'S MANY A SLIP (June 5).—A comedy in which three lovers figure and their efforts to win the girl furnishes the vehicle for many laughable situations. After confusing incidents the right young man, by his ready wit, circumvents his rivals, and bears the young woman off in triumph, while his rivals incur the displeasure of the father and mother and retreat ingloriously.

HATS AND HAPPINESS (June 8).—Mrs. Van Osman, who wishes to preserve her social standing, schemes to marry her daughter to a rich husband and is ever on the alert for a catch. Valeria, the daughter, although attractive, has no other charms to commend her. Violet, a poor relative, is summoned to the hotel to act as maid and proves to be a sweet and lovable young woman. Hugh Dalton, wealthy, and in every way eligible, appears on the scene, and Mrs. Van Osman marks him for her own—or her daughter's—which amounts to the same thing. The women haunt his footsteps and keep Violet in the background.

Anna Haskins, a young cripple, lives near the hotel with her father. The doctor calls and tells her it will be necessary to undergo a delicate operation to regain her strength. Anna is poor, but sets about to provide the necessary funds. Being deft of fingers and ingenius, she fashions hats for sale and displays them before her cottage. Violet passes the cottage, sees the hats and listens to the story of Anna. She sympathizes with the unfortunate girl and importunes Hugh to visit the Haskins' home. He goes accompanied by Valeria and Violet. He purchases one of the hats, but Valeria is not interested and will not wear it, having no interest in the girl. It is offered to Violet and she is delighted and wears the headgear. The contrast in the characters of the two women is so marked that Hugh proposes to Violet and is accepted. Hugh and Violet are ignored by Valeria and her mother, but Hugh retaliates by purchasing the stock of hats and sending them to the woman by a Count, who gets in bad by his gallantry.

THANHOUSER.

DOTTIE'S NEW DOLL (June 4).—Dottie was very proud of her great big beautiful doll, but even the best of dolls are like plungers in Wall Street—sometimes they are in danger of getting broke. And that was what happened to "Beautiful Bess" and it nearly broke her mother's tiny heart.

The accident happened while Dottie and her nurse were in the park. Nurse had gone away for a moment with another nurse, and Dottie was all alone with the wreck of her child. There was no one to comfort her, and she wept bitterly.

Suddenly she noticed another go cart near her, and saw that it contained a beautiful doll, and one that was not broken. It had real hair, and could gurgle, and kicked about in a funny way that was most delightful, in fact a much more desirable playfellow than "Beatiful Bess."

So being a child who always took what she wanted when she wanted, Dottie threw "Beautiful Bess" into the shrubbery, and put the new doll into her buggy, carefully covering her up so that nurse would not notice the substitution. Gladly she welcomed the return of her nurse, and gleefully she went home, for she wanted to be alone with her new doll.

Sitting alone at supper in her nursery, it suddenly struck her that perhaps "new dollie" might be able to eat, for she seemed so accomplished. She started her in on cocoa, and managed to spill it all over them both. Dismayed she rushed from her bedroom where the new doll was, to the nursery, where nurse returned in time to see her, showed anger at her condition, removed her apron, and put it in the soiled clothes basket.

Dottie was a kind mistress, and she realized that if she needed clean clothes, "New Dollie" was in the same condition. So she took advantage of being unwatched to try to remove new dollie's clothes, failed and finally dumped Dollie and all into the basket. It struck her that immediate sanitary measures were needed (although she did not use those exact words) so she promptly dragged the basket off, knowing where the laundry was, as she had been there with her nurse.

She arrived just in time to save a poor Chinaman from being dragged away to a cell. He was an honest, hard working Chinaman (there are many of them, by the way) but his partner was a thief and had been sentenced for stealing a watch, and the judge who presided had reason to fear that the criminal's Tong was after him. So when the judge's baby mysteriously disappeared, and the good Chinaman was seen in the neighborhood at the time, he naturally was suspected. They were just preparing to work all the police degrees in full form on the unhappy Wu when Dottie arrived with her dirty doll that needed to be washed.

The judge and his wife took the new doll away from Dottie, for it was their baby, and Dottie returned home disconsolate. The grateful Chinaman cheered her up, however, by promising to get her a doll with a pigtail from the Flowery Kingdom. All the same she regrets the animated toy that she had for a short time, so short, in fact, that it did not have the opportunity to be troublesome.

HER SECRET (June 7).—The husband was stern, solemn and never could understand why any one should laugh. The wife didn't have much sense, perhaps, but she was full of life and laughter. Why they should have married was a mystery; that there should have come a matrimonial shipwreck was hardly a surprise.

A simple-minded old music master was their daughter's instructor. He deeply admired the wife, and once when the husband had been especially ill natured, and the music master found her in tears, he told her of his devotion. The husband surprised them and ordered the wife from the house. Calling their daughter, who was only fifteen, he explained that the mother, because of her sins, was going out of their life forever. The girl, however, refused to accept the verdict, and cheerfully abandoned a life of luxury to follow the mother who had always fondly cared for and loved her.

In due time a divorce was granted and the wife married the music master. They were poor, but happy, and the woman never regretted the choice she had made. On her death bed she called her loyal daughter to her and confided to her the care of her baby son, the child of her second marriage, making the girl promise to care for him always.

The first husband heard of his wife's death, and his thoughts turned to his child. He wrote to her, offering to provide a home of luxury on condition that she would cast out of her life the man and the child he hated. Her first impulse was to refuse, but the music master induced her to accept, and she realized that she would be able to provide the funds that would give "baby brother" the comforts that he needed.

The father was proud of his handsome daughter, and decided to provide her with a wealthy husband. The man he selected did not appeal to her, but when threatened with poverty, she consented, not for her own sake, but because of the sacred charge confided to her at her mother's deathbed.

On the night of the marriage, the girl received word that her brother had been fatally injured by a fall from a window. In her bridal gown, she ran from the house, forgetting everything and everybody in her anxiety to reach the child.

The bridegroom noticed her agitation and her hasty flight, and placing the worst possible construction on it, followed her to the poor tenement. There he listened and learned enough to satisfy him that his suspicions were unfounded, and to prove that the girl of his choice was a noble, self-sacrificing woman.

Tenderly he went to her and told her that he knew her secret, and that there was no reason why it should be hidden from him. "Your people are my people," he added, as he extended a hand of bortherly love to the child, then turning enfolded his bride in his arms.

And the girl whose life had been one of self-sacrifice, could see that she was entering upon a future of happiness and love.

GAUMONT.

THE MIDNIGHT WEDDING (June 2).—The big industrial manufacturer, J. H. Duncan, officer of the Legion of Honor and director of Duncan & Co., manufacturers of electric supplies, is very much attached to his daughter, young and pretty Suzanne. Although Miss Duncan is a spoiled child, she possesses grace and charm of a nature that claims her father's right-hand bower, Peter Morrison, as victim.

Young Peter is desperately in love with Suzanne, but his affections are not returned to the fullest extent. At last he proposes. In doing this, Peter receives a stunning blow, for he finds that Suzanne has trifled with his affections and cannot possibly consent to be his wife. The affair so upsets Peter that he decides to leave his employer, and notifies him accordingly. However, Mr. Duncan cannot look forward to the same success in business without the assistance of young Morrison, and so persuades him to throw off the sadness of his misfortune and remain in his employ, at the same time assuring him that he soon would rise to the most important position in the establishment. The young engineer, touched by the kind words of the director, decides to remain, but the refusal of Suzanne bears greviously upon his heart.

After a period of six months, Peter comes home one evening to find the announcement of Suzanne's engagement to a titled nobleman on the table in his room. From this time on Peter was inconsolable and could think nothing but of the coming marriage

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of Suzanne to the Count at the Hotel Neville, which was to take place at midnight on the 27th of December. On the night of the 27th he came home, arranged his dress for the wedding, inasmuch as he was an invited guest, placed several suspicious packages in his pockets and prepared to depart for the hotel. Before leaving, however, he wrote a note to his mother, advising that he was now bidding her "good-bye" forever.

At the hotel, Peter found Mr. Duncan making most active preparations for the final moment of the marriage. In revenge he pulled out two sticks of dynamite from his pockets, and placed them in the work of the clock on the top of his dresser. The dynamite was so inserted as to go off by contact with the electric circuit at the very hour of midnight, when the wedding festivities were in full blast. It was thus he prepared his revenge, and even if he himself could not marry the girl of his choice he would at least prevent the Count from claiming the one he loved.

In the meantime his mother had discovered the note on the table. She hurried to the hotel and arrived just ten minutes of twelve in an attempt to find her frenzied son. No one knew of his presence, however, inasmuch as he had concealed himself on the balcony, overlooking the reception room. Five minutes before the fatal hour, Peter recognized his mother and, realizing the gravity of the situation which would also include the death of his own dear parent, he made one mad rush to the engine room and bade the electricians cut off the current and give him time to remove the dynamite from the works of the clock. In the reception-room things were progressing gloriously. Suddenly that room was thrown into darkness. Terror seized every heart, and Mr. Duncan tried to explain the strange situation. Peter rushed upstairs at this point and gave a hurried explanation that he had accidentally caused a short circuit and that in a few minutes the hotel would be entirely lit up again. Mother and son reconize each other and embrace—only he and she knowing the secret.

THE VIRTUOUS HORSE (June 6).—Mr. Foot is terribly sick. The doctor has been summoned, but there is grave fear felt that he never will reach him in time. Fate has decreed otherwise and the doctor makes his appearance, much to the relief of his prostrated patient. The physician diagnoses his illness as an extreme case of general anaemia and prescribes plenty of rest and nourishing food, but total abstinence from salads and absinthe. The prescription proves very distasteful to the invalid, who has not the least notion of following the doctor's advice.

Mr. Foot's horse, however, happens to read the prescription as it lays upon a table in the back yard and decides to guard his master most carefully. To this end he follows him into a restaurant and seeing that the patient is partaking of salad, rushes up to the table and gobbles all the greens before Mr. Foot can partake of them. The vigilance of the horse next follows Mr. Foot into a cafe, where he is about to sit down to a most tasteful glass of absinthe. The beast, not being able to get into the cafe, decides to notify Mrs. Foot, whereupon wife and horse return to the cafe, single out their master and before he is able to take a sip drive him home where they can guard him carefully.

SHAMROCK.

WHITE FAWN (May 28).—White Fawn, the daughter of an Indian chief, rejects an offer of marriage from Gray Eagle, an Indian warrior. The chief is angered at his daughter's determination, and strikes her. She leaves her tribe and wanders out into the woods. Tired and hungry, she staggers to a cliff, falls over, and is found by the foreman of a ranch. Drone, an enemy of the foreman, steals the foreman's money, and White Fawn interferes. Drone forces her to go with him. A chase follows. White Fawn is struck by a bullet intended for her lover, the foreman, and dies. The picture closes with the chief waiting in vain for the return of his daughter.

A PETTICOAT RANCH BOSS (May 31).—Mr. Stubbs is a henpecked husband. He is the ridicule of the cowboys, because of his determination to do things; but when Mrs. Stubbs appears he is completely stilled. Mrs. Stubbs drives to town for some groceries and finds a youth from the city, whom she commands to come to work on her ranch. Her daughter, Rose, has returned from the city school, and is quite a young lady. She, of course, falls in love with the city youth, and they plan to elope. They leave that night, but Mrs. Stubbs, ever on the alert, gets out of bed and follows them, only to be too late, for they are already joined in wedlock. She sees the two lovers spooning, her heart is touched, and she decides to let Mr. Stubbs take charge of the ranch from now on.

MAJESTIC.

THE GREAT BOGGS HAIR GROWER (June 2).—Mr. Breeze, a young man with a bald head, has tried everything in the hair tonic line without success. He has given up, resigned to life with a thatchless roof, when one day he sees a pretty girl in a drugstore window with luxuriant locks flowing about her, demonstrating "Bogg's Magic Hair Grower." Attracted by the girl more than by the remedy, Breeze goes in, chats with the girl and buys a bottle.

It does no good. Breeze, for an excuse to talk with the pretty girl, buys more. It is worthless and Breeze plans a practical joke as revenge on Boggs, the druggist, who sold him a worthless compound. Breeze buys a fine curly wig and appears at Boggs' shop, where Boggs is endeavoring to sell a number of skeptical customers. Breeze takes off his hat and Boggs nearly faints with surprise at the wonderful results of his "grower." However, he makes hay while the sun shines, and does a rushing business, while Breeze makes friends with Mamie, the pretty demonstrator.

The next day Boggs is trying to sell a particularly hard customer, Mr. Camp. There are several other bald heads in the store and when Breeze appears Bogs hails him as the greatest living proof of the excellence of his tonic. He tells his audience of the marvelous results Breeze attained and, as a climax, he removes Breeze's hat, discovering Breeze's head to be as bald as an egg. Boggs is frantic. Grump calls him a swindler. Mamie giggles, the other customers laugh and Boggs collapses, while Breeze leaves with Mamie, whose heart he has won, even though he must go hairless to the end.

HOW HE WON HER (June 2).—In the days of advanced ideas in physical culture when beautiful ladies swing Indian Clubs and take boxing lessons, it behooves mere man not to be a mollycoddle if he wishes to stand a chance in the matrimonial market.

In this photoplay a typical man about town, who has spent more time in billiard rooms and cafe's than he has in a gymnasium, falls desperately in love with a "queen of the human race" who cares nothing for a man who cannot hold his own in any kind of manly sports. It becomes necessary for the unfortunate admirer to attend a prizefight in which a famous fighter agrees to meet all comers. In order to prove his "gameness" and win the respect of the lady of his heart, he enters the ring, and after learning how his education has been neglected along a very important line, surprises all hands, including himself.

STAGE STRUCK MAMIE (June 4).—Mamie, a young small-town girl who is ambitious to outshine Lillian Russell and make Maude Adams very jealous, gets the consent of her parents to go to New York and become an actress. She meets a theatrical man who separates her from what money she has in return for lessons in acting, and although Mamie does not show that she possesses a wonderful degree of talent along the lines of her chosen profession, she has wonderful confidence in her own ability and succeeds in getting a "tryout" at a first class vaudeville theater.

Mamie's experience behind the scenes are very amusing to everybody but herself. Much to the surprise of all she makes a big hit with the audience, so fame, glory, and money, come to Mamie.

CHAMPION.

THE DERELICT (June 3).—John Storm, a young minister, is desperately in love with Marion Truesdale, one of his parishioners. Soon after their betrothal, Sir Arthur Norworth, a wealthy English aristocrat, pays desperate court to her. His wealth and position attract her, and unknown to Storm, she agrees to go to England and become Lady Norworth. So it happens that when the wedding day arrives, Marion does not appear. Storm receives a telegram from Marion stating she has sailed with Norworth.

He is shaken with grief and agony. We see him five years later in a town in the Southwest, brought to the lowest level; a human derelict. He becomes a hanger-on to a mine owner, whom he has saved from a gang of men, and puts in his time brooding and drinking. One day, Burton, the mine owner receives a letter from his sister, that Sir Arthur Norworth is dead, and she is bringing his widow out for a vacation. Burton loses the letter and Storm finds and reads it. The realization that Marion is coming is too much for him. Conflicting emotions of love and revenge stir within him.

They arrive! Burton is very solicitous and gallant, while Storm keeps out of sight. Burton does his best within the next few days to win favor with her, but she perceives his true motive and avoids him. He takes advantage of his sister's absence one night to make violent love to her, but she repulses him. He persists and insults her, threatening to speak of her compromising position, unless she marries him. He then calls in Storm, and for the first time in many years, Marion faces him. She pleads with him to save her honor, until he throws down the bible and with a sob leaves the room.

For a moment Marion is triumphant, but Burton is enraged and he seizes her. Her hand grasps a knife that Storm has left in the room, and she strikes him to the floor. Outside, Storm hears the screams, hurries in and sees the murdered man. He realizes Marion's peril. She is in hysteria, and when the servants come on the scene they find Storm kneeling over the dead body. To them Storm shields Marion by confessing to the crime. He is taken away. The closing scene shows Marion in the garb of a Sister of Charity.

A SQUAW MAN (June 5).—In the beginning we have an elopement of a rich man's son and an Indian girl. With the consequent train of events leading up and subsequent thereto, they are as follows: First in due season, a little papoose. Then the august presence of the noble Chief Dark Cloud, the wife's father, coming upon the scene spells misery for the couple. The boy, shamed and wretched by the appearance of the old chief in his incongruous garb, half savage, half civilized, quarrels and flees, deserting his squaw.

The scene now shifts to the West. After a lapse of years, the maiden and her child are back in the tribe of their ancestors. Here, too, comes the recalcitrant lover, husband and father. Driven from the East through misconduct, a fight in a Western barroom almost costs him his life. Escaping on horseback by a hairbreadth, he is subsequently found by his own child and later nursed back to life by his Indian wife.

Then comes his return Eastward. But the manner of his return is most surprising and unexpected. The cowboy chase, the fight on horseback, the fall from the back of a wildly dashing horse. All these are startling bits of realism, clever expositions of daring and deviltry. The story is most remarkable.

REX.

GRANDFATHER'S CLOCK (May 30).—The old Grandfather permitted his two sons to run the farm, but the age-old spirit of envy and selfishness were rife in their hearts. Heated disagreements and defeated plans for individual mastery developed into frank hatred and mutual hostility. Phil, the younger son, had a frail little fairy of a daughter, the pride of Grandfather's fond old heart, the guide of his wavering feet and the tender goddess of all his worshiping thoughts. The child and grandfather were playmates, two children linked together by all the dividing years, two children fooling time and foiling its relentless edict, young spring and tired winter, one unconscious of, the other forgetting the eternal approach of the grave. Phil and his sweet little wife loved the old man. Bill, the younger son, and the venomous, virulent virago that had taken his name and his love, respectively tolerated and despised him.

Once, in grave meditation, grandfather did remember the immutable law of the years and the invincible course that leads to the last narrow house, and he made a will bequeathing all his possessions to Phil. He placed it in the old clock, that he had loved as almost a human thing all his long life. And the old clock, that had struck the hour of his birth on an eternal night long ago, chimed a parting knell to that life passing out. And then the old clock stopped, never to go again.

After his death a bogus will appeared, leaving all to Bill and nothing to Phil. Sorrowfully the little family left the house, taking their few belongings and the old clock, the silent symbol of the tragic truth hushed in the silence of the tomb.

The child's tender care of grandfather's clock earned more than its own reward—for the will was found and the last scrawl of the feeble hand proclaimed the right, like the Hand of Righteousness raised from the grave to erase a living lie. When the other realized that the crushed truth had arisen, when in sad in sad wondering he faced the wandering years, homeless and aimless, his heart sobbed its pitiful repentance and his whole abject being was a trembling prayer for pardon—a prayer answered by the forgiving hearts of the others.

ASHES OF HOPE (June 2).—The plan was conceived in a spirit of venture and adventure. He was just tired enough of society and the same social functions, to run away from them. So he decided and determined to go among the very poor, live their dreary life and fight their weary strife—just for fun. It was interesting to him, because it wasn't real enough to be terrible. The grim shadow of poverty was only a mask, and the wolf lurking and loitering at the door but a stuffed specimen. The monotonous despair and the melancholy hopes were only a stagey melodrama, to him too impossible to be real. The souls of the poor were not bare enough for him to see the red stripes of the chastening rod. He could not see the bruised hearts concealed in the disguise of a brave smile, he could not feel the pang of unrequitted soul-hunger and heart-yearning. His untutored eyes could see only the surface—and Marion's heart was deep.

Deep with the stifled aspirations of a forceful spirit submerged in the slough of desperate destitution, deep with the fire and faith of human love. She was a sweet girl, a girl with a smile as earnest and honest as truth. And her eyes told you things, things passionately pure, things higher than the earth—they spoke of an acquaintance with God.

BISON.

LIEUTENANT'S LAST FIGHT (June 1).—The story opens with an Indian village, the home of Big Bear, the son of the Sioux chief. The government agent, impressed with the brightness of the lad, persuades his father to permit him to be sent to a military school.

The cadets, perfectly disciplined, are shown in their trim uniforms, drilling on the parade grounds and the young savage is introduced into their midst. Ten years serve to convert the slender boy into a stalwart man, who graduates with the rank of

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lieutenant, and is assigned to Fort Reno. He arrives in a stage coach and reports for duty to Col. Garvin.

The officers and their families are at dinner when the colonel introduces the new officer. Lieut. Big Bear is made to keenly feel the barrier of race, as his pleasant acknowledgment of the introduction is met with coolness Soft-hearted Ethel, the colonel's daughter, noting the man's mental anguish, impulsively comes forward and gives the lieutenant her hand, with a gracious word of welcome.

The old Indian chief is advised of his son's coming, and attired in all the glory of paint and feathers, so dear to the Indian heart, visits Big Bear An affecting scene takes place as the father and son meet again, and the old chief fondly caresses the gold trappings of his son's uniform, and proudly admires the shining brass buttons.

The actions of the chief are the source of much amusement to the other officers and the women of the post, who watch the pair from a window and mimic the actions of the chief. Indignant at their narrowness, Ethel runs out and asks Big Bear for an introduction to his father.

Capt. Haines has been an ardent wooer of Ethel, and he resents the friendly interest she has taken in the Indian. He is infuriated when he sees Big Bear in pleasant conversation with the girl while the lieutenant is waiting to speak to the colonel at his quarters. Haines waits for Big Bear and warns him from speaking to Ethel. The Indian resents the insult, the men engage in a terrific struggle. Haines is being badly thrashed by the powerful Indian when he draws the revolver from Big Bear's holster and attempts to shoot him. The weapon is knocked from his hand, but the shot attracts other officers who pull the contestants apart. Haines dramatically accuses Big Bear of having attempted to kill him, and points to the Indian's revolver with one cartridge exploded.

Big Bear is court-martialed and found guilty of assaulting a brother officer, and is ordered publicly disgraced and dismissed from the service. The ceremony is most impressive, as the shoulder straps and side arms of the lieutenant are torn from him, in the presence of the whole regiment.

Big Bear packs his belongings into his trunk, including his sabre and uniform, and departs. With tears in her eyes and quivering lips, Ethel alone bids the lieutenant good-bye, and as he clasps the hand of the girl and sees the sympathy and friendship in her face, his whole heart goes out to her. With the taciturnity of his race, however, he does not tberay his feelings, and with a handclasp he bids her adieu -forever.

Big Bear is given a warm welcome by the tribe, and his father and mother. His civilian's attire is noted, and when the Indians hear the story of his disgrace they are filled with rage.

The government has been negotiating with the Indians for their lands, and, a few days later, at a meeting with the colonel at the fort, the old chief denounces the pale-faces and their methods, and threatens trouble. After his departure, the colonel, knowing that a terrible Indian war is inevitable, sends a courier to Ft. Custer, apprising the commander of the situation, and telling him that the women of Ft. Reno would be sent to Ft. Custer via stage coach, under escort, for safety. The courier is shot from his horse by the Indians, who find the letter but are unable to read it.

Big Bear has been persuaded by his father to don the war paint, and to join in the fight against the whites, when the letter is brought into camp. He interprets the message and the old chief immediately determines to massacre the escort and capture the women.

Instantly Big Bear realizes the terrible danger Ethel is placed in, and, alone in his tent, he racks his brain for a scheme to save her. A vision of her soft eyes looking tenderly at him as she bade him good-bye comes to him, and he resolves to sacrifice his life, if need be, to save her from harm.

At the fort the women are placed in the coach, and, accompanied by a picked detail, start on the journey to Ft. Custer, a larger and safer structure. As the Indians leave the camp to ambush the soldiers, Big Bear, by a ruse, stays behind, and rushing into his tent, tears the Indian feathers from his head and dons his lieutenant's uniform. Buckling his sabre about him, he examines his heavy army pistols, and, leaping on a horse, starts out on his hopeless mission.

As the stage coach reaches a valley, the surrounding bushes and trees become suddenly alive with Indians, and a volley marks a trail of death among the soldiers. Lashing their horses, the troopers endeavor to escape, and a running fight ensues.

Behind a hill the last stand is made, and huddled together the little band fight for their lives. Galloping along, Big Bear comes upon the body of the company bugler, and picking up his instrument, makes his way to the crest of the hill. From this advantageous position, hidden by the bushes, he deliberately picks off the redskins as they approach close to the stage coach Cooly and calmly he makes every bullet tell Amid the terrible excitement and thunder of riflery, the crack of his guns is not noticed.

With the clothes practically shot from his back and hanging in shreds, a trooper suddenly darts through the line of Indians, down the hillside, and plunging into the river at terrific speed the horse turns a somersault. The wounded rider clings to the saddle and the noble animal gallops to the fort. A word, and the bugle call rings out and the brigade is mounted and hastening to the scene of battle.

Meantime the little band is in a desperate predicament. Big Bear has seen the escape of the soldier, and knowing that every second is golden, he puts the bugle to his lips and the musical blasts of "The Charge" cause consternation among the Indians, who think the soldiers are at hand and hurriedly retreat. They soon discover their mistake, however, and return to the attack with redoubled fury. The few minutes' respite, however, have saved the doomed people.

Creeping up from the foot of the hill an Indian works his way to the back of Big Bear. Taking deliberate aim he sends a bullet crashing into his body. Mortally wounded, the lieutenant leaps upon the Indian, but is soon despatched As the troops arrive and charge into the ranks of the Indians a thrilling scene is enacted, but the redskins are broken up and scattered, and ignominiously run for their lives, pursued by the relentless soldiers.

The last scene shows the still form of the lieutenant, in the twilight—the man who was despised by the white people with whom he had cast his lot, and who met his death at the hands of his own race—"unwept, unhonored and unsung," his heroism unknown even to the girl for whom he gave his life.

They met. A far something in the soul of the girl responded to an indefinite something in his And the greatest blessing and the greatest bane of earth melded with and became her being -a heedless, headless love.

Then he tired of the jesting imitation, of the eternal squalor and the dreary denial, and longed for the convenient comforts and luxuries of his other life. He told them he was going to work elsewhere, and the girl's heart filled with an instinctive but indistinct fear and foreboding, interpreted by a great, glistening tear.

Type was never so cold and bold and cruel as that which told her, a few weeks later, of his marriage to millions. A great sob arose from the desert of her soul to mock the lying promises of man, and her heart bowed to a sorrow as solemn as midnight, as profound as death.

GREAT NORTHERN.

LOVE AT FIRST SIGHT (June 1).—Harry Wilson, leaving on a hunting trip, has rented his own apartment to a wealthy American, Mr. Johnson, who has a beautiful daughter. Harry sees her and decides he will remain. He is madly in love with the pretty American girl. In order to be near her, he fills the position of a servant. For her part, the girl has found Harry to her liking. Without losing a minute, the lover, thinking his 25,000 a year is a pretty good income, asks Mr. Johnson for his daughter's hand in marriage. But the Yankee tells him that this is too little; he has 250,000 hogs in Chicago. Harry and the girl are greatly worried. Hurrah! It is announced in the papers that a disease among the hogs has killed them all. Mr. Johnson is ruined. Harry asks again. But the news is false; it was only a scheme in order to raise the value of the hogs. He is told again that 25,000 a year is nothing compared to 250,000 hogs. Harry, however, grows desperate, and taking his revolver, tells Mr. Johnson Ethel must be his wife. The American, at first somewhat surprised, becomes enthusiastic over Harry's pluck, and consents to the marriage, without noticing that the revolver was only a harmless cigar case.

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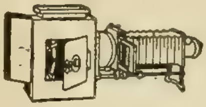

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June 9—Portuguese Army (Military)..........

GAUMONT.

May 12—The Lost Ring (Dr.)...................
May 12—Upper Bavaria (Scenic)..............
May 19—The Fate of Mothers (Dr.).........
May 23—Tommy Becomes a Toreador (Com.)..
May 23—Jimmie is Nearsighted (Com.)........
May 26—Two Fold There Were (Com.-Dr.)....
May 30—Zanetto's Marriage (Dr.)............
June 2—The Midnight Wedding. (Dr.).......
June 6—The Virtuous Horse (Com.)...........
June 9—Nanine, the Artist's Wife (Dr.)......
June 13—The Tale of An Egg (Com.).........
June 13—Jimmie As a Hypnotist (Com.).......

GREAT NORTHERN.

April 27—The Dream of Death (Dr.)..........
May 4—The Musician's Love (Dr.)...........
May 4—Norwegian Mountain Clefts (Scenic)..
May 11—Uncle and Nephew (Dr.)...........
May 18—A Close Call (Dr.)..................
May 18—A Doubtful Pleasure (Com.)........
May 25—A Cry In the Night (Dr.)............
May 25—The Isle of Bornholm (Scenic)........

IMP.

May 6—On the Shore (Dr.)....................1000
May 9—The Land of Promise (Dr.)............1000
May 11—The Staff of Age (Dr.).............. 600
May 11—Let Willie Do It (Com.).............. 400
May 13—Jim's Atonement (Dr.)..............1000
May 16—Lady Audley's Secret (Dr.)..........1000
May 18—English Hunting Scenes (Sporting).. 400
May 18—Henpecked Ike (Com.)................ 600
May 20—A Cave Man Wooing (Com.)..........1000
May 23—The Clown's Triumph (Dr.)........1000
May 25—The Maid's Stratagem (Com.-Dr.)... 600
May 25—Views of Los Angeles, Cal. (Sc.).... 400
May 27—The Thirst for Gold (Dr.)...........1000
May 30—The Peril (Dr.)......................1000
June 1—The Art of Silver Plate Making (Ind.) 400
June 1—Up Against It .(Com.)................ 600
June 3—The Breakdown (Dr.).................1000
June 6—The Return of Captain John (Dr.)....1000
June 8—A Case of Dynamite (Com.)........... 600
June 8—Fun In a United States Military Camp (Military) 400

LUX.

May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.)............. 557
May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com).......... 390
May 17—The Convict's Sister (Dr.)..........1000
May 24—The Smuggler's Dogs (Dr.).......... 685
May 24—Arabella's Flight (Com.)............. 291
May 31—The Apache Ball (Dr.).............. 698
May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)............. 950

ITALA.
(By N. Y. M. P. Co.)

Jan. 20—No Release on This Date.............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn.........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.)............
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene........

NESTOR.

May 13—The Counting of Time (Dr.)..........
May 15—The Sheriff's Round-Up (W. Dr.)....
May 18—Cupid's Victory (Com.)...............
May 18—Estudillo House, Cal. (Sc.)..........
May 20—The Power of Melody (Dr.)..........
May 22—How the Ranger Was Cured (W. Com.)
May 25—Santa Monica Road Race (Topical)...
May 25—Oil Fields, Cal. (Ind.)................
May 27—The Foreign Spy (Dr.)................
May 29—The Scalawag (W. Dr.)..............
June 1—The Sheriff Outwitted (W. Dr.).......
June 3—The Half Breed's Way (Dr.)..........
June 5—The Mountain Daisy (Com.)..........
June 8—The Ranch Girl's Choice (Dr.)........

POWERS.

May 14—Grandpa's Specs (Com.).............
May 14—A Pair of Suicides (Com.)...........
May 17—His Neighbor's Wife (Dr.)..........
May 21—For the Good of All (Com.-Dr.)......
May 25—The Housekeeper (Dr.)..............
May 28—The White Brother's Test (Dr.).......
June 1—His Second Wife (Dr.)...............
June 5—Babies Three (Com.).................
June 5—There's Many a Slip (Com.)...........
June 8—Hats and Happiness (Dr.).............

RELIANCE.

April 27—Bedelia As a Mother-in-law (Com.)
April 27—The Pygmy Circus (Edu.)...........
May 1—Return of John Gray (Dr.)............
May 4—His Love of Children (Dr.)...........
May 8—The Recoil (Dr.) ....
May 11—The Miser's Daughter (Dr.)..........
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)...............
May 18—The Boa Constrictor (Edu.)..........
May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.).............
May 29—Curfew Shall Not Ring Tonight (Dr.)
June 1—His Mother's Son (Dr.)..............
June 1—His Mother's Son (Dr.)...............
June 5—Uncle Hiram Visits Washington (Com.)
June 8—Kain Tuck (Dr.)......................

REPUBLIC.

May 7—The Baby's Shoes (Dr.).............
May 11—From the Path Direct (Dr.)...........
May 14—President Incog (Com.)..............
May 18—Trifle Not With Fire (Dr.)...........
May 21—The Old Chief's Dream (Dr.).......
May 25—Her Birthday Roses (Com.)........
May 25—Seeing Washington (Sc.)............
May 28—The Soldier's Last Call (Dr.).........
June 1—The Other Man (Dr.)................
June 4—Reparation (Dr.)....................
June 8—A Western Triangle (Dr.)............
June 8—Beautiful Palo Duro (Scenic)..........

REX.

May 5—The Thorn in Vengeance (Dr.).......
May 9—Drawing the Line (Dr.)...............
May 12—The Eternal Conflict (Dr.)............
May 16—Lost Years (Dr.)....................
May 19—What Avails the Crown (Dr.)........
May 23—From Grass to Glass (Ind.)..........
May 26—Stars—Their Courses Change (Dr.)...
May 30—Grandfather's Clock (Dr.)............
June 2—Ashes of Hope (Dr.)..................

SALES CO.

May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly No. 11 (Top.)......
May 29—Animated Weekly No. 12 (Top.)....
June 5—Animated Weekly, No. 13 (Topical)
June 12—Animated Weekly, No. 14 (Topical)
June 19—Animated Weekly, No. 15 (Topical)

SOLAX.

May 17—In the Year 2000 (Com.).............
May 22—The Glory of Light (Dr.)............
May 24—The Knight in Armor (Com.).........
May 29—A Message from Beyond (Dr.)......
May 31—Just a Boy (Com.)..................
June 5—The Old Violin (Dr.).................
June 7—The Dog-Gone Question (Com.)......
June 7—Billy Boy (Com.)...................
June 12—Micky's Pal (Dr.)...................
June 14—The Great Discovery (Com.).........

THANHOUSER.

May 3—Miss Arabella Snaith (Dr.)...........
May 7—The Saleslady (Dr.).................
May 10—Love's Miracle (Dr.)................
May 14—Jilted (Dr.).........................
May 14—Niagara the Beautiful (Scenic).......
May 17—The Little Shut In (Dr.).............
May 21—On the Stroke of Five (Dr.)..........
May 21—Jess (Part I)) (Dr.) ....
May 24—The Ring of a Spanish Grandee (Dr.)
May 28—Jess (Parts II and III) (Dr.)........
May 31—Whom God Hath Joined (Dr.).........
June 4—Dottie's New Doll (Juvenile-Dr.)......
June 7—Her Secret (Dr.)....................

MISCELLANEOUS.

MAJESTIC.

May 5—His Wedding Day (Com.)............
May 7—Redeemed (Dr.)....................
May 12—Tomboy (Dr.) ....
May 14—Buncoed (Com.) ....
May 19—Dogs (Com.) ....
May 21—The Marriage Game (Dr.)...........
May 26—Priscilla (Dr.).......................
May 28—Love's Call (Dr.)....................
June 2—The Great Boggs Hair Grower (Com.)
June 2—How He Won Her (Com.)............
June 4—Stage Struck Mamie (Com.)..........

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Nov. 20—Love and Aviation (Dr.)..............
Nov. 20—Zigomar (Dr.).........................
Dec. 18—The Love Chase (Com.)..............

SHAMROCK.

May 7—A Gypsy's Love (Dr.)...............
May 11—Algernon's Busy Day (Com.)........
May 14—On the Verge (Dr.).................
May 18—Algernon's Busy Day (Com.).........
May 21—The Thorny Path (Dr.)..............
May 25—A Cold Reception (Com.).............
May 25—The Kissing Germ (Com.)............
May 28—White Fawn (Dr.)...................
May 31—A Petticoat Ranch Boss (Com.)......

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

May 2—The Leading Man (Com.)..............
May 2—The Fickle Spaniard (Com.)..........
May 6—The Old Actor (Dr.).................
May 9—A Lodging for the Night (Dr.).......
May 13—When The Fire-Bells Rang (Com.)...
May 13—The Furs (Com.) ....
May 16—His Lesson (Dr.) ....
May 20—When Kings Were the Law (Dr.)....
May 23—A Close Call (Com.)................
May 23—Helen's Marriage (Com.)............
May 27—A Beast At Bay (Dr.)...............
May 30—An Outcast Among Outcasts (Dr.)....
June 3—Tomboy Bessie (Com.)...............
June 3—Algy, the Watchman (Com.)..........
June 6—Home Folks (Dr.)...................

CINES.
(G. Kleine.)

May 11—Josephine (Dr.) ....
May 14—Two Weary Willies (Com.)...........
May 14—The Substitute (Com.)..............
May 18—Family Jars (Com.) ....
May 21—Fatima (Dr.) ....
May 21—Scenes in Padula, Italy (Sc.)......
May 25—A Mysterious Telephone Call (Dr.)..
May 28—The Lottery of Love (Com.).........
May 28—Fountains of Rome (Scenic)..........
June 1—The Bogus Professor (Com.)..........
June 1—Rome on the Tiber (Scenic)..........
June 4—The Trifler (Com.).................... 815
June 4—Picturesque Paduca (Scenic) 170
June 8—Scenes of the Turkish-Italian War (Topical) 1015

EDISON.

May 4—The Quilting Party (Dr.)............1000
May 7—Billie (Dr.) 1000
May 8—Aunt Miranda's Cat (Com.)..........1000
May 10—Treasure Island (Dr.)..............1000
May 11—Every Rose Has Its Stem (Com.-Dr.)..1000
May 14—The Bank President's Son (Dr.).....1000
May 15—A Personal Affair (Com.)...........1000
May 17—The Convict's Parole (Dr.)..........1000
May 18—A Romance of the Ice Fields (Dr.)... 635
May 18—Scenes in Delhi, India (Sc.)......... 365
May 21—Their Hero (Com.)...................1000
May 22—The Artist and the Brain Specialist (Com.-Dr.) 1000
May 24—The Sunset Gun (Dr.)................1000
May 25—A Western Prince Charming (Dr.)..1000
May 28—Jim's Wife (Dr.).....................1000
May 29—The Passion Flower (Com.)..........1000
May 31—Views in Calcutta, India (Scenic)....1000
June 1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Topical)......... 500
June 1—Eddie's Exploit (Com.)...............
June 4—The High Cost of Living (Com.).....1000
June 5—Very Much Engaged (Com.)...........1000
June 7—The Man Who Made Good (Dr.).......1000
June 8—The Shadow on the Blind (Com.).....1000

ESSANAY.

April 26—Our Neighbor's Wife (Com.)........1000
April 27—The Indian and the Child (Dr.)......1000
April 30—Napatia, the Greek Singer (Dr.)......1000
May 2—His Thrifty Wife (Com.)............1000
May 3—The Chauffeur, the Girl and the Cop (Com.) 1000
May 4—Broncho Billy and the Bandits (Dr.).1000
May 7—"Alkali" Ike's Bride (Com.).........1000
May 9—In Quarantine (Com.)................1000
May 10—Out of the Night (Dr.)...............1000
May 11—The Dead Man's Claim (W. Dr.)......1000
May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.)..............1000
May 17—After the Reward (Com.)..............1000
May 18—The Sheriff and His Man (Dr.)......1000
May 21—A Western Legacy (Com.)............1000
May 23—A Good Catch (Com.).................1000
May 24—Detective Dorothy (Dr.) 1000
May 25—The Desert Sweetheart (Dr.).........1000
May 28—Margaret's Awakening (Com.-Dr.)...1000
May 30—The White Hope (Com.)..............1000
May 31—The Laurel Wreath of Fame (Dr.)...1000
June 1—Broncho Billy's Bible (Dr.)... 1000
June 4—On El Monte Ranch (Dr.)............1000
June 6—The Legacy of Happiness (Dr.)........1000
June 7—Billy Changes His Mind (Com.)........1000
June 8—A Child of the Purple Sage (Dr.)......1000

KALEM.

May 1—A Fish Story (Com.)..................
May 1—Along the Mediterranean (Scenic)....
May 3—Getting the Money (Com.)............
May 3—The Potters of the Nile (Ind.).......
May 6—The Outlaw (Dr.)......................1000
May 8—Hypnotic Nell (Com.)................
May 8—American Tourists Abroad (Sc.).......
May 10—Suppressed Evidence (Dr.)...........1000
May 13—Fighting Dan McCool (Dr.)..........1000
May 15—Ranch Girls on a Rampage (Com.)...
May 15—Egypt, the Mysterious (Sc.).........
May 17—The Pilgrimage (Dr.) 1000
May 20—Egypt (Ind.)..........................1000
May 22—Her Convict Brother (Dr.)..........1000
May 24—Under a Flag of Truce (Hist.-Dr.)..1000
May 27—The Fighting Dervishes of the Desert (Dr.) 1000
May 29—The Gent from Honduras (Com.)....
May 29—Luxor, Egypt (Scenic)................
May 31—Into the Jungle (Dr.)................
June 3—Missionaries In Darkest Africa (Dr.)..1000
June 5—The Drummer Girl of Vicksburg (War-Dr.) 1000
June 7—The Pugilist and the Girl (Com.).....1000

LUBIN.

May 4—The Turtle Industry in Florida (Ind.)
May 6—Little Boy Blue (Com.-Dr.)..........1000
May 8—The Salted Mine (Dr.)................1000
May 9—The Violin's Message (Dr.)..........1000
May 11—Brave, Braver and Bravest (Com.)....
May 11—Wanted, a Baby (Com.)..............
May 13—The Wooden Bowl (Dr.).............1000
May 15—A Mexican Romance (Dr.)............1000
May 16—Just Married (Com.).................
May 16—All in the Wash (Com.)..............
May 18—Honor and the Sword (Dr.)..........1000
May 20—A Railroad Engineer (Dr.)...........1000
May 22—Darby and Joan (Dr.)................1000
May 23—A Bachelor's Waterloo (Com.)........1000
May 25—Dream of a Lobster Fiend (Com.)....
May 25—The Sponge Industry (Ind.)..........
May 27—The Senorita's Butterfly (Dr.).......1045
May 29—The Puppet's Hour (Com.)............1000
May 30—The Honeymooners (Com.)............1000
June 1—Revenge (Com.)......................
June 1—The Rube's Easter at Atlantic City (Com.) ....
June 3—A Romance of the Border (Dr.)........1000
June 5—Dream of a Moving Picture Director.... (Com.) 1000
June 6—A Husband's Awakening (Dr.).........1000
June 8—A Modern Portia (Dr.)...............1000

MELIES.

Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)..............1000
May 2—Widowers Three (Com.)..............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.)..................1000
May 23—All Is Fair (Com.)..................
May 30—The Rustler's Daughter (Dr.).......1000
June 6—Making Good (Dr.)...................1000
June 13—Ghosts At Circle X Camp (Com.)....1000

ECLIPSE.
(G. Kleine.)

May 8—The Squire's Fate (Dr.)..............
May 8—Tropical Creatures (Edu.)............
May 15—Under the Sway (Dr.)................
May 15—Scenes in Kent, England (Sc.)........
May 22—Her Better Nature (Dr.)..............
May 22—The Jumping Champion, MacMoreland (Athletic) ....
May 29—Slippery Tom (Com.)................
May 29—Rope Making by Hand In Kent, England (Ind.)...........................
May 29—Glimpses of Belgium (Scenic)........
June 5—In Days of Old (Dr.)..................1000

PATHE.

May 9—The Unexpected Reception (Com.)....
May 11—The Parachute Maker (Dr.)...........
May 13—Pathe's Weekly No. 20—1912 (Top.).
May 15—Orphans of the Plains (Dr.).........
May 16—The Justice of Manitou (Dr.).........
May 18—From the Lawyer's Window (Dr.).....
May 20—Pathe's Weekly No. 21—1912 (Top.)
May 22—Sing Lee and the Bad Man (Dr.)....
May 23—'Tis Mother (Com.)..................
May 25—The Prospector's Sweetheart (Dr.)...
May 27—Pathe's Weekly No. 22, 1912 (Topical)
May 29—For the Honor of the Name (Dr.).....
May 30—The Leading Lady's Baby (Com.)....
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
June 2—The Orleans Coach (3 reels) (Dr.)....
June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.)............
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.)...............

C. G. P. C.

May 3—A Sister's Devotion (Dr.).............
May 7—Automatic Moving Company (Com.)...
May 7—Palace and Fountains of Versailles (Sc.)
May 10—Henry IV and the Woodchopper (Dr.)
May 10—Cod Fishing Off Iceland (Ind.)........
May 14—Max Is Convalescent (Com.).........
May 14—The Harvest in Sicily (Agriculture)..
May 17—A Royal Whim (Com.)...............
May 21—Hollowhead as a Magician (Com.)....
May 21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)..
May 24—Foxy Cupid (Com.).................
May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
May 28—The Musketeer's Duel (Com.)........
May 28—A Lesson in Liquid Air (Scientific)...
May 30—Siam—Its Rivers and Canals (Scenic)
May 31—His Wife's Whims (Com.)............
May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.)..........
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile)......
June 7—The Irbith (Siberian) Fair (Travel)...

SELIG.

May 7—A Humble Hero (Dr.)................1000
May 9—The Stronger Mind (Dr.)..............1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)........... 500
May 10—Seeing New Orleans (Sc.)........... 500
May 13—The Love of an Island Maid (Dr.)...1000
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May 14—Scenes in Cuba (Sc.)................. 300
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May 17—Brains and Brawn (Com.)........... 500
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May 23—The Girl With the Lantern (Dr.)....1000
May 24—The Lost Hat (Com.)...............
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May 27—The Tree of Knowledge (Dr.)........1000
May 28—A Child of the Wilderness (Dr.).....
May 29—(Special) Shriner's Pilgrimage to Los Angeles, Cal. (Topical)..........1000
May 30—A Reconstructed Rebel (Dr.).........1000
May 31—The Part of Her Life (Com.)........ 500
May 31—The Katzenjammer Kids, No. 5—They Go to School (Com.)............. 500
June 3—Life With a Circus (Vocational)......1000
June 4—When the Heart Calls (Dr.)...........1000
June 6—The Mystery of Room 29 (Dr.)........1000
June 7—Mistaken Identity (Com.)............. 500
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VITAGRAPH.

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May 6—Dr. La Fluer's Theory (Dr.).........1000
May 7—Thou Shalt Not Covet (Dr.)...........1000
May 8—The Serpents (Dr.)....................1000
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May 18—The Man Under the Bed (Com.).....1000
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Essanay Film Mfg. Co.	March	9, 1910	2
Essanay Film Mfg. Co.	Oct.	7, 1910	4
Kalem Company	June	15, 1910	1
Kalem Company	July	11, 1910	1
Kalem Company	Oct.	27, 1910	1
Kalem Company	March	31, 1911	1
Kalem Company	June	29, 1911	1
Kalem Company	June	28, 1911	1
Thomas A. Edison, Inc	Jan.	14, 1911	1
Thomas A. Edison, Inc	Oct.	5, 1911	1
Thomas A. Edison, Inc	Oct.	11, 1911	1
Thomas A. Edison, Inc	Dec.	11, 1911	1
Selig Polyscope Co	Jan.	14, 1911	1
Carlton M. P. Laboratories	June	12, 1911	2
Carlton M. P. Laboratories	June	22, 1911	1
Powers Motion Picture Co	June	27, 1911	1
Powers Motion Picture Co	Sept.	22, 1911	1
New York M. P. Co,	Sept.	8, 1911	1
New York M. P. Co	Sept.	16, 1911	1
New York M. P. Co	Dec.	5, 1911	1
Champion Film Co	Sept.	27, 1911	1
Imp Films Co	Dec.	21, 1911	1
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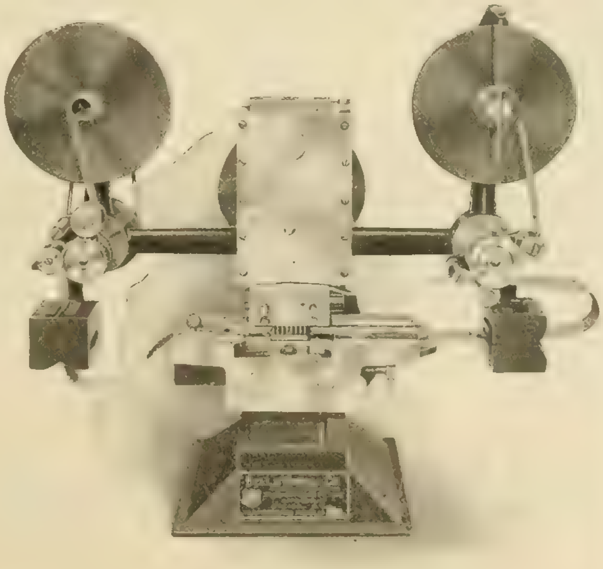

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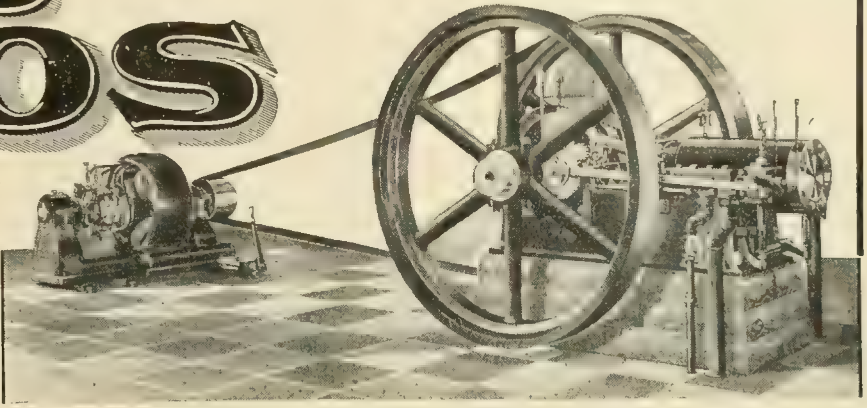

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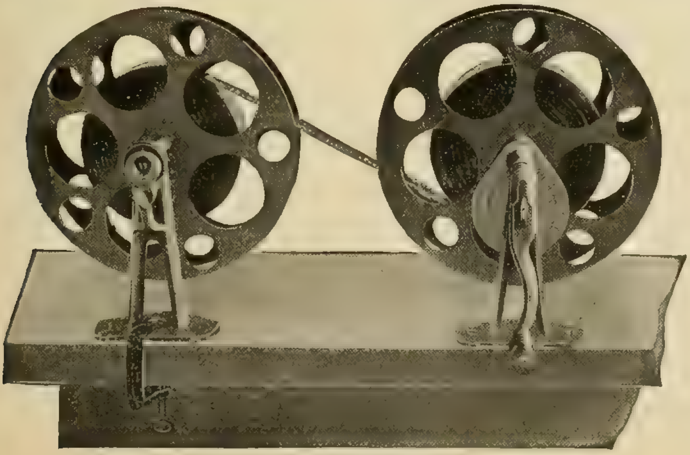

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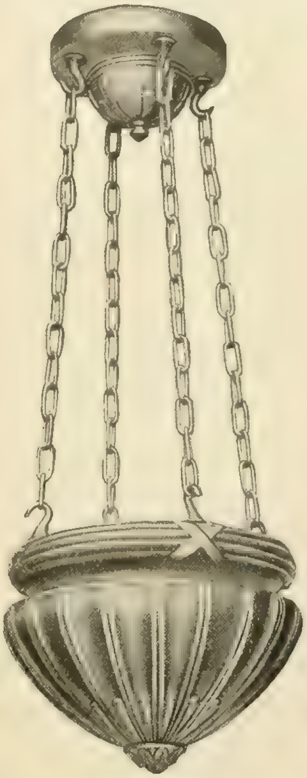

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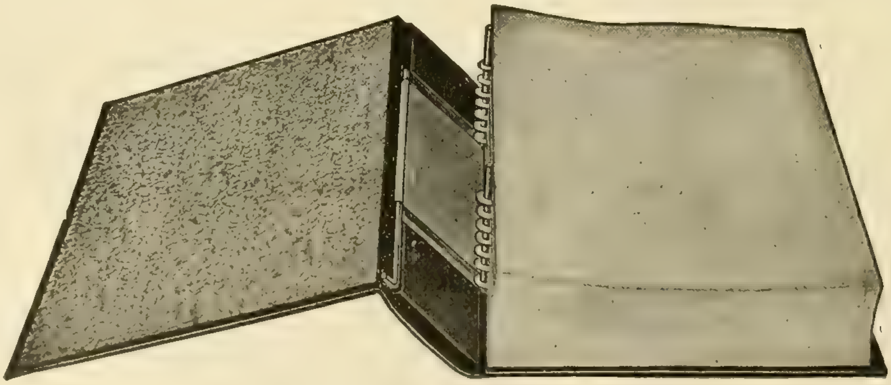

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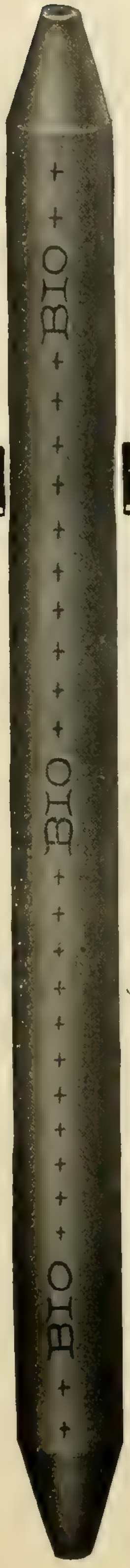

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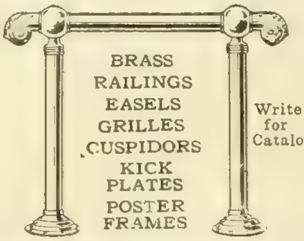

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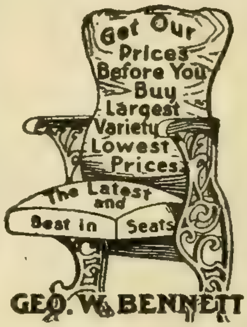

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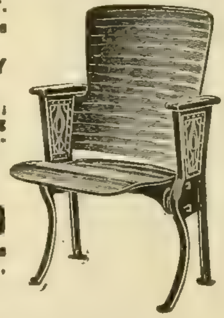

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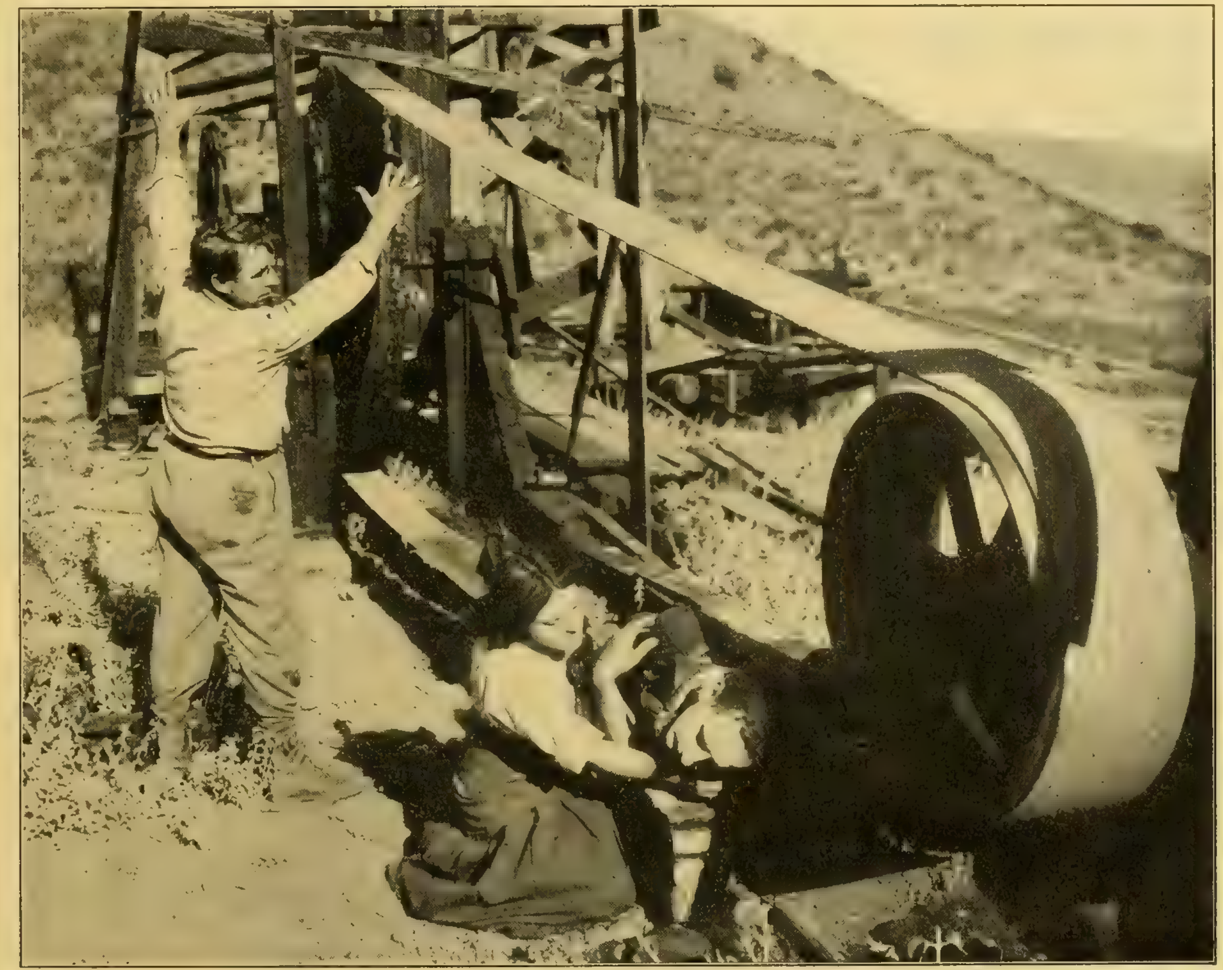

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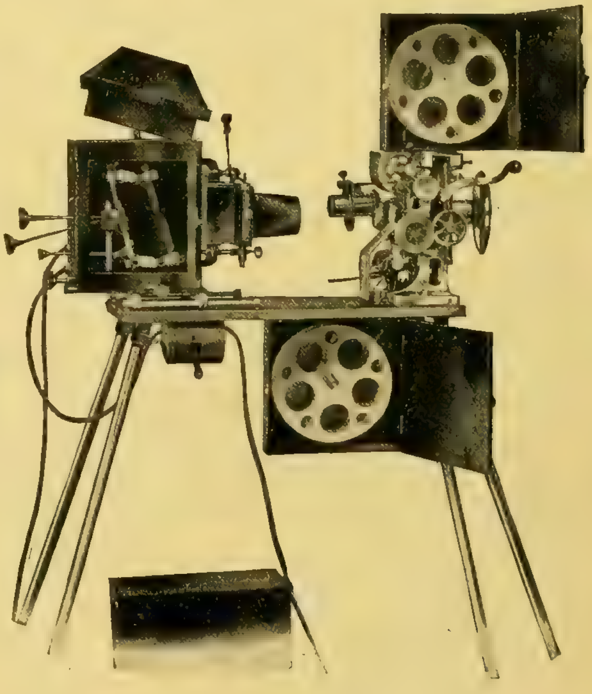

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Another of those remarkable dramatic sermons, written and portrayed by Mr. G. M. Anderson in the very heart of the Far West. A big, vital theme that towers above the level of the ordinary and stops only at the pinnacle of completest perfection. Wonderful photography! Superb subject!

NEXT WEEK!

"THE PASSING SHADOW"

(One of the Greatest Dramatic Masterpieces Ever Released)

FOR YOUR LOBBY DISPLAY!

THOSE BEAUTIFUL LITHOGRAPHED POSTERS OF G. M. ANDERSON IN 4 SEPIA-TONES! THOSE ATTRACTIVE ESSANAY ADVANCE-NOTICE SHEETS MAILED EVERY MONTH! FOUR BIG PAGES, FILM DESCRIPTIONS AND CUTS OF ALL YOUR FAVORITE PLAYERS! POSTAL PHOTOGRAPHS OF MR. ANDERSON! FOR THE FILM-FANS! WRITE FOR PRICES!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Branch Offices in
London Berlin Paris Barcelona

THURSDAY, JUNE 20th = TWO REELS = HAND COLORED

Bells of Paradise

1 and 3 Sheet Lithos — Heralds, Booklets, Pamphlets

A story supremely graceful, delicate and touching. Costumes and actions picturesque. A completely hand-colored film. Scenes portraying the interior of Louis XIV cathedrals, gardens and castle grounds. The most harmonious bit of film beauty that Gaumont ever offered. THE ACME OF ALL FILMS. Even surpasses THE CHRISTIAN MARTYRS and THE MARGRAVE'S DAUGHTER.

Distributors: The Film Supply Co. of America 133 West 44th Street New York City

Gaumont

JUNE 6 - - - (Thursday)
THE VIRTUOUS HORSE and HE GOT THE JOB

JUNE 9 - - - (Sunday)
Nanine, the Artist's Wife

JUNE 13 - - - (Thursday)
THE TALE OF AN EGG and Jimmie as Hypnotist

JUNE 16 - - - (Sunday)
When the Leaves Fall
Hand Colored

Gaumont

JUNE 23 THE AUTO SMASH=UP (Sunday)

JUNE 27 When Money Isn't Money (Thursday)

Another Lion Hand Colored — **The Lion's Revenge** — One Reel June 30th

GAUMONT CO., FLUSHING, N. Y.

1 Sheet Lithos
3 Sheet Lithos

COMING!

Heralds, Photos, Booklets.

JULY 4th = = TWO REELS = = JULY 4th

Written in Blood

Here's an appropriate subject for your glorious Fourth. The most stirring two-reel sensation ever offered. A real red story full of real red, live blood. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror.

THE MOST GLORIOUS FILM OF BATTLE-FIRE EVER MADE.

In answering advertisements kindly mention the Moving Picture World.

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Safe Exit is a Universal Demand.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

FRA DIAVOLO

THREE REELS

$25,000 PRODUCTION

RELEASED FRIDAY, JUNE 28th

Auber's Classic Opera—Exquisite Story—Spectacular Scenes and Sensational Incidents. A Complete Adaptation from the Opera. A Full Evening's Entertainment. FRA DIAVOLO is an Italian Bandit—a sort of Robin Hood.

This is a big drawing attraction. We have the following advertising matter for it: One-Sheets, Three-Sheets, Lobby Displays, Heralds, Cuts, Still Pictures and Music for both Violin and Piano.

MICKY'S PAL

Released Wednesday, June 12th

This is the film in which an expensive auto was burned for a spectacular effect. Micky comes out of prison determined to get even with society for robbing him of his liberty. Tom, his pal, is discharged from prison at the same time. Tom breaks with his pal and turns straight. Later when Tom snubs Mickey, Mickey "fixes" his old-time pal, but immediately sees his error and makes amends. The story is compelling and vibrates with heart interest.

THE GREAT DISCOVERY

Released Friday, June 14th

One of those unique comedies with comic situations that elicit laughter at every turn. The story concerns a collection of old fogy scientists who want to discover a means of making children with incubator and chemical mixtures. One of their young assistants plays a joke on them that is really funny.

THE CREAM OF THE INDEPENDENT OUTPUT. SOLD THROUGH
Film Supply Company of America, 135 West 44th Street, New York City

Solax Company CONGRESS AVE., FLUSHING, N. Y.

Oldest and Best

THE WORTH WHILE FILM

NESTOR

RELEASED THRICE WEEKLY

Always a Feature

3 A WEEK

3 A WEEK

EXCHANGEMEN

Commencing Friday, June 7th, 1912, the *Saturday Nestor* will be released on *Friday*. In re-arranging your program, remember that *Nestor* is

RELEASED THRICE WEEKLY

and that the *Nestor Release Days* are:

Monday, Wednesday, Friday

3 WORTH-WHILE WESTERNS
Get them!

Monday, June 3rd, 1912

THE HALF-BREED'S WAY

1000 Feet of Delightfully Different Dramatic Film.

Wednesday, June 5th, 1912

THE MOUNTAIN DAISY

1000 Feet of Refreshingly Amusing Comic Film

Friday, June 7th, 1912

THE RANCH GIRL'S CHOICE

1000 Feet of Truly Interesting Dramatic Film

Another Trio of Worth-While Westerns

June 10th—The Belle of Bar Z Ranch (Comedy)
June 12th—The Squatter's Child (Drama)
June 14th—The Girl and the Sheriff (Drama)

DAVID HORSLEY : : BAYONNE, N. J.

WOMEN VOTE in

TUESDAY

REP FILMS

SATURDAY

"Was He a Suffragette"

Released Tuesday, June 11th

If they have a husband like Mr. Bibbs, 4 feet had no chance against his 6-foot wife when she made up her mind that he must parade.

Positively the biggest scream of the year, and a splendid view of the recent suffragette parade in New York City.

Saturday, June 15th

"A Shadow of the Past"

A startling, thrilling, sensational fire story.

THRILLING mad dash of the fire apparatus through the city streets.

SENSATIONAL rescue work of the fire fighters.

STARTLING battle amid the roaring flames.

Record breaking start, run and fire hydrant connection of the Fire Department of Ft. Worth, Texas. Time of connecting hose and throwing a stream on the blaze, 8½ seconds.

You Can't Afford to Miss This Thriller

Next Week "The Serpent"

Republic Film Co., 145 West 45th Street
New York City

"THE STEEL OF COURAGE"

Tuesday Is Here!

The weather is no warmer than the enthusiastic endorsement accorded the announcement of our third release. The cut right above your eye is one corner of

"THE DIAMOND PATH"

Released Tuesday, June 4

It will make Tuesday Famous!

DIAMONDS, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication and gratitude thrill through the film.

"The Diamond Path" is the buy-way!

THREE IS A CROWD

THREE REX A WEEK WILL CROWD YOUR HOUSES

SHE CRIED UNTIL SHE LAUGHED!

We often heard of people laughing until they cried; here's the interesting and unusual reverse in a likewise picture!

"TEARS O'PEGGY"

Released Sunday, June 9

is a comic tragedy! The more she cries, the more you laugh! She'd cry the giggles into a petrified mummy who hasn't smiled for about four thousand years. CRY for it.

You Can't Run Away!

from your thoughts. When you escape everything, you are still pursued by memory. And sometimes memory is the cruelest persecutor in the world. There's only one path to peace—the narrow one.

"THE PRICE OF PEACE"

Released Thursday, June 6

is the drama of a memory that will linger in yours.

"THAT PASSETH UNDERSTANDING"

IF YOU DON'T LIKE SUCCESS, IGNORE THIS PAGE! IF YOU DO, GET ACQUAINTED WITH THE FACTS. THEY MEAN PROSPERITY—MULTIPLIED BY THREE!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVENUE : : : : NEW YORK

"EVERY INCH A FILM"

Sold through the Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT!

GREAT NORTHERN

RELEASE FOR SATURDAY, JUNE 1st

LOVE AT FIRST SIGHT

A Charming and Entertaining Comedy

MR. DOOLITTLE'S MISTAKE

Comedy

RELEASE FOR SATURDAY, JUNE 8th

THOSE EYES

A Novel and Thrilling Drama full of Spirited Action

THE NEW TEACHER

Comedy

GREAT NORTHERN FILMS CO.
COPENHAGEN

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

LUX FILMS

The Acme of Excellence

Released Friday, June 7th, 1912

A Strong Dramatic Subject

After Many Years

Drama—Length 950 feet

A reel you should not fail to get

R. PRIEUR
10 East 15th Street, NEW YORK CITY
TELEPHONE, 3427 STUYVESANT

NOTICE:---On and after May 27th, Lux Films will be sold through the Film Supply Co. of America, at 7 East 14th Street, New York City. All orders should be addressed to them.

Don't Be Intimidated

We Own What We Offer to Sell and Will Protect You

State Rights Free While They Last

A HIGH-CLASS THEATRICAL TREAT IN MOTION PICTURES.

The Eminent Actor

Nat C. Goodwin

In Stirring Incidents Connected with the Life of the American Patriot,

Nathan Hale

The Hero-Martyr of the American Revolution

(Who was hanged by the British as an American Spy, Sept. 22, 1776, on the site of City Hall Park, New York City.)

> NATHAN HALE'S LAST WORDS: *"I regret that I have but one life to give to my country."*

An Historical and Educational Photoplay of the Exciting Days of 1776. Produced and Staged under the Personal Direction of Mr. Goodwin.

A Star Feature For the Live Wire State Right Man

The Early Bird's Opportunity

A Complete Show of Two Big Reels for $250.00

4-Colored Posters 4-Page Herald
10 Original Photographs

Colonial Film Company

145 West 45th St. Room 710 New York City

If You Want to Buy an Attraction Wire or Write Us. If You Prefer To Buy Advertising—Don't

---

101-BISON-101
—HEADLINERS—

"THE OUTCAST"

Two Reels ***Released June 8*** ***Two Reels***

Scenes of massiveness and grandeur. A dramatic story of wonderful interest, compellingly acted. Sensational battle scenes and thrilling incidents. Splendid panoramic views. A tremendous cast. Exquisite photography.

"Memories of a Pioneer"

One Reel ***Released Tuesday, June 11*** ***One Reel***

This is the first of the "101" Bison single reel subjects, which will be released on Tuesday and Thursday of each week. The full strength of the famous "101" Bison aggregation has been utilized in a spectacular one reel pioneer and Indian picture of great worth, in which the old pioneer lives again the stirring days of his youth in which he won a bride.

"Custer's Last Fight"

To be Released about June 15

3 Big Reels ! ***3 Big Reels !***

The most thrilling and heroic incident in the nation's history. Three reels of stirring, blood-thrilling action, in which a thousand soldiers and a thousand Indians take part in whirlwind warfare.

Ambrosio Release of Friday, June 7

"If I were King" and "The Lakes of Italy"

A Split Reel.

New York Motion Picture Co.

251 W. 19th St. New York City

THE FALL OF

AN HISTORICAL TWO-REEL SUBJECT

TWO-REEL RECORDS

That wonderfully cunning Indian Chief who
1833, a period in American history
settlers. The only period in the

ABRAHAM LINCOLN, ZACHARY TAYLOR,

were together on the same battle-fields!!! Magnificently
back to your very eyes and all through the gentle unfoldment

Two reels that fairly bristle with exciting fights with Indians,
some entirely NEW and ORIGINAL features never before
your house to capacity. It will bear the STRONGEST advertising.

IT'S COMING SOON—THIS GIANT

"For the Good of Her Men"

(Release Mon., June 10—Drama)

A stirring, touching tale of a mother's supreme sacrifice. A picture that will touch a responsive chord in the heart of every parent. Strong in action with superb pantomime and photography

5th Floor, Ashland Block **AMERICAN FILM**

BLACK HAWK!

THAT WILL SMASH ALL PREVIOUS

—THINK OF IT!!!

made his name a terror in the Middle West in
black with wanton slaughter of white
history of the Country when

JEFFERSON DAVIS, GEN. WINFIELD SCOTT

impersonated, these mighty figures are gloriously brought of one of the most beautiful romances in the annals of America.

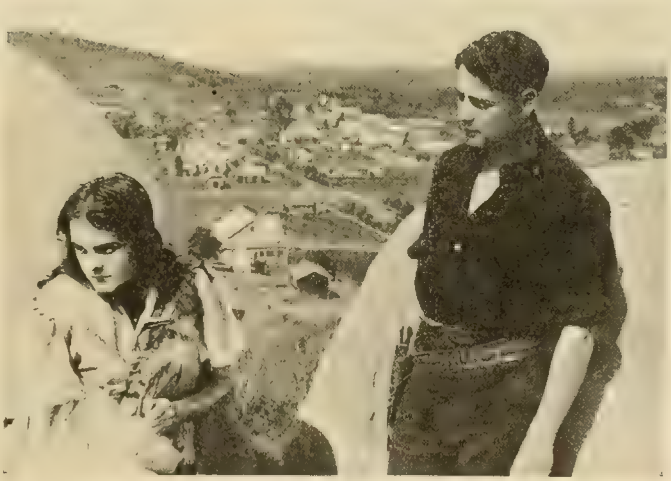
inspiring cavalry charges, backgrounds of surpassing beauty and considered possible to produce. A two-reel subject that will crowd Especially made posters and printed matter forthcoming.

MASTERPIECE—Watch for Official Release Date

"The Simple Love"

(Release Thurs., June 13—Drama)

A delightful story of a Western Romance, beginning in the mountain country and ending in a city dive. Gripping, powerfully told. A picture that will linger long in memory.



MANUFACTURING CO. CHICAGO

READY FOR DELIVERY EXCLUSIVE RIGHTS

They are showing speed—Everybody is speeding it—Buying the rights of the

INTERNATIONAL AUTO RACES Held May 30th

Made in two reels, approximate 2000 feet in length. Perfect photography

READY FOR SHIPMENT MORNING OF JUNE 10th

Special Line of One, Three and Eight Sheets Paper. Five Colors

SOLD STATE OF NEW YORK; STATES OF NEW ENGLAND, S.; OHIO; INDIANA; ILLINOIS.

Wire your bookings and rentals. 15 of the largest theatres in U. S. playing the above pictures. Vaudeville houses using same, special Attraction.

RUSH YOUR WANTS. We answer all correspondence.

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D. W. Goldie, Wellington Hotel

Main Office, INDIANAPOLIS CALCIUM LIGHT & FILM CO.,

1160-1162 Marbridge Bldg.
NEW YORK CITY

"ELECTRA" CARBONS

MADE ESPECIALLY FOR MOVING PICTURE WORK

PINK ELECTRA LABEL

TRADE MARK

GUARANTEE OF PERFECT PROJECTION FOR A.C. & D.C.

Hugo Reisinger

SOLE IMPORTER

11 Broadway New York

NOTE REARRANGEMENT OF SPLIT REELS FOR JUNE 9th AND JUNE 11th.

MAJESTIC

June 2nd—SPLIT REEL
"THE GREAT BOGG'S HAIR GROWER" (Comedy)
AND
"HOW HE WON HER" (Comedy)

June 4th
"STAGE-STRUCK MAMIE" (Comedy)

June 9th—SPLIT REEL
"ROOM 257" (Drama)
AND
"SHOCKING HIS FLOCK" (Comedy)

June 11th—SPLIT REEL
"THE ARTFUL DUKE" (Comedy)
AND
"UP A TREE" (Comedy)

June 16th
"THE LITTLE QUAKERESS" (Comedy)

June 18th—SPLIT REEL
"HOOPSKIRTS! MY DEAR!" (Comedy)
AND
"THE BOWERY PEARL FISHERS" (Comedy)

COMING
"Papa's Double"

After May 27, Majestic Releases Will Be Sold Through "The Film Supply Company of America."

THINK OF THE FAR REACHING EFFECT OF THE GAMBLING EVIL, AND THEN OF THE GREAT *ADVERTISING* AND *BOX OFFICE* POSSIBILITIES OF THIS PICTURE **THINK**

THE EVIL ART OR GAMBLING EXPOSED

A Pleasing and ***Refined Story*** in **3 Reels** in which is ***EXPOSED*** in a Thorough Manner the Crooked Methods of Faro, Roulette, Crap, Poker, Bridge and All Other Games. ***A FEATURE*** and one that is ***Positively Different***

REMEMBER The Devices ***EXPOSED*** are Those of 1912—There is but One Way to Use Them, and—***This Picture is Fully Protected by Copyright***

THINK ***Write or Wire Regarding State Rights, Terms and Dates*** **THINK**

EUREKA FEATURE FILM CO., 144 Eddy Street, San Francisco, California

LUBIN FILMS

Released Wednesday, June 5th, 1912. Length 1045 feet.

Dream of a Moving Picture Director

Eddie Middleton, a director trying to rush a photoplay through, falls asleep and dreams. A pretty stenographer is in love with a clerk in the office, but the Boss is determined to possess her. He tries to kiss her, but the clerk promptly knocks him down. The villain then locks the clerk in the vault, but by superhuman strength he forces the door and escapes. The heroine then flees up the fire escape to the water tower, but the villain still pursues her. To protect her honor she brains him with an iron bar and leaps from the tower into her lover's arms. Then the Director wakes up.

Released Thursday, June 6th, 1912. Length 1058 feet.

"A Husband's Awakening"

A tale of marriage without love, but the husband falls in love with his wife. Madame de Soigny forces her son to marry Georgette Bourcet, the girl of her choice. The young Vicomte obeys and finds himself tied to a wife he does not love. He neglects her and finally leaves her. Georgette's dearest friend is the old music master, who transforms her from a demure and unsophisticated girl into a belle of society. The husband returns and falls in love with his wife, and the music master reunites them.

Released Saturday, June 8th, 1912. Length 1060 feet.

"A Modern Portia"

Back in England Earl Manning meets with an auto accident, which causes him to lose knowledge of his identity. Calling himself John White, he takes a job as stoker on board a ship bound for America. The wife and daughter, May, believing Manning to be dead, also come to America. May studies for the bar and becomes an eminent lawyer. Manning in an altercation strikes a man senseless and is arrested. May, not knowing her father, defends him and wins the case. He is then recognized and taken home and his memory is restored.

Released Monday, June 10th, 1912. Length 1055 feet.

"A Windy Day"

Teddy Blow leaving his home is conscious that a stiff wind is blowing. His hat goes off and is demolished by a wagon. He opens his umbrella and it carries him up in the air, then it turns, and Blow is dropped through a skylight into a room where an aged spinster is busy at breakfast. He escapes to the street and is pursued. The wind flattens him against a wall. The old maid carries him home and inflates him with an air pump. Presently he wakes up and discovers that an electric fan has been blowing on his face.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

Chicago: 154 West Lake St.
B. Nichols, 86 Wardour St., London, W., England.
Berlin, 35 Friedrich Str.

VITAGRAPH

SPECIAL

In Three Reels

THE FRENCH SPY

Released Through
THE GENERAL FILM COMPANY

MONDAY, JUNE 17th

Tells the thrilling story and experiences of a young French girl, as a spy, among the belligerent tribes of Arabs, Moors and Turks. One of the most heroic stories of all history, literature or fiction. War scenes of countless numbers of French troops, in deeds of daring and in deadly combat with the allied hosts of Turkey on the plains of Algiers.

Read This Synopsis

General Derimond, with his wife and daughter, Mathilde, are captured by pirates. The pirate captain claims Mrs. Derimond as his property. She resists. She is forced to "walk the plank," and drowned. Mathilde is struck dumb by the sight. The General and Mathilde are sold as slaves to the Moors. Mathilde escapes and accomplishes her father's rescue.

Colonel Birnell, a French officer, marries Mathilde. He starts to the front at the head of his regiment. Disguised as a French lancer, she accompanies him. Mohammed, the Arab Chief, is captured by the French. He attempts to shoot the Colonel and is prevented by Mathilde piercing the Arab's arm with her sabre. She volunteers to go as a French spy. She reaches the enemy's fortress, disguised as a harmless Arab boy, and allowed to remain with them.

In battle, the Arabs take Colonel Birnell prisoner. He is placed in the fortress. He suffers torture rather than betray the French army. Mathilde, as previously instructed, shoots a flaming arrow high in the air. It is the signal for attack. The French forces burst into the fortress, routing the Arabs with great slaughter, saving Mathilde and her husband.

Book It and Boost It

VITAGRAPH

"WHO'S TO WIN?" *Monday, June 3rd*

Bound to win. The modest man has all the opportunities that the forward man has. In this conquest of the heart, he beats two rivals for the hand and heart of a blushing widow, fair, fat and forty.

"THE PRAYERS OF EMANUELO" *Tuesday, June 4th*

Will always prevail. The prayers of a poor Mexican availeth much, bringing him, through a vision, to his loved ones far away. His faith and devotion gain the respect of his pursuers and they grant him his freedom.

"MOCKERY" *Wednesday, June 5th*

A masterpiece, magnificent in stage setting, acting and massive ensemble. Marshall P. Wilder's first appearance in a dramatic role. The only production in which the Court Jester has been adequately and faithfully portrayed.

"THE CYLINDER'S SECRET" *Friday, June 7th*

Comes out strong and clear. From the record of a dictating machine, the evidence is reproduced that frees an innocent man and condemns the guilty one. Thrilling and dramatic in the extreme.

"HALF A HERO" *Saturday, June 8th*

Makes a hit by accident. Eloping with his girl, he is carrying her from the house when it takes fire. He is hailed by the assembled neighbors as a hero. The girl's father gives her to him with his blessing. Some men are lucky.

NEXT WEEK	**NEXT WEEK**
"LULU'S DOCTOR"—Heart specialist.	MONDAY, JUNE 10th.
"PANDORA'S BOX"—Filled with live fun.	TUESDAY, JUNE 11th.
"YELLOW BIRD"—Indian feature.	WEDNESDAY, JUNE 12th.
"THE LIGHT THAT FAILED"—Momentous problem.	FRIDAY, JUNE 14th.
"DAYS OF TERROR"—French history.	SATURDAY, JUNE 15th.

Use the beautifully colored Vitagraph Posters. Made Especially for Each Subject.

SPECIAL FEATURE FILM

IN THREE REELS

"THE LADY OF THE LAKE"

From Sir Walter Scott's Historic Poem

Released Through the

GENERAL FILM CO., ON MONDAY, MAY 27th

Resplendent in Scenes of Surpassing Beauty.
A Marvelous Masterpiece of Literature and Art.

Thomas A. Edison
INCORPORATED

Presents

"MARTIN CHUZZLEWIT"

By CHARLES DICKENS

In three reels—released June 10th—through the General Film Co.

NO writer, living or dead, affords the same wonderful opportunities for make-up, character portrayal, effectively contrasting stage groups and scenic atmosphere that are found in Dickens' masterpiece. This pictorial classic vivifies the wonderful story of the Chuzzlewits, as the pen of the master himself could not do.

The types that have made the story famous are clearly outlined and ably portrayed. Old and young Martin Chuzzlewit, sweet Mary Graham, Pecksniff the wily and his daughters Charity and Mercy, Montague Tigg the schemer, jolly Mark Tapley, the lovable Tom Pinch and his demure sister Ruth, the villainous Jonas Chuzzlewit, Mrs. Lupin of "The Blue Dragon Inn" with "roses in her dress and roses in her cheeks"—all live again before the spectator as created by their famous author.

To one who is familiar with the novel it is a film to be seen over and over again; to those who have not read the original it is a clear, effective drama showing life at its best and worst, with much comedy, not a little pathos and a very strong dramatic situation near the close.

When released in England "Martin Chuzzlewit" was acclaimed a masterpiece. It received the hearty approval of the Dickens Fellowship and of Dickens' daughter.

IF THE BEST IS NONE TOO GOOD FOR YOU, ORDER "MARTIN CHUZZLEWIT" NOW, BEFORE YOUR COMPETITOR GETS IT.

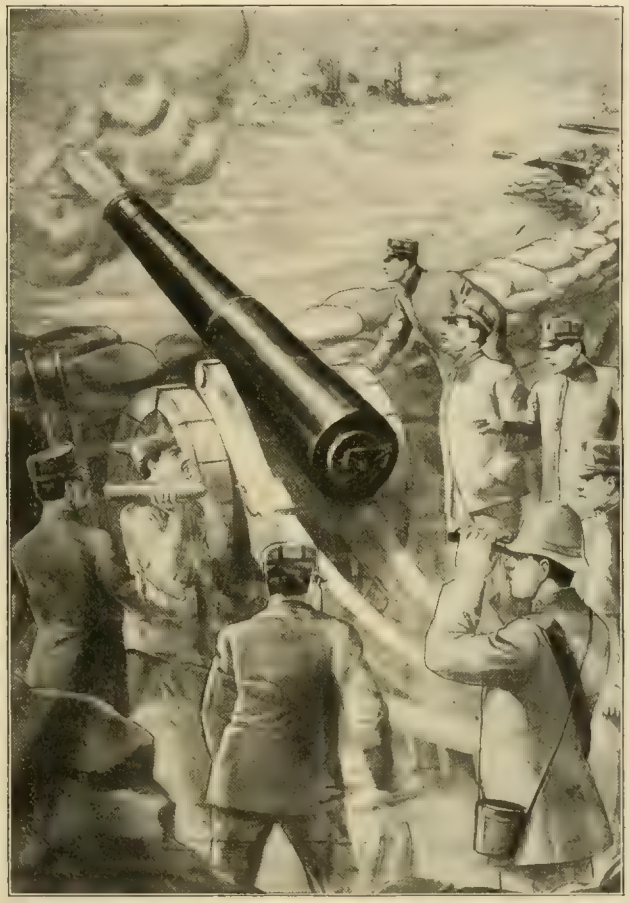
No. 6974. Three Reels. Length 3,000 feet. Code VORJAEHRIC

THOMAS A. EDISON, Inc.

270 Lakeside Ave. Orange, N. J., U. S. A.

KLEINE ✠ RELEASES

KLEINE



Scenes of the

ITALIAN-TURKISH WAR!!

Released June 8

This is an authentic war film, depicting land and sea battles between the two nations.

You will witness at close range the firing of the immense cannon from the intrenchments, the Italian Army maneuvering against the enemy and the warships in action.

Book this film and advertise it to the utmost!!

Ask your exchange for the special 3-sheet posters.

RELEASES FOR NEXT WEEK

Cin-es, Tuesday June 11, 1912	Eclipse, Wednesday June 12, 1912	Cin-es, Saturday June 15, 1912
A Soldier's Heart A Thrilling War Drama.	**Percy's First Camera** Comedy.	**Leah, The Telephone Girl** Comedy.
MESSINA AS IT IS TODAY An Interesting Scenic.	**MAKING SILK HATS** Industrial. THROUGH SASKATCHEWAN on the Canadian Northern Railway Travelogue.	**VENICE, ITALY** Scenic.

ECLIPSE **GEORGE KLEINE** 166 No. State Street, CHICAGO, ILL. CINES

Licensed by Motion Picture Patents Co.

KALEM

The Bag of Gold

This drama is based upon an authentic historical incident. A thrilling adventure of Sam Prentiss and the charming Rafaela offers an exceptional opportunity for the popular Kalem artists.

Released Monday, June 17th

An Arabian Tragedy

In this production we see the real life of the Great Desert, the caravans of merchants and the barbaric customs which present a series of striking scenes. The atmosphere of the Orient holds the spectator throughout. Do not fail to secure this unusual headliner.

Released Wed. June 19th

Special Piano Music, 25 Cents. Postage Prepaid

Special One, Three and Six-Sheet, Four-Color Lithographs

The Rube Detective

A Rural Comedy

On the same reel

The Chauffeur's Dream

A Satire on Joy-Riding

Released Friday, June 21st

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone call, 1343-1344 Gramercy
125 E. 23rd Street (Beach Building), NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GEN. MANAGER.
The office of the company is the address of the officers.

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SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145. Automatic Phone 32732.

DISPLAY ADVERTISING RATES ON APPLICATION.

CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 12 — JUNE 8, 1912 — No. 10

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Facts and Comments

IT seems now as if there would be a pronounced increase in the production of features. While the value of features was recognized in a dim and instinctive way almost at the birth of the motion picture, their peculiar merits as a box office attraction have never been realized until such classics as "Dante's Inferno," "The Odyssey" and "Jerusalem Delivered" made a triumphant progress through the big theatres of the country. It is respectfully suggested to all, who would go into the making of features on a large scale that time is of the essence of success. A really good and meritorious feature not only requires boldness of conception or cleverness of choice, but it requires above all things plenty of time. Nor do the requirements for a successful and genuine feature stop here. Expert knowledge is required for expert work. In "The Odyssey," for instance, the stage director was by no means the most important personage. The scholar, the antiquary, the historian, the painter and the sculptor all co-operated. We could not regard any attempt at filming big subjects without this expert co-operation as other than a calamity. Historical pictures require the aid of the historian just as Biblical pictures require the aid of one who has had a thorough training in the study of the Bible. Wherever an attempt has been made to follow these lines of expert work the success has been pronounced. The Pathe "Passion Play" is still considered a classic, because of the pains that were taken in the working out of details and in the following of expert advice. To a lesser extent this holds true of "The Life of Moses."

*

What we want now and what the public will be quick to appreciate and patronize is an increase in the quality of features, a study of minute details, conscientious attention to history along with the most zealous and tireless striving after an high artistic standard. Feature subjects of every variety abound. Not all features of course can or need be of classic character, but even the classic field, which has given us the best films up to now has scarcely been touched. In no field is there a greater chance for a fine display of stage-craft and for superb natural settings. It would seem, however, that the specialization of feature work will bring the best and most permanent results. Some companies seem to possess certain talents and equipments for special fields. The Dickens films of one well-known film maker are an instance to the point. Other companies have evinced special aptitude for sociological work, while one or two European concerns seem to be at their best in ancient and medieval historic reproductions. By developing these special gifts and special facilities the greatest degree of perfection can best be attained and we would soon have a splendid supply of highly successful features.

* * *

THE film producer who is under the impression that the sudden acquisition of a popular player from a rival company is a short cut to success is painfully unfamiliar with the rudimentary principles of his business. An actor, no matter how gifted or clever, is, after all, nothing but a mimic and not an originator. To bring his special gifts and talents into full play and make them show to the best advantage he must be fed with good parts and directed by competent directors. Some actors and actresses possess a distinct and lovable individuality, but even they must be supplied with new ideas and with parts specially suitable for them. The star system has been the bane and folly of the theatrical world on this side of the ocean. There is small chance of the same fatuous system gaining any considerable ground in filmdom.

* * *

AN esteemed contemporary with a moving picture annex dishes out this choice bit of information to its readers:

> The Appellate Division of the Supreme Court has dismissed the appeal of the Greater New York Film Rental Company from the decision of Supreme Court Justice Bijur denying an injunction against the revocation of its license to rent films from the Motion Picture Patents Company. An appeal to the United States Supreme Court is threatened.

As a matter of fact the appeal in question was not dismissed at all, but was duly heard before the Appellate Division, which affirmed the judgment in favor of the defendants, rendered by the court below. An appeal to the United States Supreme Court from an Appellate Division of the New York Supreme Court would be a decided novelty. It would indeed be a masterpiece of Pickwickian law. Our friend must have learned his law from the old fashioned melodrama, where the property in the absence of a will went to the nearest villain and the heroine committed suicide because "her marriage lines" were stolen, though the county clerk for a a small fee would gladly have given her a true copy.

* * *

NOT less than seventy per cent. of our American film producers are selling their reels in England and Continental Europe. We have in a recent article pointed out the dangers of the European film market. We called attention to the fact that a lowering of American standards to meet the coarser and less discriminating taste of Europe might easily result from a too strong desire to cater to the European market. There is another danger which may also be pointed out to our producers. We are speaking of European censorship. The latter, while exceedingly liberal in point of morality and public decency, is exceedingly rigorous in upholding what it is pleased to call the prestige and dignity of the law. To make fun of a policeman, for instance, means exclusion from the Prussian and Austrian dominions. From the beadle to the monarch, the representatives of law and order must be protected against criticism and ridicule, however good-humored. It is easy to see that such a state of affairs with its *lese majeste* and all the rest of medieval relics would make a good many American films impossible in certain parts of Europe. Producers who supply the markets for those parts might be tempted to live down to such a level of servility. Much of the spirit and the ginger of American comedies would thus be lost. Only recently several of our prominent manufacturers have returned scenarios, because "not suited for the English market." We have all the censorship we need right here in our own beloved country. Pictures made in this country ought to be made for the pleasure and instruction of Americans.

"Oh the Dreadful Moving Picture."

It Qualifies as a Formidable Entry in the Sea Serpent Handicap of 1912.

THE harbingers of the silly season are here. A respected citizen of Bayonne, N. J., president of a local temperance society, on returning from his work late in the afternoon was startled by a strange green creature rushing out of a mosquito pond. The monster had a long, lithe body and a most wobbly tail. It glared balefully at the respected citizen. The latter stood horrified, "rooted to the ground," as the local reporter styled it, when the monster emitted a weird and piercing noise, which so frightened the said respected citizen that he made a dash for an applejack dispensary. About the same time two ancient and trustworthy fishermen of Gloucester, N. J., raised their nets in the Delaware river and brought to view an angry fighting fish, which on examination was found to have four small feet and long but irregular teeth. It gave forth an odor, which is said to have thrown one of the fishermen into a fainting fit, quite an achievement even for a monster, when it is remembered that Gloucester fishermen have no dainty olfactories—and this is true of Gloucester, N. J., as well as of Gloucester, Mass.

"The wicked and deplorable moving picture, perverter of youth, breeder of crime," etc., is at present running a close second in the sea-serpent handicap of 1912. Mingled with the usual indiscriminate abuse are attempts to give names and dates. Quite the worst case we have seen in many years we find in The Philadelphia Record, ordinarily a respectable and well-conducted journal. The Record places the following shrieking headlines over an alleged special dispatch from Scranton, Pa.:

BOY IS TO HANG FOR PICTURE PLAY ACT

Young Bishie's Express Robbery Tragedy an Exact Reproduction from "Movies."

SLEW TRUSTING FRIEND.

Waited for Whistle at Long Curve So the Shot Would Not Be Heard.

We do not in any way blame the man who is responsible for this fearsome "head." He had to be guided by the story of the correspondent and he could do nothing less, for the story was ornate, explicit and circumstantial. There is a fine, rich old Munchausen flavor about it, which entitles it to extended notice.

> We are informed that "the unfortunate 19-year-old youth who goes to his death on the scaffold, June the 20th, next, can thank the lurid drama of the photoplay for his short lease of life. He will pay for his fondness for the moving picture theater with death. Bishie, although hardly more than a boy, has been sentenced to death for perpetrating the most carefully planned murder known to northeastern Pennsylvania, and he calmly boasts that he got his idea from the moving picture shows.
>
> "His practical admission of the crime was followed with a complete confession and he was placed under arrest. Later he amplified the confession and told how he got the idea for the murder from the moving picture play which depicted the killing of the messenger and robbery of a train in the far West."

If the reporter had been satisfied with these general and vague statements he would have been safe from exposure. He was not satisfied, however, and stated that at the time of the commission of the crime, November, 1911, the moving picture known as "The Great Train Robbery" was being shown in one of the moving picture theaters in Scranton. The reportorial fancy being now aflame it gave forth this remarkable gem of truth:

> Admitting his guilt, Bishie coolly pointed out the similarity between the slaying of Borger and the killing of the express messenger in "The Great Train Robbery," a film just at that time being shown in one of the moving picture theaters of this city. Investigation showed that, detail for detail, the killing of Borger and the killing of the man in the picture play were identical, except where alteration was forced by local conditions.

Now we will not speak of the circumstances of the robbery, as related in the article itself, being wholly different from the incidents in "The Great Train Robbery." How, for instance, could the murderer have learned from the moving picture, "that he must wait for the whistle at Long Curve so the shot would not be heard"? We will likewise forbear pointing out numerous other ridiculous inconsistencies in the story, for we have far better evidence to show that "The Great Train Robbery" could never have been seen by this boy in November, 1911, either at Scranton or anywhere else. From a fairly good knowledge of the film market in Philadelphia the writer can testify that the reel in question was completely out of commission in the latter part of 1909. Nor would it have been possible to procure the reel from New York or some other city, because the age and physical condition of the film forbade its going through a moving picture machine. Even ordinary wear and tear would make a film practically useless after a life of five years and "The Great Train Robbery" was a feature in those days (we state it without pride) and booked weeks and weeks ahead even when to the writer's knowledge it was doubtful whether it would survive the night.

These facts as well as the contradictions in its own article should have made it plain to the news editor that the whole yarn was ridiculous and a willful libel on the motion picture. We doubt whether even a New York "yellow" would have printed so bald and obvious a falsehood, even though from a "yellow" point of view it might be considered temptingly "good copy."

There is no remedy in law against such deliberate and willful falsification. The only hope lies in an appeal to the fairness and justice of the public and to the decent and careful portion of the press. The Moving Picture World has been voicing this appeal in a hundred tunes ever since its birth and we hope to inspire the exhibitor with the same zeal. It is the exhibitor individually or collectively who can render a service not only to himself but to all his brothers and to the industry by protesting letters to the offending editors against this sort of injustice. A letter has been sent to The Record and it is hoped that this paper will do the honorable thing and make the needed correction and apology. The case of The Record, however, is but one in a hundred, and the exhibitors must protect the good fame of the picture by taking care of bad cases of misrepresentation in the respective cities and giving them their attention. To some extent we are glad to say this is being done now. There are many exhibitors who can wield the pen in defence of the motion picture. The files of The Moving Picture World will be found useful by any who wish to write, for they are indeed a treasure house of solid information and just eulogies and appreciations of the motion picture art, its present aims and ambitions, its achievements in the past and its great hopes and unlimited possibilities of the future.

Studio Saunterings

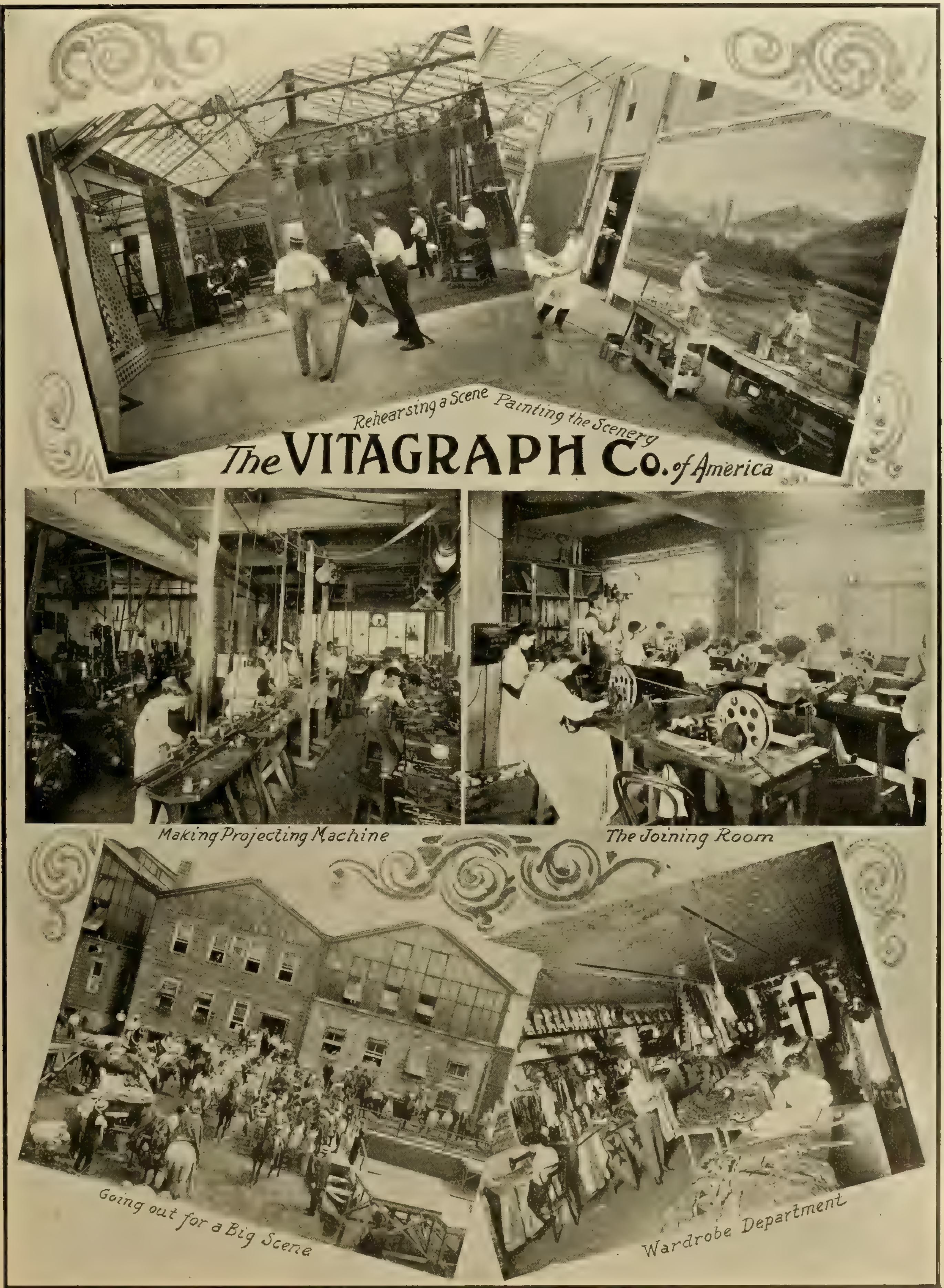
By Louis Reeves Harrison

WITH one wing out of commission and in a state of general disability, too dully harmless to even deserve the contumely of being called "merely amiable," I strolled into the Vitagraph Studio unannounced and came upon Mr. Smith in his private office with his war-bonnet on. Exactly the thing to say or do in the presence of the head of a great business when he is in a belligerent frame of mind was not suggested to me by past experience—I usually beat it as fast as I can—so I said "how-d'ye-do" and swiftly studied the mood which led him to bring some delinquent to justice. From the point of view of an impressionist, I should say that Mr. Smith is one of those undemonstrative sort of men who are difficult to understand, even by their most intimate companions. He is kindly and agreeable enough in conversation, but aggressive and executive, thoroughly dependable, and insistent that others shall attend to the business in hand.

I stated my mission plainly. I was interested, and I thought many others would be, in learning how such an enormous business, involving primarily the art of entertaining mixed audiences numbering uncountable millions and secondarily a staggering array of other problems, mechanical, commercial, political and artistic, came into its present well-organized form of existence. Mr. Smith's response held me spellbound, though it was given without embellishments of any sort. He spoke with the unhesitating directness of a man who knew what he was talking about, and his narrative so easily comprehended the evolution of the motion-picture business from its rudimentary state that I felt like a novice in it.

We read the biography of a great man to see how he happened; his development is both suggestive and instructive—and a mother has similar, superior opportunity in watching the unfolding of character in her child, but it is allotted to few of us to see a really great commercial-artistic enterprise swiftly grow on our hands, and we naturally wonder how it all came about. This is particularly true of producing moving pictures and of a firm so representative as the Vitagraph Company. There are three experienced men in the partnership now, but those originally *associated* were the younger ones, Messrs. Smith and Blackton. The adventures of these two during the early days, those of the late Spanish war, would fill an entertaining book, but I doubt if such a volume will ever see light.

Edith Storey in a Realistic Studio Snowstorm—Illustrating the Up-to-Date Facilities of the Vitagraph Plant.



The VITAGRAPH Co. of America

Rehearsing a Scene

Painting the Scenery

Making Projecting Machine

The Joining Room

Going out for a Big Scene

Wardrobe Department

Views Taken at the Vitagraph Factory, Brooklyn, N. Y., Headquarters and Principal Producing Plant of the Company.

Messrs. Blackton and Smith rose from the ranks of entertainers largely through native ability to respond to the demands of the times. Mr. Smith found that the Edison projector then in use was so faulty that long waits were enforced at the presentations to adjust the film so that the picture could be held in alignment; that is, not cut in two on the screen. Such delays were fatal in an entertainment of any kind, and might have killed the exhibition of moving pictures had he not originated a setting device by which the operator could adjust the picture to the screen instantly upon perceiving that it was being split. To this invention is due the steadiness of the exhibition, where the audience might have had to wait five or ten minutes for the operator to make repairs.

The first studio of this wide-awake team was a comparatively small room at the top of an office building located at 140 Nassau Street, New York City. The first picture was that of a Spanish flag fluttering proudly on the breeze. There was nothing else to be seen but this hated emblem at first. Then a hand appeared. Slowly the great hand grasped the hostile banner and dragged it down and, by the same movement, caused another to run up to where it could dance on the breeze. Old Glory! Imagine the cheers in those exciting times! This intense and timely production was entitled "Tearing Down the Spanish Flag," and I suppose the band struck up "The Star-Spangled Banner."

Another patriotic effort was "The Battle of Santiago Bay," and I hope to have the pleasure of seeing this early contribution to the New Art some day, though it was the cause of a severe injury to Mr. Blackton. Photographs of the American vessels engaged were procured and pasted to wooden floats to represent the fleet, and a bay was improvised out of an oil painting, the back frame serving to hold in the water. Personal friends of producers stood at either end smoking cigarettes and sending realistic puffs of smoke along the water at intervals, while paper pellets were dropped in to indicate where Spanish shells ripped up the surface of the bay. Mr. Smith was at the picture machine, while Mr. Blackton officiated in the humble capacity of gunner, being engaged in setting off little powder flashes on the vessels with a piece of punk.

The first disaster was due to an unperceived leak in the picture frame. One of the young men engaged in puffing cigarette smoke along the surface of the water and was stooping down for this purpose with his hands under the frame had a cold chill and discovered that the waters of the bay were tricking down his sleeves. The second was a serious matter. Mr. Blackton had one hand covering the powder box when a chance spark ignited the contents. There was a blinding flash of a pound of powder set off, the interior of his hand was burned to a cinder, and the enforced contraction drew his fingers together so tightly that they had to be forced open to permit of the application of treatment. It is a matter of wonder as well as of congratulation that he completely recovered. Immediately after the accident, while his hand was swathed in bandages, Mr. Blackton informed enquiring friends that he was recovering from a wound received at the Battle of Santiago Bay.

The early trend towards photodramas of patriotism in Vitagraph work has found more recent manifestation in such grand presentations as the Battle Hymn of the Republic, a production beyond criticism other than that there is not enough of it. The limitations of space make the action so rapid that the average audience has hardly time to grasp the full significance of the piece, and there is enough in it to be extended another thousand feet with far more impressive results. This production indicated to me more clearly than any other I have seen that thrilling words *can* play a part in the photoplay such as would not be effective in using ordinary sub-titles. Such plays should be seen again and again to be fully appreciated, and I hope this one will take its place among those to be shown in the schools before another year has passed.

The production of larger plays will solve a great many problems now confronting those who are seriously intent on turning out the most entertaining features to be procured, whereas the little plays, flashing out for a few weeks and then vanishing forever, do not admit of seriously considering some of the most essential factors. The present moving picture show is only a pell-mell medley of good, bad and indifferent skits huddling one after the other in no apparent order or intelligence of arrangement in the programme. No lasting impression results, the evening's performance fades out of memory, and we only go again because the risks are small and the possibilities are unlimited.

A visit to the Vitagraph plant leaves no doubt as to its resources. They are ample for the production of a play that will fill an entire evening's programme. There are several studios in the main building and they can be operated by natural light alone or by artificial light alone or by the two in conjunction. This company was, in fact, the first to use electric light in taking moving pictures, the experiments being conducted at the Manhattan Theater with ordinary arc lights of enormous amperage furnished by Joe Menchen.

As a result of these experiments a contract was made to photograph the Fitzsimmons and Jeffries fight. All preparations were completed, but the cylinder head of an engine blew out at the last moment, and on this account other producers have received the credit of first using electric light in this form of photography. The factory resources of the Vitagraph Company can be imagined when it is realized that they are turning out five releases of thousand-foot reels each week, a rate of production that involves the use of a complicated and well-organized force in all departments.

The Vitagraph employs nine directors and each one of these may be operating with a company in the studios, in the yard, or in various parts of the country. At the same time, actors and actresses must be interchanged among these companies according to the type requirements of photoplays; plays themselves must be constantly provided, and the call upon the wardrobe woman and property man would shake an old-fashioned theater to its foundations. Messrs. Smith and Blackton are ready and competent to produce large plays of the highest quality.

Where are such plays to come from?

Who is to write them?

I hope that we shall have an abundance of historical plays, especially those which help to point our course in the future as a nation, and revival in the photoplay of what is worthy of survival in literature will always be of value, but the really great play must deal with what is occupying the minds of our progressive men and women at this moment. One great photoplay of undoubted genius will show that live and glowing issues, not those barely smoldering in the ashes of past achievement, are necessary to the lasting popularity of any such presentation. I do not think that this New Art was intended to be purely imitative, to merely subsist on what has been done in literature and the drama.

A great deal that is enumerated under the heading of classic was written for times long gone by, and many of such works have no bearing on present problems. They seem very tame on the screen at times and are watched with much the same silent respect that is accorded to the passing funeral of one we have but slightly known and in whom we have ceased to feel any great interest. In days gone by many problems were so completely solved for the time by the force of events that they did not intrude themselves on the daily thoughts of common people. To-day they are pressing upon us with tremendous power and so unceasingly as to give thinking men no rest. What was then only considered by the wisest is now earnestly studied by the smallest and humblest of human beings.

Perhaps photoplays of genius will come from the common people. The purest flowers as well as those which have the power of expressing what lies in the soul often burst into blossom from dark soil and in lowly places. There is no reason why a dramatic spirit should not flare out in the silent drama, when it would be long repressed by the requirements of stage performance. No dramatist has ever reached permanent success in the latter without mastery of the language including comprehension of its poetic values. Therein lies a barrier difficult to surmount by any pure flight of genius, which might go ballooning in photodrama without fear of carrying too much material ballast. The big photoplay of the future will have to be modern, progressive, and even prophetic to stir the universal pulse of humanity. It must deal with what has already become strongly established in the daily thoughts of men and women or must stimulate new ideals by intense emotional appeal.

In roaming about the yard on my own account, I could not help observing changes made since my last visit, of no great importance in their way, but showing that studio construction in general is seldom predesigned. It is largely responsive to necessities which constantly arise. Vitagraph overflow is at present poured into small structures, and in one of these I saw some men playing cards. This is the first time I have noticed any provision for those who have to wait long hours in idleness for their turn through no fault of their own, actors called long before the scene is ready for them, or whose attendance is compelled by other necessities.

Playing parts in the moving pictures is no sinecure, the work of assuming an enormous number of roles, all at short notice, is often exhausting even when physical perils are not involved, and all sorts of discomforts enter into daily experiences. Just before leaving I saw Miss Edith Storey play the part of a maiden lost in a snowstorm—a studio snowstorm—and I thought she would melt before it was all over. In the first storm scene she comes down a rugged pass through blinding whirl of snow and drops exhausted at the extreme foreground, right under the muzzle of the camera. In the second she is discovered there by a searcher who stumbles over her snow-covered body.

When all was ready for the first realistic appearance a terrific studio storm was in progress. At either side of the scenic gorge stagehands were shaking branches of wind-swept pines, two men were dropping paper snow from the rafters above, others were driving starch snow and sawdust snow across the scene with electric fans, while a veritable artist in the business was employed with an electric fan sending up a whirl of salt snow and dried leaves from the right foreground. Whoo-ee-ee-oo! One could almost hear the wintry blast though the thermometer was perspiring. Down came the poor girl with a realistic expression of agony on her face—she could scarcely breathe—and sank into the drift with an unmistakable air of relief.

In the second scene she was ruthlessly buried in the composite studio snow and had to beg for a peep hole which would allow her to get a breath or two of fresh air—all actors and actresses look alike to directors and stagehands—the villains! There she was compelled to ignominiously remain while rehearsals of tree shakers, wind producers and snow artists were in painful progress. Being a heroine and motion-picture favorite has its strenuous moments. It was, however, one of those rare occasions when a lady got enough face powder to satisfy her most ardent longings for artificial complexion aids. The finer part of the studio snow is called by cosmetic makers *"poudre de ris."* I know what I am talking about because I have seen it manufactured by the barrel.

The Vitagraph companies are admirably recruited in the matter of types, and I have yet to meet one of their performers who did not take pains to speak in high terms

Scene Illustrating Pickett's Charge in "Gettysburg," a Vitagraph Feature Subject.

of kind treatment received. Messrs. Smith and Blackton have been more than generous in according recognition to all their players—many of the latter are suffering from an embarrassment of glory—for fame so pervasive and excessive popularity of personalities so obtrusive may cramp the photoplays until there will be little left to the imagination.

The big play will bring the really great actors to the front without curbing those of budding talent, especially when it is written and produced less for untutored minds than *"to provide lively entertainment for minds that are not primitive."* I believe that this big success of the future will also contain an essentially modern idea for reasons best given by a well-known poetess:

Keep out of the Past. It is lonely,
And barren and bleak to the view;
Its fires have grown cold, and its stories are old—
Turn, turn to the Present—the New:
To-day leads you up to the hilltops
That are kissed by the radiant sun,
To-day shows no tomb, life's hopes are in bloom,
And to-day holds a prize to be won.

"The Garden of Allah."

J. PARKER READ, JR., already widely known as a maker of scenic motion pictures, has added greatly to his reputation by the production of a new subject entitled "A Motor Trip to the Garden of Allah." As a picture it stands out strong in point of excellence among the several scenic subjects that are being offered at this time, possessing better photography and more interesting scenes than all the others. As an achievement on the part of the producer, Mr. Read, it represents a large investment of money and testifies to the great persistence and unequaled (among picture men) daring and diplomacy.

The Garden of Allah is a definite place, situated in the Desert of Sahara near the city of Biskra, south of Algiers. It is owned by Count Landon, who bought from the French Government the right to improve some two acres of the desert sands and there constructed a wonderful garden, said to be the most beautiful in the world. It is of this "Garden of Allah" that Robert Hitchens wrote his famous story of the same name, since dramatized by him and produced by Liebler & Co. at the New Century Theater, New York.

Camel Hauling Auto Through the Sand.

Because of the beautiful scenic effects of the stage production, Mr. Read proposed to Liebler & Co. that he be allowed to make a picture version of the play, but the price asked by the owners was prohibitive, so he decided to make a picture of the Garden itself. Journeying from Paris by automobile, Mr. Read has produced a motion picture of the trip and a most delightful production it is. Three reels of film were required to record the interesting scenes of the journey, during which there is scarcely a dull moment.

Through the co-operation of Mr. George Tyler, of the Liebler Co., Mr. Read followed the same route and used the same guides who assisted Mr. Tyler when he made the trip two years previous with his corps of assistants to secure material for the staging of the play. Many of the scenes in the picture are similar to the stage production and are beautiful to the last degree. In addition to these Mr. Read has given views of the region and the people who live there which could not have been produced in the play. There are scenes from villages along the route showing the habits and customs of the peculiar people of that country. Many native dances are shown of which the dance of the Howling Dervishes is intensely interesting and which shows the dancers thrusting daggers through their cheeks and burning themselves with fire. Other interesting ceremonial dances are the Triumph dance of the Soudanese and the dance of the Ouled Nails women.

The scenes in the Garden of Allah are extremely beautiful and show the splendor of the place to better effect than is shown in the play. Many of the characters depicted in the play are presented in the pictures, namely, the flute player and the old sand diviner.

It is impossible to describe all the beauties of this splendid picture; they must be seen to be fully appreciated, and there will be no difficulty in appreciating them because the photography is so clear and sharp as to make each object stand out in perfect detail.

Dervish Dance from "A Motor Trip to the Garden of Allah."

While mentioning the excellence of the pictures something should be said of the difficulty with which they were secured. In this region foreigners are looked upon with suspicion. Many are religiously opposed to being photographed and it was only by the exercise of rarest diplomacy and the distribution of liberal backsheesh that the more intimate pictures of native ceremonies were obtained. Mr. Read is to be complimented upon the success of his venture, for it places him among the foremost of the picture explorers.

Educationally this subject has a high value as illustrative of the habits and customs of an almost unknown people and a region but little explored. It is certain to arouse the keenest interest among the critical and discerning public. It is being offered by Mr. Read on the State right plan and a number of States have already been sold.

CASHMAN'S PERFECT IMPERSONATIONS.

Harry Cashman, the popular comedian with the Essanay Eastern stock company, received the highest compliment possible some few days ago when a letter came to the Essanay office from a lady residing in Baltimore. She said she had seen Essanay's comedy entitled "Getting a Hired Girl," released some time ago, and had recognized the "actress" playing the part of the discharged servant girl as a lady friend for whom she had been searching over seven years in all the large cities of America. We quote the following from her letter: "This is the second time I have seen the same face in your films. In the other picture she took the character of a washerwoman. She is a tall, large-featured, heavy woman and quite suits the parts of maid and washerwoman. Please be kind enough to give me the name of this party, as I have been very much worried over her disappearance." It is too bad to disappoint our good friend in Baltimore, but the truth is that Mr. Cashman is the "lady" she is worrying about, and played the part of Bridget in the above-mentioned film. Naturally, Cashman is patting himself on the back over his female impersonations that are evidently excellent enough to fool the very best of critics.

Exchange Men Meet.

Convention of Independents at Cincinnati to Apportion Territory.

By Jas. S. McQuade.

ON Sunday, May 26, at the Gibson House, Cincinnati, a meeting of Independent exchange men of the Central States, affiliated with the Universal Film Manufacturing Co., was held to fix the boundaries of exclusive territory for exchanges in these states. At this meeting the assignment of exclusive territory for all such exchanges throughout the United States was completed, as, at the Chicago meeting, boundaries had been arranged for all the Southern States and for territory east of Pittsburgh and for all states west of St. Louis. Joseph Hopp, of the Standard Film Exchange, Chicago, represented the committee of three chosen to act as arbiters in case of disagreement.

The following exchanges were represented: the four Laemmle exchanges, the Standard of Chicago and Louisville, the Anti Trust of Chicago, the Central of Indianapolis, the Toledo Film Exchange, the Victor of Cleveland, the Buckeye of Cincinnati, the Victor of Buffalo, and the Independent and Photoplay exchanges of Pittsburgh.

Mr. Hopp states that the greatest harmony prevailed in the division of territory. He also asserts that the owners of all Independent buying exchanges in the United States not financially interested in the manufacture of films, are without exception, in favor of the Universal Company's programs. "This is a fact, and not a boast," Mr. Hopp emphasized.

Mr. Hopp also explained that each exchange can operate, in its assigned territory, as many branches as may be deemed necessary to meet the requirements of the business. In cases where two or more exchanges are located in the same territory, and using Universal programs, they will work in harmony to prevent conflict in bookings.

The agreement to be signed by the Universal Film Manufacturing Co. and affiliated exchanges will include a clause providing for the retirement of films, thirty days after the signing of the contract. The retirement of films will be based on the real purchase of the corresponding month, of the previous year, by exchanges. The agreement is being prepared and will be in readiness for signatures at an early date. The elimination of junk and of junk exchanges will be zealously followed by this faction of the Independents.

P. A. Powers, David Horsley, Harry R. Raver, of the Eclair Company, and Mr. Magie, of the Solax Company, were present at the Cincinnati meeting.

UNIVERSAL RELEASES.

It is announced at the office of the Universal Company that all manufacturers affiliated with it will, commencing with the releases of June 10, ship direct to exchanges instead of through the Sales Company.

The future of the Sales Company has not been definitely decided at this writing.

IN THE FILM SUPPLY COMPANY CAMP.

Preparations for large business are going quietly forward at the offices of the Film Supply Company, No. 133 West 44th Street. The entire third floor of the building has been taken and workmen are installing the furniture and fittings. A fine exhibition room will be installed and equipped with a new projecting machine of approved pattern. All F. S. C. film will be censored at the new offices.

Regarding the policy of the F. S. C. in its relations to the exhibitors, a prominent member stated that every facility would be given exhibitors to get F. S. C. pictures. No attempt would be made to compel exchanges to take exclusive F. S. C. pictures, so that no exchange will be able to say that it cannot supply its customers with those pictures. Exhibitors who want F. S. C. pictures have but to demand them.

It is also announced that on and after June 4th all F. S. C. pictures will be shipped by the Film Supply Company from its offices at 133 West 44th Street, New York.

HAL REID LEAVES RELIANCE.

Hal Reid, the well-known actor and director, resigned from the Reliance Motion Picture Co. on May 25 after having fulfilled a successful season during which he produced a large number of meritorious plays. Among them are: Father Beauclaire, Curfew Shall Not Ring To-Night, Virginius, Votes for Women, Kain Tuck, and others. Mr. Reid has enjoyed a long career before the footlights and as an author of plays and photoplays. It is understood that Mr. Reid will enter the manufacturing business on his own account and become a producer of state right features:

JOHN BUNNY SAILS FOR ENGLAND.

That sterling comedian of world wide celebrity, Mr. John Bunny, of the Vitagraph Co., sailed for England on May 25. With Mr. Bunny were Mr. Lawrence Trimble and Mr. Arthur Ross. It is the intention of the party to take some pictures that require genuine scenes of London and other parts of England. It is understood that the principal object of the expedition will be to produce an accurate and authentic picture version of Pickwick Papers with Mr. Bunny in the role of Mr. Pickwick. It is the intention of the Vitagraph Company to make of this production a film classic. The story and character studies will not be slighted for the sake of cramming it into an arbitrary three thousand feet. It may take five thousand feet to do it right, or even six thousand, but the main object is to do it right. A full evening with Dickens, especially with Pickwick, if done right, should be one of the choicest of treats. The scenes will be taken under the direction of Mr. Trimble and Mr. Ross will do the camera work. The types for the characters will be selected in England by Mr. Bunny.

NATHAN HALE PICTURES TO BE ENJOINED.

It is stated by the promoters of the Nat Goodwin "Oliver Twist" pictures, that proceedings will be commenced at once under the copyright law to prevent the sale of the so-called "Nathan Hale" pictures in which Mr. Goodwin appeared and which are being offered by the Colonial Film Company. The grounds for action are said to be infringment of copyright owned by the estate of Clyde Fitch.

"ORLEANS COACH" RELEASE DATE.

Pathe Freres announce that the release date of the special feature, the "Orleans Coach," was erroneously advertised as June 2. The right date is advertised elsewhere in this issue of the Moving Picture World as June 3rd. Exhibitors and exchanges are requested to take notice.

NESTOR RELEASE DATES CHANGE.

Nestor gives notice that its release date for Saturday has been changed to Friday and that the release of Saturday, June 8th, has been cancelled to conform with the changed program. Also, having no orders for Friday, June 7th, nothing will be released on that date, but beginning with the following week its releases will continue regularly on Monday, Wednesday and Friday, June 10, 12 and 14.

NEW BELLOWS FALLS THEATER.

The Standard, a new motion picture theater to be erected on Canal and Rockingham streets, Bellows Falls, Vt., will be ready for business about September 1st. It will seat 900 persons and is being designed for pictures and vaudeville. The Kimball Company are the builders.

THE AUDITORIUM, MAMARONECK, N. Y.

It is seldom that one finds a theater so well managed as is the Auditorium, in Mamaroneck, N. Y., especially in a town of 7,000 inhabitants. When this theater was opened it seemed to be a loser from the start, and remained so until its present manager, Jacob Brand, assumed control a little over two years ago. Mr. Brand has been carefully studying the wants of his patrons, until his house has become a household word in Mamaroneck and vicinity. To say that he has made a success out of it would be putting it mildly indeed.

He has a good run of association pictures, and when he thinks the people want it, he runs vaudeville, and is always on the lookout for novelties of all kinds. On Monday nights he has a dramatic stock company which plays his theater each week, thus catering to the wants of all classes of patrons.

This enterprising manager is an extensive real estate operator, but is never too busy with his other interests to look after the management of his theater, and the welfare and comfort of his patrons.

This beautiful little theater seats something over 600, has a good size stage, good scenery, and comfortable dressing rooms. In the basement, which has been fitted up in first-class shape, dances and parties are held, thus making the Auditorium the one amusement place in Mamaroneck.

In view of the fact that it is situated within a few minutes' car ride from larger towns, beaches, and summer resorts, and plays to a good business all summer long, Mr. Brand deserves credit for his able management.

CHICAGO LETTER.

By Jas. S. McQuade.

A SPECIAL train of twelve cars, including dining and baggage cars, pulled out of Chicago for some point in the southwest, with 350 people aboard, in charge of two Essanay producers, Thursday morning, May 30. These people, comprising Essanay stock companies in the East, and men and women who will be required in the production of the big feature film "The Conquest of Mexico," will be engaged for two weeks or more amid scenery that will convey as closely as possible the atmosphere of the story. Great scenic pieces that have required many weeks in painting have been taken along in the flat and in roll, and complete preparations have been made beforehand in order that the production may be made without a hitch from the start.

Producers Webster and Whorton and Messrs. Stevens and Holmes, collaborators of the story, will have critical supervision of the production, and V. R. Day, manager of the city office, will attend to the business end. Geo. K. Spoor, president of the Essanay Co., passed the word several months ago that the question of expense must not be considered in this film, which requires investitures on a lavish scale and spectacles and pageantry of impressive grandeur and beauty. Mr. Spoor long since determined that his first big feature special must form a lasting landmark in the history of the Essanay product, and its release will be awaited with much interest by Licensed exhibitors.

The Toledo Convention.

The officers of the Toledo Motion Picture Exhibitors' League report a carefully outlined program for the convention in that city, on July 16 and 17. One thousand exhibitors are expected from Illinois, Michigan, Indiana, Ohio, Kentucky, West Virginia, and Pennsylvania. The Zenobia theater and Zenobia Hall, both under the same roof, in the center of the business district, have been secured for the meetings and exhibition purposes.

Manufacturers of machines and supplies and representatives of supply houses are assured of the most considerate treatment, and Licensed and Independent film manufacturers will have separate places to exhibit their product.

Instead of the customary banquet, on the last night of the convention, there will be a moonlight ride on the Maumee River, Maumee Bay and Lake Erie, on the first night of the convention.

Chicago Film Brevities.

The following telegram was sent out by the Motion Picture Distributing & Sales Co. on May 25 to exchanges:

"Beginning with release of June 10th, inclusive, and all subsequent releases, the following brands will be shipped direct by the manufacturers and not through the Sales Company: Imp, Victor, Rex, Gem, Powers, Bison, Ambrosio, Itala, Nestor, Champion."

* * *

G. P. Hamilton, general manager of the St. Louis Motion Picture Co., arrived in the city Sunday, May 26, and returned home the following night. Mr. Hamilton is much encouraged over the increased demand for film of the Shamrock brand. The increased demand has been specially marked during the last three weeks. Three releases weekly have been made of late and they have given great satisfaction to exhibitors, Mr. Hamilton said.

* * *

K. W. Linn arrived in the city from the Pacific Coast Saturday, May 25, and left for New York Tuesday, May 28. Thence he will sail for Europe Saturday, June 1st, going direct to Hamburg. He will return to the United States at the end of September. Mr. Linn's [illegible] address in Germany will be: Rhaunen, Bez. Trier, Germany.

* * *

The Royal Theater, Newcastle, Ind., was opened Wednesday, May 15. The house is owned by Peter Kaler, and is described as a beautiful structure by the Newcastle Daily Courier. The front and interior, which are the work of the Directors' Supply Co., of Chicago, are referred to as being attractive and ornate.

* * *

The Americus Feature Film Co., this city, is in receipt of a wire from its camera man, who is down on the Mexican border, that he has succeeded in getting some fine pictures of the Mexican army and of the ruins at Juarez. He also wires that he has some pictures showing the evolutions of Mexican cavalry in the field, in action.

M. S. Ludick, owner and manager of the Crescent Theater, Milwaukee and Drake avenues, this city, was a visitor at the World office last week. The Crescent is one of the handsomest moving picture theaters in the city. It will seat 800 people and has both an attractive interior and an excellent system of ventilation. It will be run all through the summer. Licensed service, furnished by the G. F. Co.'s branch at 435 N. Clark street, is used. The admission is 5c. Business has been most satisfactory up to the present time, Mr. Ludick states.

* * *

Miss Ethel Hopp, daughter of Joseph Hopp, owner of the Standard Film Exchange, this city, has won the silver medal in the first series of contests for declamation under the auspices of the W. C. T. U. Miss Ethel recited "The Ninety and Nine," by Richard Harding Davis. Five medals were awarded in these contests, one for each of the five districts into which the city is divided. Miss Ethel won the medal in the contest for the North Side district.

* * *

As the hot weather approaches, the big downtown theaters are taking to moving pictures. Kinemacolor pictures of the Durbar are being given at the Lyric; Bernhardt and Rejane are seen in tradegy, on the curtain, at the La Salle; Lyman H. Howe has opened at the Palace Theater, featuring the "Burial of the Maine," and Paul J. Rainey's "African Hunt" pictures are being shown at the Colonial. The Rainey pictures are handled by Joseph Bickerton and Willie Harris, and were shown for the first time in this city Monday, May 27, to an excellent house, with admission prices from 25 cents to one dollar. Lyman H. Howe's prices run from 25 cents to 50 cents, and the La Salle charges the same. It certainly looks as if moving pictures were coming into their own, on a high tide.

VALUABLE FILM STOLEN.

Dr. W. R. Blake, of Vancouver, B. C., writes The World that his operator, Harry Sherwood, disappeared on April 17, last, with a valuable reel of pictures showing scenes in New Zealand and Hawaii. A reward of $50 is offered for information that will lead to the recovery of the stolen property. Dr. Blake is a scientist and explorer and the pictures taken by him have great scientific value. Information should be addressed to him in care of J. Y. McNaught, 68 Exchange Building, Hastings Street, Vancouver, B. C.

TWO OF "ECLAIR'S STELLAR BEAUTIES."
Miss Muriel Ostrich (on left), Miss Isabel Lamon (on right).
Taken in Eclair Park, Fort Lee, New Jersey.

Doings at Los Angeles.

World Correspondent Contributes Interesting Budget of News—Many Happenings in American Producing Center.

SCORE another triumph for the motion pictures! Two big churches in Los Angeles have adopted them and will use them regularly in connection with the church work. Christ Episcopal church, the largest and most fashionable congregation in the city, has contracted with the General Film exchange for a regular service. The reels will be used not only as a part of the regular Sunday School services but in the institutional work of the church as well. In the Sunday School services only religious subjects and Biblical stories will be used. The effort will be to get reels which have a direct bearing on the Sunday lesson.

During the week one or two evening entertainments are given in the Parish House, where the motion pictures make up the chief portion of the program.

The other church which has adopted them is Salem Congregational church, also with a large congregation and perhaps the most influential church of that particular denomination in the city. Rev. B. H. Reutepohler, pastor of Salem church, believes that the motion pictures, if they have the right tone, can be made one of the strongest instruments of Christianity, and he has shown his faith by his works.

The motion pictures have no stronger friend and advocate, nor any more enthusiastic prophet than Rev. Baker P. Lee, the strenuous rector of Christ church. He had courage to defy that narrow sentiment which was inclined to denounce the motion pictures without investigating them or knowing anything about them, and he adopted them in the church work. They have now been in use for several weeks, and they have more than demonstrated their worth, according to Rev. Mr. Lee.

"The moving picture is one of the most wonderful inventions of modern times," he says. "They have given civilization a new and powerful instrument for the propagation of ideas—they have furnished a new mode of expression. Already, although they are but in their infancy, they are exerting a wide influence, and I am gratified to observe that the general tendency is toward the elevation and refinement of the subjects. I confidently believe that they are destined to become one of the largest factors in the uplift of humanity. In the Sunday School and institutional work of the church they have proved wonderfully helpful in stimulating interest in the church's work. They have more than fulfilled our expectations, and I don't see how we could get along without them."

Among the subjects which have been exhibited in the Parish House recently were "Taft in the White House" (Vitagraph), "The Seventh Son" (Vitagraph), "Becky Gets a Husband" (Lubin), "Rice and Old Shoes" (Lubin), "Cain and Abel" (Pathe), "Princess Charming" (Pathe), "Church and Country" (Edison), "Brave Hunter" (Pathe), "Alkali's Boarding House" (Essanay), "The Ranch Widower's Daughter" (Essanay), "The College Girl" (Lubin), "Laughing Gas" (Pathe), "Knowing Birds" (Urban), "Help! Help!" (Biograph), "Scroggins' Corner" (Vitagraph), "Abraham's Sacrifice" (Pathe), and several Pathe Weekly reels.

* * *

W. N. Selig, head of the Selig Polyscope Company, is due to arrive in Los Angeles next week. He is coming to supervise a production which the Western company is ready to make and which will be the biggest thing it has ever attempted. Reference was made to it in this column last week and to the elaborate preparations which have been made by Western Manager Magee, but Mr. Magee says it is still too early to announce the name of the subject. It is expected that Mr. Selig will make an authoritative statement about it upon his arrival.

* * *

The Bison Company is to have two organizations instead of one in Southern California hereafter. The one company which has been used in recent two-reel productions has been gradually increasing in size until lately it reached such mammoth proportions as to become unwieldy. The big company has now been split into two parts, one about half as large again as the other. The new "big" company is to be under the direction of Thomas H. Ince, who will turn out two and three reel Western dramas. The smaller company, under Francis Ford's direction, will engage in the production of Western comedies and dramas calling for smaller casts.

The Bison people say they are having difficulty in getting photoplays and invite writers to submit scripts on the following subjects: Western Comedy, Military, Mining, Emigrant and Pioneer. Big Western stuff for two-reel productions is especially desired. In connection with this information and for the guidance of photoplay writers, it should be noted that the office of the Bison Company has been moved to 1712 Alessandro Street, Edendale, Los Angeles, California. Although the offices will remain in Edendale the studio will be maintained at Santa Monica, and the field companies will work near the studio.

* * *

A tall, well-dressed, prosperous-looking individual with a businesslike air blew breezily in from San Francisco May 13 and announced that the National Film Corporation of New York, Denver, Salt Lake City and San Francisco had invaded the Southern California field. He added the information that Adolph Meyer, formerly with Turner & Dahnken, of San Francisco, would be the local representative, the same being none other than himself. Then he proceeded to get into action. Within twelve hours he had temporary headquarters opened at 756 South Main Street and partly furnished. A drayman was hired and sent off to the railroad station and in an hour or two later, when he unloaded several boxes of reels, the local branch had a stock to begin business with. Since then Meyer has been getting acquainted with the exhibitors and locating among them a number of old acquaintances.

"This is going to be a sure-enough independent exchange," Meyer announced. "Independent of the Association and of the Independents. We will handle films from about eighteen independent manufacturers outside the General and the Sales companies, and in addition we will have a number of the big special features. We're here to stay."

News of the Theaters.

Recognition of the fact that motion pictures have come to be one of the necessities of modern civilized life has moved the management of the big fashionable Coronado hotel near San Diego to provide regular performances for patrons this summer. The hotel, together with the famous Tent City, is located on a long, narrow island in San Diego Bay opposite the city proper. It is one of the three most fashionable resorts in California. A motion picture theater, which will be operated by Charles Detzell, a capable, experienced exhibitor, will be one of the conveniences of the hostelry. Great pains are to be taken in the selection of the reels which will make up the program, and they will have to have recognized artistic merit before they can be shown.

Long Beach, a suburb of Los Angeles, and another popular summer resort on the Pacific ocean is to have at least three new motion picture shows this summer in addition to a half dozen now in operation. Ground has been broken for two new theaters just east of the big pier. These will be devoted entirely to pictures. Another big house, which is being erected at Fourth and Pine streets, will be used for pictures and vaudeville. It will have a seating capacity of about 1,500.

One more picture house at Ocean Park is announced for next week. It has just been completed and is being furnished this week.

The Kinemacolor Theater, formerly Tally's, in the heart of the Los Angeles business district, and one of the biggest and most prosperous of the theaters devoted exclusively to motion pictures, has again changed hands. It is now under "Q" management and will be operated in connection with the "Q" chain of houses, which is growing monthly.

W. A. Trintz is building a picture house at 16th and Valencia streets, close to the district where the Los Angeles millionaires have their palaces. It is rather remote from the business district, but Trintz is spending nearly $15,000 for the building alone and expects to get enough business from the beginning to keep 550 seats occupied at every performance. He will use Licensed pictures exclusively.

H. C. Nixon, of the Globe Amusement Company, is building another big exclusive picture theater on Sunset Boulevard. The estimated cost is not available, but it looks from the outside like an investment of about $25,000. This makes the fourth theater the Globe Company has started and its plans are to keep building until it has erected fifteen houses, for which locations have already been picked.

The new Casino Theater at San Diego is rapidly nearing completion. It is scheduled to open June 1. The building cost $15,000 and will seat 780 persons.

The Unique Theater at San Bernardino, which has been closed for some time, has just reopened under the management of Brumley & Griffiths.

About People.

Frank Huff, salesman for the Edison Company, accompanied by Mrs. Huff, has been here on business and has moved on. He was selling and demonstrating Edison machines.

A. P. Tugwell, one of the pioneers in the exchange business, and formerly the head of the local exchange handling the Independent releases, has organized the Up-to-Date Film Exchange and opened offices in the San Fernando Building. He will handle nothing but big features. Tugwell is personally acquainted with every exhibitor in this section and is well liked. At present he is also one of the members of the Municipal Censor Board.

F. J. Balshofer, manager of the Bison Company, has gone to New York City on a business trip and will be gone about two weeks.

Harold Lockwood, formerly of the Nestor forces, has been engaged by the Bison Company to play leads and heavies.

Jean Hathaway, lately character woman with the American company, has joined the Bison company for similar roles.

The Bison company has just "discovered" a new character woman in the person of Nan R. Burbank.

Gertrude Clair, who was recently sent for by the Nestor management to be one of the new character women of the company, has just arrived here from New York and will go to work at once.

Madeline West, former leading woman with the Bison company, has joined the Kalem Company at Glendale. She is an expert horsewoman and an athletic girl, and George Melford, the Kalem director, is said to be preparing several dramas designed to make use of her exceptional talents in this direction.

Jefferson Osborn is a new leading man who is now on his way here from New York to work with the Nestor company at Hollywood.

Joe De Grass, of the Pathe forces, is back at the Pathe Western studio in Edendale after a year's absence, during which he worked with the Pathe Eastern company.

Princess Redwing.

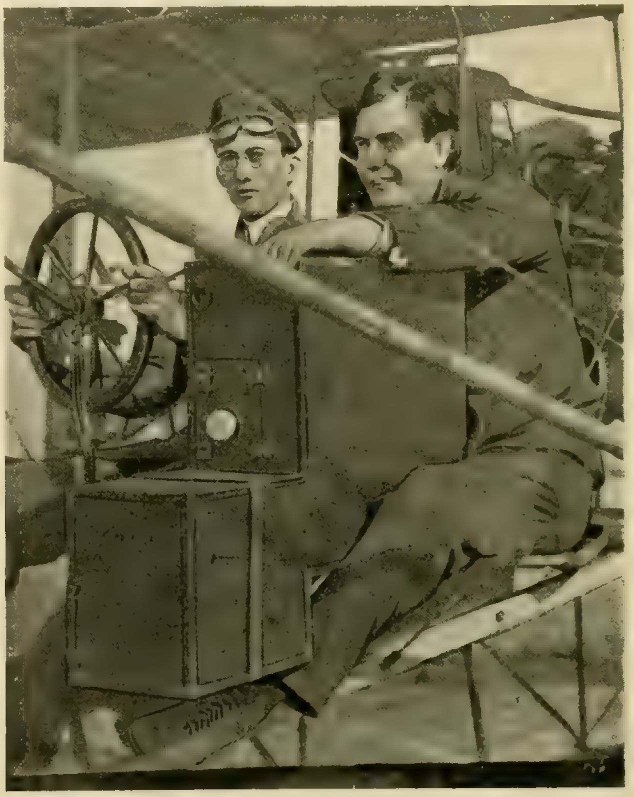
George Gebhart, formerly director of the Lux company at Hollywood, and later a leading man with the Nestor company, has gone over to the Pathe Western company and will play all the Indian leads in future. This is his forte and James Youngdeer, the Pathe director, is writing a series of Indian romantic dramas to feature Gebhart and Miss Winona Redwing, who is usually known in the pictures as "Princess Redwing."

James Youngdeer, director of the Pathe Western company, is preparing to take his players to the mountains next month to be gone all summer. The location has not been definitely announced, but rumor makes it seem probable that the company will go to Lake Tahoe. If it does, the motion picture fans may be prepared to see some beautiful backgrounds in the Pathe pictures in the near future, for some of the loveliest mountain lake and pine woods scenery in the United States is located in the vicinity of Tahoe.

Clune's Main Street Theater was the house that was fortunate enough to get the first showing of Selig's "Coming of Columbus" and, although the theater is one of the largest in the city and the picture was kept on a full week instead of the usual three or four days, they were still turning them away at the last performance.

The W. H. Clune Co., operating picture theaters of large capacity in Los Angeles, Pasadena, Santa Monica and Venice, has just been incorporated with a capital of $2,000,000. Other theaters are to be acquired or built, it is said.

Two reels have been condemned by the Municipal Censor Board since it began operations two weeks ago, and in each case exhibitors were compelled to take them off the programs. One film was held to be objectionable because it showed a part of a bullfight, and Campbell & Stutz, proprietors of the Shell Theater, on Broadway, were notified to stop exhibiting it. The other objectionable picture was a cockfight exhibited by Quinn Bros., of the Electric Theater, Main and Temple streets.



HUMPHREY TAKING AEROPLANE PICTURES.

Floyd Humphrey, camera man for the Nestor Film Company, of Hollywood, Cal., and Bayonne, N. J., made a 25-minute flight in a hydro-aeroplane as the guest of Glenn Martin, May 17. The flight was made at Balgoa, a seaside resort near Los Angeles. Humphrey took up with him a 100-pound camera and obtained pictures of beach, ocean, suburban cities and distant islands as the landscape rapidly unrolled beneath him. The films he took will soon be flashed on the screens of motion picture theaters all over the United States, for the Nestor Company is preparing to put them out in some form.

Humphreys was strapped to his seat and his camera was lashed with ropes to the frame of the aeroplane. When he descended and was released from his position he said he had enjoyed the experience immensely.

BARTLETT IN FEATURE FILM GAME.

Al L. Bartlett, road representative of the Consolidated Film & Supply Co., has resigned his position with the above concern. Last week he purchased the interest of H. R. Mason and now controls the Great Southern Feature Film Co., of Atlanta.

This company now owns the state rights on a line of features and Mr. Bartlett proposes to add regularly to his stock, insuring exhibitors in this territory regular bookings of high-class subjects. The wide experience of Mr. Bartlett in the film business will insure his patrons of good selections and proper exploitations.

Important Historical Subject.

American Film Mfg. Co. Will Produce a Two-Reel Picture Dealing with Blackhawk, Famous Indian Chief.

An important historical subject in two reels entitled "The Fall of Blackhawk" is announced for early release by the American Film Manufacturing Co. The producers are of the opinion that this picture will prove exceptional among those of its class. It was suggested, in a way, by the splendid reception given a previous educational subject showing the ocean's bed, produced by that company some time ago.

"The Fall of Blackhawk" deals with those stirring events in the famous Blackhawk war still remembered by a few remaining old residents of Wisconsin and Illinois whose parents participated in those early days.

Abraham Lincoln was a private at the time. He was 24 years old when the war broke out and promptly enlisted with General Winfield Scott, then in charge of the American forces. Oddly enough, the first acquaintance between Lincoln and Jefferson Davis occurred at that time, for Davis was then a West Point graduate and bearing a lieutenant's commission. Zachary Taylor, afterward president of the United States, was then a colonel and the man who subsequently captured the redoubtable Blackhawk.

Thus, in the space of three short years, the battlefields of early Illinois were the meeting places of four of the greatest figures in the history of America—Lincoln, Davis, Taylor and Scott.

There is a delightful romance with which history supplies us and which is shown in the two-reel subject. This is the elopement of Jefferson Davis with Sarah Taylor, eldest daughter of Zachary Taylor, and their subsequent marriage. Incidentally, this places Zachary Taylor in a unique position among American patriots—he was president of the United States with his younger daughter, Elizabeth, mistress of the White House, while his elder daughter, Sarah, was the wife of Davis and mistress of the White House of the Southern Confederacy. The stirring love scenes which actually occurred in those days are made a central figure of interest in this remarkable production.

The pictures open with the signing of the treaty with the chiefs of the Fox and Sacs tribes at Prairie du Chien, Wis., July 15, 1830. Blackhawk reluctantly signed this treaty which was to cause all lands east of the Mississippi to become property of the whites. That famous incident which really started the war is portrayed—the shooting, by drunken rangers, of four Indian emissaries of Blackhawk, bearing the white flag and about to surrender to Gen. Scott. When news of this atrocity reached Blackhawk, he prepared to fight. What followed makes two of the most instructive reels of film ever released in America.

Much thought and research was given the production from all angles. Harry Launsdale, that famous impersonator of Abraham Lincoln, was secured to play that role; history was closely followed in regard to Davis, Taylor, Scott, and the equipment used in those days so as to present an accurate picture of the times. No period in history has thrown into the same environment four characters who afterward played such prominent parts in American affairs. There is adventure and life enough to satisfy every taste; there is an attention to details and a thoroughness of production that should delight the critic, and above all, there is an exact portrayal of one of the blackest periods in the early struggles of American pioneers.

FLICKERS.

A. G. Whyte, president of the Whyte-Whitman Company, 36 East 23rd street, sailed for Europe last week on the Mauretania. Mr. Whyte is probably one of the best known characters in the moving picture business, and at one time was known from coast to coast as the sole agent for the sales company. Mr. Whyte's stay will not cover over a month of strict business, at the end of which time he expects to return with the agency rights to market the product of several European manufacturers.

* * *

Mr. C. Spencer left New York last week on the Mauretania, after spending three months in and around New York on business and pleasure. Mr. Spencer is returning to Australia, via London, and expects to arrive in his home town some time in July.

* * *

I met Abe Warner this week, and he was so happy over the fact that in one day he sold three sets of film for Redemption, and two sets for The Glass Coffin, that he wanted me to tell your about it. Mr. A. A. Kellman, owner of the Victoria Theater, Lawrence, Mass., purchased a set of Redemption and Glass Coffin for New England. Mr. G. H. McNamara bought the Ohio State rights for The Glass Coffin, and Mr. C. R. Colter bought Redemption for Oregon and Washington.

Miss E. Thomas, Mr. H. E. Aitken's secretary, who is also treasurer of the Majestic Film Co., and one of the best known women in the film manufacturing and exchange business, returned to the New York office of the Mutual Film Corporation, after a short stay at her home in St. Louis, Mo., where she was called on account of her father's illness.

* * *

Mr. B. M. Burdick, of Los Angeles, Cal., has been in New York for the past ten days, and is making his headquarters at the Knickerbocker Hotel. Mr. Burdick is the owner of a well equipped and modern film manufacturing plant, including stock company, studio and factory, not mentioning the abundance of natural scenery at his command. Mr. Burdick expects to be granted a franchise from the Film Supply Co. of America.

* * *

Mr. J. Warren, and his assistant, Miss Van Buskirk, have left the publicity department of the Powers Picture Co., and are now filling similar positions with the new Victor Film Co., of New York City.

MAC.

A REMARKABLE PERFORMANCE.

By F. H. Richardson.

Last week the writer visited the Lyceum Theater on 45th Street, which for some time has been playing to crowded houses, showing nothing but the Paul Rainey African films, with Mr. J. C. Hemment, the photographer who produced this marvelous piece of work, as lecturer.

The writer ran the Rainey films for Mr. Rainey at the Tennis and Racket Club, New York City, some months ago, and was rather disappointed in them. It seems that Mr. Rainey had, for that occasion, selected certain sections of the films, and these sections were apparently by no means the best part of the work.

The pictures shown at the Lyceum held the large audience from 8.30 until 11.00 p.m., with only one ten-minute intermission, and not only was everyone deeply interested every moment of the time, but there were frequent outbursts of applause as some of the spectacular and marvelously beautiful scenes were flashed upon the screen. The audience, which, as I have said, filled the house comfortably, had paid $1.00 a seat, and apparently, although the whole show consisted of moving pictures accompanied by Mr. Hemment's lecture, the patrons were more than satisfied with their investment.

It was a truly enlightening lesson as to the comparative value of moving pictures. There we sat comfortably in the auditorium of the Lyceum Theater in the center of the theatrical district of New York City, and were, to all intents and purposes, instantly transported into the heart of far-distant Africa. We saw the killing of the lion and the trapping of the hyena just as plainly, as vividly, and with just as complete detail of every movement and action as though we had spent hundreds upon hundreds of dollars and endured enormous hardship and personal danger to see the real performance on the spot.

Very few people in New York City have ever really seen a lion killed, yet, paradoxical as that statement seems, many thousands of them have seen the king of beasts meet his death. Very few people in New York City have ever looked upon the shores of Africa, to say nothing of its wide stretches of veldt, its dongas, its wild citizens and its still wilder animal life; yet thousands upon thousands of them are viewing these very things, just as realistically as they could possibly have been viewed had these people actually visited the domain of the Colored Citizen and the lion.

Mr. Hemment's lecture was truly remarkable—all the more so, in that it was his first appearance in public in that capacity. During the first half of the show he appears in the costume similar to that he wore when taking the pictures. During the last half of the show he appears in evening dress, and I am afraid that if Mrs. Hemment had heard the flattering remarks of the ladies in the audience, concerning Friend Jack's personal appearance, she might put a premature stop to his platform career.

Mr. Frank Hammond was the man "behind the gun" in the operating room, and his projection was, considering the difficulties under which he labored, excellent indeed.

KALEM'S JACKSONVILLE COMPANY RETURNS.

Kenean Buel and his company of Kalem players who have been working near Jacksonville, Fla., for the past six months, returned on the Clyde line steamship Monday, May 27, after a very successful season in the South. After a week of rest, Mr. Buell and his players will resume operations near New York.

Motion Picture Exhibitors' League
OF AMERICA

OHIO CONVENTION AT TOLEDO.

Toledo Exhibitors Busy Making Preparations for a Big Meeting—Special Arrangements for Manufacturers.

DETERMINED to make a record breaker of the Toledo Convention of the Ohio Exhibitors' Association, the Toledo League No. 2 is getting things rapidly into shape for that meeting. Will C. Bettes, chairman of the finance committee, has issued a letter to the trade which outlines the plans in detail. The World gives space to the principal parts of the communication as follows:

"The Seventh State Convention of the Motion Picture Exhibitors' League of Ohio will be held in Toledo, Ohio, Tuesday and Wednesday, July 16 and 17, 1912. We expect to have no less than one thousand exhibitors from Pennsylvania, West Virginia, Kentucky, Ohio, Indiana, Illinois and Michigan.

"We are going to do things and do them right, and can assure all manufacturers of films, machines and accessories that none of the inconvenience, disappointment and other unpleasant features of all former conventions will be attendant upon this one.

"We have engaged two beautiful halls—one is the Zenobia Theater and the other Zenobia Hall—all under one roof and located downtown in the business district. Every facility for the exhibition of your goods and every courtesy possible will be extended to you. There will be a committee appointed especially for your benefit, and programs will be arranged in such a way that all exhibitors will be forced to visit the exhibition room.

"Manufacturers of films, both licensed and Independent, will have two separate places to exhibit their products, that all managers may have an opportunity to judge of each.

"Gentlemen, we realize that you have had much to complain of on account of the arrangement and treatment accorded you in all former conventions, and we wish to impress upon you that there will be none of that at this meeting.

"The Exhibition Hall is a large banquet-room adjacent to the theater proper, where the meetings will be held, and the space that you select will be allotted and reserved for you, and we guarantee when you come that the same will be at your disposal and not occupied by someone else. We also guarantee that the visiting exhibitors will see your display.

"There will be no banquet, but on the night of the sixteenth (the first night of the Convention) there will be a moonlight ride on the Maumee River, Maumee Bay and Lake Erie, with a buffet lunch served on the boat. This is planned for the first night because banquets and other blowouts of former conventions have taken place on the last night when the majority of exhibitors have returned to their homes."

M. P. EXHIBITORS' LEAGUE ARRANGEMENTS FOR CHICAGO CONVENTION.

Arrangements are being made to run two special trains to the Chicago Motion Picture Exhibitors' League Convention to be held at Chicago, beginning the second Tuesday in August, 1912; one to start from New York City by way of Philadelphia, Baltimore, Washington, Huntington, W. Va., Cincinnati, Indianapolis into Chicago. The other trains: One will leave as follows: Albany, New York, going through Buffalo and Erie to Cleveland. The train leaving Pittsburgh, Pa., going through Youngstown to Cleveland, will join the Albany train at Cleveland, and from Cleveland through Sandusky, Toledo, South Bend to Chicago. These special trains will be solid Pullmans and will be fully equipped for the convenience and pleasure of the motion picture exhibitors. All exhibitors in adjoining territory will be notified of the schedule of the trains. Every exhibitor in the

OFFICERS OF MOTION PICTURE EXHIBITORS' LEAGUE OF KENTUCKY.

L. J. DITTMAR, 1st V. P.
L. H. RAMSEY, Secy.

SHERMAN ARN, 2d V. P.
J H. STAMPER, Jr., Pres.

A. J. WELLMAN,
ORINE RAPKER, Natl. V. P.

United States and Canada is invited to attend the Chicago Convention. Big preparations are being made for the accommodation and entertainment of visiting exhibitors.

Arrangements have been made with the La Salle Hotel, where headquarters will be established. Two large halls will be at the disposal of the exhibitors. The entire eighteenth floor of the La Salle Hotel will be devoted to those who wish to make exhibits. All of those who intend displaying their goods at the convention are advised to write the La Salle Hotel and make arrangements for reservation at an early date. Headquarters of the local committee at Chicago have been established on the third floor of the Orpheum Building Theater.

M. A. Neff, president of the league, will make a trip east in the interest of the Motion Picture Exhibitors' League of America for the purpose of perfecting state organizations and promoting the interests of the Chicago convention.

The following is the Chicago executive committee on arrangements: W. J. Sweeney, chairman; R. R. Levy, C. L. Hull, C. C. Whelan, C. A. Anderson, S. I. Levin, I. Natkin, C. Abrams, F. Schaeffer, J. A. Olcock, H. A. Hill. Every member of the Moving Picture Exhibitors' League of America is requested to give the Chicago convention as much publicity as possible. We confidently expect not less than four thousand exhibitors to attend the convention at Chicago.

As evidence of the great interest being taken in the League organization, quite a few unrepresented states are making application for membership and the Cincinnati Headquarters is a beehive of activity. Very truly yours,

M. A. NEFF,
President, M. P. E. L. of A.

State and Local News.

The Ohio State League is in a very prosperous condition. Cincinnati Local held a meeting at the Sinton Hotel, Monday, May 13th. M. A. Neff presented a part of the new code which is being drafted and, so far as it was complete, was adopted. At the next meeting the full code is expected to be read.

The Moving Picture Exhibitors' League of America, Cincinnati Local No. 2, raised $400. They decided to keep a fund at all times in their treasury not less than $500, in order that the interests of the Local might be efficiently looked after.

The State Organization of Kentucky reports many new members. G. M. Wesley, organizer for the state of West Virginia, reports that all of the exhibitors in West Virginia are joining the League.

Indiana will hold a convention in the near future. A very large attendance is expected.

The Ohio State Convention is to be held at Toledo on the 16th and 17th of July. Toledo confidentially reports that they will break all former records and show the boys just how to handle a convention.

ED. WHITE'S CHURCH FILM PARTIES.

Mr. Ed. White, manager of Weber's Theater, Broadway and Twenty-ninth Street, New York, which during the summer season has been given over to pictures, although new in the film game, brings to his latest venture the training and experience of the old-time theatrical man. One of the features he has instituted is the church theater party. On Monday night of the week of May 27 every box of this theater—and the boxes on the mezzanine floor accommodate 140 persons—and many chairs on the ground floor were taken by a party from the Church of the Divine Inspiration. Wednesday night Manager White entertained the Mary Arden Shakespeare Club. Friday night Mary E. Chapin took 200 chairs on the main floor and all the boxes. The previous week there were large parties from the Professional Women's League and the Actors' Church Alliance.

The operating booth at Weber's displaces two boxes on the mezzanine floor, so placed in the center of the house as to give perfect projection. Two brand new motor-driven Simplex machines are placed but forty-five feet from the screen. There are no tedious waits, the trailer of one film dissolving into the title screen of the succeeding picture. The service is Independent.

ANOTHER NEW THEATER FOR NEWBURGH, N. Y.

Mr. George Cohen, who owns several of the largest motion picture theaters in towns located on the Hudson River, is erecting a second theater in Newburgh, N. Y. Mr. Cohen uses the "Hallberg A. C. to D. C. Economizer." Through Hallberg, "The Economizer Man," he has purchased two Powers No. 6 machines for this new theater. Mr. Hallberg reports a brisk trade in moving picture equipments of all kinds from widely scattered territory.

HELEN GARDNER TO HAVE A COMPANY OF HER OWN.

The beautiful and talented leading woman who appeared as Becky Sharp in "Vanity Fair" and played the principal part in many other great photodramas, such as "Regeneration," is organizing a company and will enter upon the production of five-reel feature plays under the direction of Charles L. Gaskill. Miss Gardner has created more than a hundred important parts, including Sabina in "The Illumination," the wife of the Caliph in "The Miracle," Linda in "The Serpents," and is not only a consistent and intelligent actress but makes a powerful visual appeal by virtue of her natural loveliness and her intense personality.

MISS HELEN GARDNER.

Charles L. Gaskill has all the qualities of an art director—fine literary ability, a very marked faculty of imparting to others his own ideas and standards of belief, quick artistic intuitions and a thorough knowledge of dramatic construction. He has produced and written twenty or more notable photodramas—"Winning Is Losing," "The Cave Man," "The Serpents," "The Illumination," "The Hieroglyphic," "Written in Sand," "The Heart of Esmeralda," "His Mother's Shroud," "Over the Hills to the Poorhouse," "Abou Ben Adam," "The Miracle," "Mrs. Carter's Necklace," and others. He is one of the few men who can enter upon the production of photodramas with a broader view than that which is purely mercenary and selfish. His ideals are high, but he is not sympathy-proof; he is willing to help as well as cheer, entertain and instruct the rest of us. The organization up to date looks like a strong combination.

"Clownland" is the title of a picture to be released by the Imp Films Co. on Saturday, June 22nd. It is the story of a little boy who dreams a dream. He dreams that he goes to a circus performance. For the purpose of making the picture, the Imp Company engaged the services of a well-known troupe of artists in New York City, and the resulting picture is full of the realism of the stage. This picture will unquestionably please the children wherever shown.

The Shriners' National Convention recently held at Los Angeles, California, forms a part of the Imp Saturday split of June 8th. In this picture are depicted many interesting events, chief among them being the Grand Parade, in which there are many beautifully decorated floats and other vehicles.

"A Soldier's Heart."

Cines Military Subject of Surpassing Interest and Vivid Portrayal—Kleine Release.

Reviewed by Jas. S. McQuade.

GEORGE KLEINE has in the martial drama, "A Soldier's Heart," by Cines, a subject that promises much more than average success. It will be released June 11th. This film must not be confounded with "Scenes of the Italian-Turkish War," another fine war subject by the same manufacturer, to be released June 8th. The latter shows modern war as carried on at long distance range by heavy guns, both on shore and on battle ships; "A Soldier's Heart" gives us vivid scenes of close conflict, with thrilling hand-to-hand fighting between Italian soldiers and the Arabs. The former pictures show actual occurrences on the battlefield; the latter gives a depiction of scenes, most likely to have happened during the advance of the Italian forces into the desert.

The scenario of this subject has been excellently constructed, and the introduction of the little Arab girl in the story diverts one from the stern exigencies of war to the gentle emotions that sway the heart, even in the midst of war's fell carnage. The fire of the Italian sharpshooters, behind the breastworks, on the enemy; the wild charge, in the open, on the Arabs; the fearful attack in the narrow street, and the sacking of the building in which the fleeing foes seek refuge, have all the realistic imprint of war's sanguinary details.

Scenes from Kleine's Cines Release, "A Soldier's Heart."

Who will fail to be moved by that solicitude for the innocent and helpless displayed by the Italian soldier, grim with the smoke and stress of battle, when he spies the frightened Arab child, as she stares fearfully at the dead and dying in that house of slaughter? And who can fail to read the lesson that all the world's akin, when he views the demonstration of the soldiers in camp, as they welcome their comrade and the tiny alien girl whom he has rescued from death?

Then that scene where the soldier denies himself of his soup ration, giving it to the fatherless one while he is content with dry bread. How that picture makes the eyes glisten and the heart glow! And when the little one shares with him, offering him a heaped up spoonful of the more tasteful mixture as he munches the hard bread, one is proud of human nature, because the good in it always calls forth the good.

This film, though a war subject, is a sermon on the truth that true bravery and tenderness are ever allied, whereas recklessness and bravado are most often accompanied by cruelty. True bravery is ever based on the sense of duty, and Tenderness, that lovely handmaiden, is always in attendance, shedding tears over the evils that must be.

The film shows fine camera and technical work. The trying exterior scenes have been excellently pictured, as all the details have been well brought out. The acting of the principals and the action of the great force of supernumeraries are worthy of high praise. Indeed, I cannot see where either could be improved.

The opening scene shows the arrest of a Turkish spy by a party of Italian sharpshooters. The spy is brought before the commanding officer and his effects searched. Papers are found revealing that the Turkish force intends to attack the Italian post the next day.

We see the Italian soldiers firing rapidly behind a breastwork of sandbags, and note the falling of several from time to time. The order is given to charge the enemy and the breastworks are scaled. The Arabs pour a heavy fire from behind mounds and other effective points, but nothing can stop the onward rush of the Italians. The Moslems give way and the open ground is strewn with their dead bodies.

A stand is made by them in the mouth of a narrow street of the village, to which they have retreated. A terrific hand-to-hand struggle results. Again the Arabs flee, with the Italians in hot pursuit. The next stand is made in front of a dwelling, the walls of which are solid masonry. Up the entrance the foe is forced, followed by the victors, while the street is littered with the wounded and dead of both sides.

The interior of a large reception room in the dwelling next shows the [illegible] on the carpet. A little girl lies cowering on a divan. An

Scenes from Kleine's Cines Release, "A Soldier's Heart."

Italian soldier discovers her and carries her from the scene, joining his companions who are conducting prisoners to the camp.

The soldier cares for the child with the tenderness of a father, envied by all his companions in arms. News of the little girl reaches the colonel of the regiment. With an escort he visits the soldier's tent and orders that the child be taken to the quarters of the Red Cross, where the ladies will take care of her.

The scene showing the leave-taking between the soldier and little Miriam is very affecting. She places her tiny arms around his neck, refusing to let him go. Finally the soldier says farewell and follows his colonel outside the tent. The latter, reminding him that it is the duty of a soldier to fight his country's battles, shakes his hand and marches off. There is a struggle between love of the little one and his duty in the soldier's heart and he, for a time, hesitates. But love of country and his flag prevails, and he turns his face once more towards the foe.

Scene from "A Soldier's Heart" (Cines).

On the same reel is a short film, entitled "Messina As It Is To-day." This is a finely photographed scenic that will be viewed with interest by all who have read about the earthquake which almost destroyed Messina a few years ago.

KLEINE'S PROGRAM FOR WEEK OF JUNE 8.

George Kleine's program for release for the week ending June 8th is exceptionally interesting. The Cines for Tuesday, June 4th, is a split reel containing a very clever comedy-drama entitled "The Trifler," and a charming scenic. "The Trifler" is a vivacious young woman who imagines herself in love with two young men at the same time. As the mood suits her she favors first one and then the other, exciting their jealousy to the point of desperation until one more clever than the other through an artful ruse compels her full attention on himself and finally wins her. The "Picturesque Scenes in Padua" show the palaces, churches, scenes along the river, and many other places of interest. It is one of the best panoramas the Cines Company have shown of Italian cities.

The Eclipse for Wednesday, June 5th, "In Days of Old," is a picturesquely costumed drama relating a romance of the period "When Knights Were Bold." It concerns the Duke de Granard, his beautiful daughter Diana, who is carried off by the bold Baron Morna; the rescue by the gallant Brissac, which handsome cavalier proceeds to fall in love with the kidnapped maiden; their many exciting encounters and narrow escapes in effecting the rescue, and their final return in safety to the palace of the Duke, where they are received with open arms and happily united.

Saturday, June 8th, will see the release of the splendid Cines film, "Scenes of the Turkish-Italian War," which was taken on the actual scene of the great conflict, and depicts with true realism and all the attending excitement the movement of the troops, the firing of the great guns from the fortifications, the shelling of the enemy's positions, the activity of the cavalry, infantry, artillery, and the bombarding by the great modern warships of the towns along the Tripolitan coast. The action throughout is live and vivid and the photography excellent.

MISS MAY BUCKLEY.

Probably the most important leading lady of the Lubin Company's five stock companies is Miss May Buckley, who has been featured and almost starred by many of the largest producers of the country. David Belasco may claim the credit of discovering her as a child when she was acting in a Chinese play in San Francisco. The piece was called "The First Born" and Belasco sent it to London with May Buckley in the roll of Lucy Tsing. There she attracted the attention of Charles Frohman, George Edwardes and other London managers and was engaged by Mr. Frohman to play in the John Drew company presenting "A Marriage of Convenience." George Edwardes then secured her for "San Toy," which delighted London for over a year.

May Buckley as "Yuki" in "The Japanese Nightingale."

Charles Frohman brought her back to New York to play in "Hearts Are Trumps," in which she held her own with one of the most notable companies ever organized. The cast included Amelia Bingham, E. M. Holland, Edwin Arden, Cecil de Mille and Jessie Busby. Again she divided honors with James O'Neil in the Liebler & Company's beautiful production of "The Manxman." In other Liebler productions she was equally successful and in turn became a prominent member of Henry W. Savage's players. One of Miss Buckley's greatest hits was the role of Michal in "The Shepherd King." Of this performance David Belasco wrote, "I am very proud of the little girl I brought from San Francisco. As Michal you seemed to me as if you had stepped out of the Bible." Miss Buckley is very emotional and intense, and the Lubin films are much enhanced by her acting.

$25,000 PICTURE HOUSE FOR EUGENE, OREGON.

Mr. C. S. Frank, a capitalist of Eugene, Oregon, has let a contract for the erection of a $25,000 moving picture and vaudeville theater in that city. Messrs. Lewis & Lewis, architects, have drawn plans for the house, and it will have a seating capacity of 750 persons.

The Moving Picture Educator

UNSUITABLE PICTURES.

Pictures of various kinds have in days gone by been classed as "objectionable" and "improper," sometimes rightly and sometimes wrongly so. Under the present law of development we are brought, however, face to face with the fact that there are certain pictures which are "unsuitable." These pictures cannot be classed as "objectionable" in any sense of the word, but because they offend a certain and proper sentiment they cannot be allowed. This kindly and acceptable revelation came from Canada. When the "funeral ship" bearing the bodies of those recovered from the Titanic disaster arrived in Halifax, the Canadian authorities refused to allow the taking of pictures of so morbid, almost gruesome, occasion. It is also argued that the misfortune and grief of such scenes are too heartrending to be made the subject of a public attraction or spectacle.

A lady of well-known literary ability writes to the public press: "The grief of afflicted people should not be made to furnish entertainment to morbid-loving patrons of theaters; it seems almost ghoulish to allow them to gloat over such sad scenes, neither should such occasions be treated as spoils over which theaters can make money."

This same argument is made to apply to other pictures which offend the sensitive public, while feeding morbid seekers for entertainments of this character. If there are a proportion of morbid, hungry onlookers, at every sad scene, why cater to their tastes? Why not rather try to help them out of such a condition of mind instead of developing more of a kindred nature to swell their unprofitable ranks. One of the educational values claimed for the moving pictures is that they are **mental invigorators,** and, as pictures are now generally of a good moral tone, care must be taken that they also possess a mental force which shall never depress even if it is not positively stimulating. The effect of scenes of horror on an immature mind is exceedingly dangerous, and such pictures must be classed as "unsuitable" even if they do not come within the ban of censorship. Good, clean, sensible ideas freely exercised will prevent the accidental admission of these pictures, which, even if true to life and history, are not true to the standards of propriety in a repetition of that in which the original is painful.

A massacre and also a crucifixion scene have recently been enacted much to the discomfort of the majority of onlookers, and although it is advanced that they represent actual scenes, it should not be forgotten they are scenes which had better never been enacted in the first place, and to repeat them is to emphasize a hideous fault, and pleases only an inferior class of people.

THE "MOVIES."

There is a power in a good name and evil in a bad one. Slang and improper abbreviations are one of the well known weaknesses of America's careless speakers. Some time ago, when a competition was started to secure a good sound and universal name for the moving pictures, "photoplay" was selected. On this page it was pointed out that whatever value this name possessed it was very limited and, like its predecessor, "Nickelodeon," would not fill the desired purpose; fortunately "Nickelodeon" is dead; "Photoplay" is being so seldom used that it may soon be forgotten, especially so now that the abominable "movies" has arisen. Like all such words, it may not last a generation, but this is written with the wish to drive it into oblivion as quickly as possible. A very prominent New York paper in describing the elaborate preparations being made for the production of a series of "'63" war pictures, has the harsh and forbidding heading of "Educational War Pictures for the Movies." What an excruciating sound this has!—at once vulgar and repulsive. May these abominable incongruities stop at this point! They will if all moving picture people with any degree of culture will refrain from and also forbid the use of so objectionable a term. There is greater need for the popularizing of a higher standard of language when referring to the educational value of the moving picture. The writer recently asked a school teacher what she thought of the value of teaching by cinematography. Noticing a strange lack of grasp betrayed by the answer, by gently probing he found to his surprise that this teacher did not even know either the word "cinematography" or its meaning. There is a standard of culture in "Education by Cinematography." There is a depth of degradation (even in a newspaper) in "Education by the Movies." If "cinematography" is too much for the average tongue, keep to the "moving picture," but by no means must either abbreviation or slang reduce and degrade that which possesses educational value to "the movies." As "good fruit cannot grow on corrupt trees," neither can education grow out of ignorance, or culture out of vulgarity. May this aid in putting an early end to "the movies."

"What's in a name?" asks Shakespeare. "A rose by any other name may smell as sweet." This is not a truism, although often quoted as such. It may be a probability that when a name does not imply characteristics, it is of no importance how that name may be changed. The rose and the lily could change names without violence, as their names are not descriptive. "A good name is to be chosen rather than great riches" is a truism, and as true names are descriptive or characteristic, so the higher, truer, and better the name, the safer, greater and more permanent the character and reputation.

EXTRAORDINARY PROGRESS AND WHAT CAUSES IT.

There surely cannot be greater progress than to so advance as to command not only the respect but the commendation and praise of former enemies; yet such is the case with the moving picture. In a letter to the New York Tribune from the Association of Neighborhood Workers which is signed by four representatives, they say: "We know how large a part the moving pictures occupy in the lives of the dwellers in the tenement houses, as a popular feature of cheap recreation. Not only the children but whole families resort to them." Thereby is endorsed an amusement which but a few months ago was considered a detriment in crowded districts. Concerning the now slight need for censorship in the moral regulation of the pictures, they further say: "We find the pictures quite generally inoffensive and often educational in quality. * * * Motion pictures are not only a form of dramatic art; they are used with telling effect in dealing with social problems and in social and political propaganda. Bearing this in mind, it seems to us that the power of suppressing any film so that it could not be shown a single time might produce unfortunate results."

These expressions are strong proofs of the progress of the moving picture, and it is well worth while considering the causes. To those able to look upon all the circumstances and conditions, they are twofold: superiority to censorship, and educational value. Some two years ago, during the painful days when the moving pictures had few friends and many enemies; and while everyone seemed to have a remedy for all the ills and attendant exaggerated evils, and more and more censorship was demanded, The Moving Picture World quietly and patiently contended that improvement would never come through outward pressure in censorship but through inward development and culture, which would rise superior to and make censorship unnecessary. Manufacturers generally having adopted this course, and the predicted results have followed. Added to this, the second great factor which has made secure and permanent the great progress everywhere recorded, full and due credit must be given to the educational power of the pictures. These have given tone and character in a more than anticipated measure. Education needs no censor; it only needs direction and application. The many laws and by-laws now being adopted are along these lines, and before long the Moving Picture places will be treated largely as schools and institutions are treated in that only precautionary oversight aimed at material and sanitary conditions will be exercised.

The credit must rightly be placed where it belongs, and it is a pleasure to know that the cause of the extraordinary progress and acceptability of the pictures to-day comes by the true law of growth which is always from within with only outward training.

THE GREATEST PICTURE.

The picture which should prove the greatest in the whole realm of picture making is now promised by the Kalem Company. This is no advertising title, exaggeration, or high-sounding phrase. The greatest picture that can possibly be produced under the great benefits and possibilities to-day with the cinematograph is the Life of Christ. To be the "greatest" it must be complete, truthful to the authentic accounts, literal and full. If it should fall short of this it will still be one of the great pictures, deserving a high place with wide distribution to carry lessons of great value, but only the complete work accepted by representative Christendom will be the greatest.

Great things are expected of the Kalem production and the writer does not hesitate to say that hopes are high, desires are deep, wide and thorough, and the Kalem people have before them a project of the greatest magnitude, and they will deserve and receive high praise for their production if it proves acceptable.

Nothing that has yet gone before them was even worthy of an entrance into the educational world; should the Kalem picture obtain that entrance (even if incomplete) it will be a great step forward.

The writer has had the privilege of seeing some of the first specimens or proofs of the scenes and locations pictured in the Holy Land where the Kalem people are at work. These first proofs show the thoroughness with which the work is being done. Places well known and others known only by tradition are being used as the true and natural background or foundation for the reproduction of those ancient scenes so markedly important in the life of Christ.

It is safe to say that should this work realize that for which it is hoped, it will prove but the beginning in a large field of greater Biblical productions which always prove the most satisfying and lasting pictures.

NOTES.

All Boy Scouts will be interested in the picture of a company of their comrades appearing in a "First Aid to the Injured" drill given in Washington, D. C., before the International Red Cross Conference as shown in Pathe's Weekly No. 22.

* * *

Every college in the world is always much interested in that oldest of intercollegiate sports—the Oxford and Cambridge annual boatrace. This battle between the Dark and Light Blues is about half a century old and is one of the events of every college year. Interest is always at high-water mark now, however; thanks to the moving picture, the actual event can be reproduced and interest will increase accordingly.

* * *

The modern schoolchildren's "Arbor Day" receives an impetus by a scene of the annual "Fiesta Arborea" held in Chico, Cal. The great Hooker Oak, the largest and oldest oak tree in the world, is the center of attraction.

* * *

A brief study of the releases shows that ten film makers are each producing an average of two educational films a month (not including Pathe's Weekly), which shows both an interest and upward tendency in a right direction. About four other firms are producing one each per month, so that we are now getting about twenty-four such pictures each month. Unfortunately there is not a concentrated interest or aim in these productions, which detracts from their value. Time, however, with its experience and the increasing knowledge of the requirements, will soon lead to a more carefully prepared series of subjects which will increase their value.

* * *

Every boy in America feels a sense of peculiar satisfaction when he has actually seen "Buffalo Bill," the most popular, the most unique American of his day. Col. Cody seems to have been the key to the West, he being among the first, yet truly the greatest, of the pioneers. Young America loves the Indians and owes a debt of gratitude to the man who brought them forward. That he, and his life, traits and characteristics, are to be preserved upon the immortal film is a great thing, for which posterity will be most appreciative. It will be a pleasure to point out the educational features of the picture after its release. They surely will be many.

* * *

It is most interesting and satisfactory to note that a higher grade of advertising is going with the pictures now. When the maker desires to attract and hold attention he says "an educational feature" now; he surely realizes that a solid, sober, truthful description is in the end most profitable; he also makes the picture justify the advertisement.

* * *

"The Harvest in Sicily," a C. G. P. C. film in the industrial series, is an interesting Old World picture, showing present-day customs almost as ancient as those extant in Egypt, besides lending additional interest in the "unchanged east." Ancient methods of sickle hand reaping and the threshing of the grain by means of horses and mules treading it out in circular fashion are shown. As there are several of these circles at work at the same time, it has the appearance of a multiple-ring circus. The harvest festival is as usual a procession with the singular oriental blending of the religious and burlesque characters. The sports with which the festivities close are quite unique. A number of horses are purposely terrified by having objects tied to mane and tail to increase their nervous fears, and venturesome youths are expected to catch them. While the idea seems a dangerous one the pictures show no unpleasant results, but rather the successful catching of the runaways.

* * *

"Industries in Cuba," is a representation of tobacco growing, the gathering, storing and drying of the leaves, in preparation for the making of those cigars for which the island is famous. The cutting and gathering of sugar cane is also shown. A street scene shows the selling of milk, the vendor riding a horse and carrying but few bottles; the extremely primitive nature of these scenes so close to the United States is astonishing. Most surprise will be manifested in the custom of mothers holding their babes to suckle from a goat, in continuance of the belief in the great value of goat's milk. This film is interesting in that it depicts the non-progressiveness of rural Cuba. A view of Morro Castle in Havana shows it to be a well-built, yet old-fashioned Spanish fort.

* * *

"Max Is Convalescent" is a good humorous film, especially so because the interest centers in two intelligent and well-trained animals—a pony and a dog. While this is a comic picture—its exhibition of the intelligence and training of these animals give it a very high character—it is much to the credit of "Max" that he so enhances the value of his genius for fun-making by using such valuable and well-trained aids; so that not only is there nothing ridiculous but everything entertaining, with the distinct object of inspiring a superior healthy mirth. Max is also to be complimented in that he submits himself to so much discomfort for the purpose of displaying the ability of his assistants. To allow the pony to throw him in the water and for the dog to rescue him put all three to a very severe test, making it a conflict between admiration for the ability displayed and the laughter at such genuine fun.

MIGNON ANDERSON—HER SECRET.

After this caption many will expect to read something thrilling about the popular Thanhouser player, but the World will clear the air by saying that the only connection between Miss Anderson and "Her Secret" is that her latest appearance is in a film of that name. The story is a dramatic one, released Friday, June 7, in which Miss Anderson plays a loyal sister who must provide for her little brother in secret; and shows Miss Anderson to good advantage. She has now been with Thanhouser Company over a year and is a strong favorite with the admirers of that concern's product.

Music for the Picture

BY CLARENCE E. SINN.

THROUGH the courtesy of Mr. R. R. Nehls, manager of the American Film Co., I had the pleasure of viewing their beautiful picture, "The Myth of Jamasha Pass," which was scheduled for release May 9. This production is worthy of being classed as a feature and deserves careful consideration by those who take pride in the musical settings of their pictures. Mr. Jas. S. McQuade gave a comprehensive synopsis of the story in the Moving Picture World, April 27, so I shall mention only enough of the more prominent details necessary for an understanding of its musical program.

In the first place, the picture deals with a legend, and the accompanying music should be of a mystical character. At the opening we see an old prospector in camp preparing his evening meal over a fire. An allegretto of a neutral character would be best here; not too lively, as I believe it would clash with the ensuing scenes. This continues until both young men join him. When they are seated, the old man tells them the legend of the mythical maid. Trinkaus' "Boreas" (suite of the four winds) will answer nicely if attention is paid to expression. Continue until young men lie down to sleep. Then something more mysterious. C. V. Stanford's "Oedipus Rex" (prelude), if played andante moderato instead of adagio, will carry out the character of the next scenes. Continue until the Maid vanishes; now a good dramatic mysterioso from any of the libraries of dramatic music till title: "And There Comes a Time, Etc." Neutral (intermezzo) till the Maid appears, then "Boreas" till "And Dissension Arose, Etc." Short neutral until they meet. Mysterious similar to the last till both men and the Maid together, then agitato; swell for fight and continue until man is thrown down the hill; subdue till "Ever Through the Night." Light semi-mysterious for the pursuit. (The first part of Greig's "Humoresque" opus. 6, No. 4) till "And the Legend of Jamasha Pass, Etc."; then "Boreas" till close.

A number of programs from the Liberty Theater, Salt Lake City, have been received. Space forbids giving all of them here, but the following is a fair specimen of the rest. Opening, Selection from Rigoletto. No. 1, "A Day in Venice." No. 2, "Selection from Faust." No. 3, "Brass Band Ephraham Jones." No. 4, "Ragtime Violin." No. 5, "Adieu." No. 6, Selection, "Mefistofele." No. 7, "Anathema" (pipe organ). No. 8. "Oh, You Darling" (from Miss Dudelsack). No. 9, "By the Saskatchewan." No. 10, "After Sunset." No. 11, "Tales from Vienna Woods." No. 12, "The Singing Girl" (selection). These are printed on the back of the program (four pages, 6 by 3), the two inner pages giving a short synopsis and title of the picture; numbers written at the beginning of each indicates the musical numbers played for the five films, thus: "How Washington Crossed the Delaware," 1 and 2, patriotic airs to end. "Those Hicksville Boys," 3 and 4. "Nemesis," 5, 6 and 7. "Oh, Those Eyes," 8 and 9. "The Social Secretary," 10 and 11. "A Funeral That Flashed in the Pan," 12. Besides a pipe organ the Liberty Theater has an orchestra of 10 pieces under the direction of Prof. Edgar Bayliss.

The following suggestions are offered:

"FOR THE PAPOOSE" (Pathe).

1. Indian music ("Os-ka-loo-sa-loo") till man seizes girl, then:
2. Short agitato till "That Same Night."
3. Mysterious till Indian kills sleeping man.
4. Hurry till "Next Morning."
5. Indian sentimental till man throws cloth over Indian girl's head.
6. Agitato till "Be Not Afraid, My Sister."
7. Mysterious agitato till struggle.
8. Hurry till man is seen dead.
9. Indian pathetic till end of picture.

"PAYING THE PRICE" (Lubin).

1. "Western" intermezzo ("Wildflower," "My Prairie Queen" or something similar) till Bert Adams seizes woman in third scene.
2. Agitato till he rides away.
3. Same as No. 1 for three scenes.
4. Agitato-mysterious till "Tell Ned Davis. Etc"
5. Agitato till "The Theft of His Horse, Etc."
6. Same as No. 1 till Ned enters his home. When he starts to leave house.
7. Hurry for riders. Subdue for interior and swell for outdoor scenes till "Let Me Take Him, Etc."
8. Heavier hurry for fire and struggle, p. and f. according to action till "You've Lost Your Cabin, Etc."
9. Intermezzo till close.

"THE OLD KENT ROAD" (Vitagraph).

This picture was suggested by Chevalier's coster song, "Wot Cher" or "Knocked 'Em on the Old Kent Road," and I think it would not be inappropriate to use other well-known songs of this writer in addition to the titular one.

1. Chorus of "Knocked 'Em on the Old Kent Road" till title: "Sue's Steady"; then:
2. "Mrs. Henry Hawkins" (Chevalier's Song) till "Good News."
3. Lively till "Knocked 'Em on the Old Kent Road."
4. "Knocked 'Em on the Old Kent Road" (whole song) till "The New Home."
5. "Mrs. Henry Hawkins" till "The Secret Drawer."
6. Lively till "Back to the Old Kent Road."
7. Same as No. 4 till they shake hands.
8. Lively till Sue and young man exit.
9. "Mrs. Henry Hawkins" (refrain) till end of next scene.
10. Lively till Sue and young man come down centre.
11. Chorus of "Knocked 'Em on the Old Kent Road" till close.

(A cheap book containing Chevalier's songs can be ordered through any music dealer.)

The Selig Polyscope Co. have issued piano music for their great three-reel subject, "The Coming of Columbus." This music is adapted by Mr. S. L. Rothapfel and, though I have not yet seen it, the reputation of Mr. Rothapfel is sufficient guarantee of its worth. Get it by all means.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

There is no more interesting picture to play for than Pathe's Weekly. Every class of music is needed from the popular to the severely classical. A little something brilliant at the start serves to arouse the attention of the audience and then, when once under way, each event should be followed faithfully. There are, of course, many funerals, and for these I recommend Mendelssohn's Funeral March from the Songs Without Words; Beethoven's Funeral March from the Sonata in A Flat, and the familiar march by Chopin. Among the Songs Without Words there is also one in F (the exact name has escaped me) which, while it is not a funeral march, has a funeral tread and can be made probably as effective as any of the marches

The Weekly calls for a complete knowledge of national airs. When the action is in a foreign country and no more appropriate music is at hand, then is the time to play a national air with variations and cadenzas ad libitum. However, each nation has composers whose music suggests the country almost as well as the patriotic airs. "Marche Slave" by Tschaikowsky is thoroughly Russian, while Schubert's "Military March" would not be taken for anything but German.

Many of the events shown cannot be followed musically. At these times the music should be light and pleasing, but not heavy, rather on the intermezzo style. A beautiful piece of this kind is Victor Herbert's "Badinage." All of Herbert's music, by the way, is good; he is a very capable composer; he writes musical comedies with the same care others use with grand operas. The final scene on the Weekly needs music which makes your audience hum. With a good tune ringing in their ears they go away as pleased with the music as with the picture.

Some pianists are just awakening to the fact that their playing is on the whole too loud. People enjoy pianissimo effects about as well as crashing fortes. Expression is the thing! The eyes of the audience are on the picture, but their ears take in the music just the same. Any musician who imagines his good efforts will go unappreciated had better think again.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

THE opening of the local airdome season has been seriously retarded by rains and the proprietors of the places have joined the baseball men in silent prayers for a change of weather. Many of the airdomes have been in shape for the opening for two or three weeks, while others have only been partly prepared. The greater number still await the annual renovation, the owners preferring to wait for a dry spell and not run the risk of loss by having the rain undo work rendered incomplete by wet visitations. Decoration Day has been fixed by many of the exhibitors for the formal opening of the season. This season there will be more airdomes in operation than in any preceding year, and yet there will also be a larger number of indoor shows than at any previous time. The modern houses are perfected for all seasons and the suspension of operations for the warm period is by no means as general as it was in the past; in fact, the change that has set in foreshadows a steady decline in the number of airdomes, particularly in the large cities and towns. Investors in such places are far less in number than they were a few years ago. Rainy spells make too great inroads in the receipts and the net profits are not looked upon as sufficient at the end of the season to repay the exhibitor for his outlay of money and the time devoted to the preparation and management of the places. Of course there are many exceptions. In the thickly populated sections open air amusement resorts are very popular and, weather permitting, the returns are good. But the big investors fight shy of offers of sites by real estate men and most of the airdomes are in the hands of the smaller exhibitors.

* * *

A recent visitor from the West was quite enthusiastic in his description of picture houses west of the Middle States, and a New Yorker with whom he conversed was forced to admit that greater pride is taken in the construction of the houses outside of the Empire State. The Westerner could not understand why this should be, and the home man could offer no other explanation than an adherence to economy rather than beauty. When the ordinance allowing increased seating capacity in the city has been passed, it is quite likely that future constructions in Greater New York will be of a character to more favorably impress our out-of-town friends. A good front should be put on in the moving picture business as well as in any other line. It is really more essential. A pretty front is a drawing card in itself and it is false economy not to have one. Many exhibitors are content with a display of glaring lights, which is a grave mistake. If the building itself is not attractive, the lights only emphasize the ugly features and increase the unfavorable impression. The front of the house conveys to the mind of the observer and amusement seeker an impression that creates a desire to see what is going on inside. This is especially true as to the transient trade and it is surprising that more exhibitors do not realize this. The idea of exhibitors in other parts of the country on outward display should be universally adopted. It is conceded that many exhibitors cannot afford to do so and it is a matter of but a comparatively short time when they will be obliged to step aside and let the men who take up the idea, and have the means to carry it out, get the coin.

* * *

The ordinance permitting the increase of seating capacity of motion picture houses in this city is by no means generally received with favor by the exhibitors of the city. The little man with small resources is frowning upon it. He sees the handwriting upon the wall. The big fellows and syndicates, he feels, will soon plant the more modern houses next door, opposite and all around him and he will become a "has been" so far as the show business is concerned. In a measure, he is to be sympathized with, but that is all that can be done for him. That inexorable rule of war and business that the weak must give way to the strong cannot be avoided. In many instances the new ordinance will be a boon to the motion picture business as a whole. There are many small exhibitors who have never qualified as purveyors of amusement to the smallest degree, and their places are a detriment to the welfare of the better class of houses. It is such places that have led to the frequent criticisms of the motion picture industry. The reformers, or those who pose as such, have greedily fed upon the opportunity offered by the management and appearance of such places to get in a knock on the business generally. It is some satisfaction to know that the parasites are doomed to elimination. Some of them are proclaiming that the new ordinance will bring losses to the film manufacturers and film exchanges, as their elimination will mean the retirement of far more customers than the new houses will bring. This line of argument has no foundation, in fact. The class of exhibitors referred to are noted for cheapness in everything—condition of their houses, character of their employees, quality of film service and everything that enters into the operation of their places. Picture houses that do not harbor vultures who prey upon women and children, and who have so frequently figured in the criminal courts during the past year or two, will bring increased returns to the producers and handlers of the pictures and eliminate many of the embarrassments to which the meritorious exhibitors have been unjustly subjected through the existence of the law-defying places. The proprietor of one of these places was loud in protesting a few days ago against the press condemning a picture house employing a fellow charged with a crime by a young woman. He only wasted his energy and breath when lodging the protest. It is notable that in almost every instance where such cases have come to light the charges have affected houses of the kind already criticised. The exhibitors who employ people of the character that have been frequently revealed must expect the severest censure. If they give personal attention to their houses and exercise ordinary diligence in the employing of people, their places cannot become the scenes of such crimes as have been charged.

* * *

Let us hope that the passing of the fake exhibitor is also near at hand. He is a serious menace to the business. What will more directly undermine the confidence of the public than the display of a bare-faced counterfeit to attract people to the box office? One house recently had before it three or four hoboes attired in the uniform of sailors and proclaimed them as survivors of the "Titanic" disaster. It was a cruel imposition that should not have been tolerated, even had the display been made in some low-grade place at one of the seaside resorts, where most people will stand for almost anything in the fake line as a novelty.

Emilio Ghione, of the Cines Stock Company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

That Matinee Business.

HERE is a long letter from an exhibitor. It's the same sort of a letter that we fancy scores of others would like to write if they could get their courage up to the point of confessing partial failure, and because it deals with a subject of general interest we are going to take it up in greater detail than usual. The letter reads:

> I have had several years' experience in the show business, but I am comparatively new to the moving picture end of it. During the time I have been manager of this house your hints to advertisers have been a great help to me. We are doing fairly well, but not as well as we ought to. I will try to explain the conditions and perhaps you can make some suggestions that will help still more.
>
> We took this house March 1. It had changed hands several times and was terribly run down. It was dark and dingy and poorly ventilated. We closed it for ten days and made extensive repairs and alterations, including a Mirroride screen, 1912 Motiograph, new side exit, an indirect lighting system and beautiful decorations. We run Independent service, two weeks old, our projection is excellent and our pianist is unusually good at playing the pictures. I cannot say much about the singer because I do the singing, but I was soloist with one of the Lasky acts for two seasons. We have the best location in town.
>
> I enclose samples of our advertising. We run an ad in the local paper every day, costing from $1 to $2.50, and for all features we use about 2,000 dodgers, distributed principally among the business places and handed out to school children and at the various factories.
>
> Our night business is good; capacity two or three nights each week and a big turnaway on Saturday, but it is on the matinees that we fail to do the business.
>
> There is only one other exclusive picture house in town. Their location is not nearly as good as ours, but they have been established for a long time. The same man has conducted the house for years. He has a fine equipment and has always given a good show. His house is not as large as ours, but he only runs two reels. He uses Association service one week old.
>
> What I am driving at is the fact that his matinees are practically as good as his night business and the funny part of it is that the shoppers have to pass our place to reach his, as he is on a side street. Of course I make allowance for the fact that he is well established, knows every man, woman and child in town and that our place has long worn a "black eye," but even so, we should do a better afternoon business than we are doing.
>
> I might add that I do all the ushering and take a great deal of pains with the people. If you can suggest some way to boost our matinees I will appreciate it.

What Has Gone Before.

The question of matinee business has been dealt with extensively before, and we would suggest that our correspondent might find much that is of interest in the departments in the issues of October 28, December 23 and January 6. These three issues treat of some special matinee business, but there is much in almost every issue that should interest the novice in motion picture management; and experience in vaudeville or dramatic management does not always count for much with a photoplay theater because the conditions are so different.

Looking Over the Situation.

From the letter it is apparent that the inquirer is of good education, able to regard a situation dispassionately with a proper regard for the merits as well as the handicaps of his business rivals and with some general knowledge of the business. He has entered a strange town, purchased a house broken down through a succession of bad managements in spite of its location and after setting his house in order it would appear that he has started to run it precisely as he would a well established theater. That seems to be the trouble.

He does not realize that he must first break down the barrier of prejudice that has been built up by his predecessors, before starting to build up his own business. He has simply put his advertisements in the local paper, getting a very good return in space for the prices mentioned, and featuring his more important offerings through the time honored way of getting the dodgers out at the schools about the time the afternoon session is dismissed and the factories about the time they let out. The advertisements are well framed, but of the three samples sent, one advertises "A Victim of the Mormons," another a Bison feature and the third, "My Baby's Voice"; the only one of the three that might be looked to for afternoon business. The feature reels are both good, but where a special bid is being made for matinee crowds there should be something in every advertisement and each program of film that will appeal especially to the women and girls in their 'teens.

Ask Those Whom You Want.

A special dodger for "A Victim of the Mormons" should have made a strong appeal to the factory workers but those who work in shops and stores are poor patrons of the matinees, yet it seems that all dodger work is directed toward the factory workers, stores and school children. It is the theory that school children carry the circulars home to the family, but the percentage of those that actually get into the homes in this fashion is so small as scarcely to pay for the paper, let alone the printing. It may also be argued that the children will tease to be taken and so will get the parents into the theater, which is true enough where the releases make especial appeal to the children.

The chances are that in the earlier history of the house the women found that they were never certain of being free from insult in the darkened house, or if the moral tone was right perhaps it was dirty floors or unclean benches that made the house disliked.

It should not be difficult to find out just *what* the trouble had been and by announcing changed conditions to those directly interested begin a new order.

Give Away Some Tickets.

Follow one of the numerous plans for giving away tickets to the matinees that the habit may be formed. Don't make them absolutely free, but impose some sort of condition. Just at present in New York, the stores along Delancey Street from the Williamsburg Bridge to the Bowery are placarded with signs inviting the passer by to come in and get a free ticket to Loew's Delancey Theater, with the result that the house is cheapened, and the signs benefit neither the store nor the theater.

Suppose that the nearby drug store was enabled to announce that a matinee ticket to the Blank Theater would be given with every glass of soda sold between one and three o'clock. A woman gets the soda. She is certain of getting her money's worth on that. There is the free ticket to the conveniently located theater, much nearer than the house she usually patronized. It has cost nothing. She will drop in. If it is as bad as it used to be she does not have to stay.

She drops in and finds the place greatly improved. She stays on and when she goes out she tells her friends how different the Blank is under the new management and what a hustler Jones, the druggist, is to take advantage of the change of management to get the tickets for his soda patrons. Jones' soda business is bettered and the matinee audiences have been established.

Perhaps it is the leading department store that advertises that in order to encourage morning shopping tickets to the Blank are free to those who shop before one o'clock. That doesn't look as though you were begging for patrons and the patrons do not feel that they are doing you a favor when they come to look you over. You've carried your point and "saved your face" as the Chinese say.

Discount Tickets.

Our friend Wesley, in Gardner, Mass., has almost a mania for printing on his advertising this little

COUPON.
This coupon and 5c will admit anyone to a good seat at the
Matinees of Moving Pictures and Vaudeville at Gardner Theater.

That's just another way of having a ten cent matinee for five cents, but to most women patrons it is five cents saved, and they are getting in for half price to a ten cent show instead of spending five cents on a nickel show.

In another theater every man entering the house is handed a small envelope on which is printed:

Take this Home to Your WIFE

Inside is a coupon to the same effect. Not all men visitors have wives, but someone gets the coupon because it *is* a coupon, and a coupon presupposes some special privilege.

Fight It Down.

In all your advertising fight down the old prejudice and build up the new establishment. Argue down the old belief that the house is dirty and the audience unkempt. Don't say so in those words, but talk about the new conditions of light, comfort and cleanliness. Talk about your new ventilating system. If you have none to talk about get one. If you can do no better cut a hole in the front of the lobby and put a small electric fan behind it. Put a grating over it and tie ribbons or small flags to the grating. The movement of the streamers is worth a column a day in the paper and half a dozen three sheets, but have it in the papers, too. "The atmosphere is like the program—always clean and fresh." "We change the program every day, but we change the air completely every ten minutes." "You do not have to see the same reel nor breathe the same air twice."

Get out some special circular work along the same lines. Hire three or four not too good looking girls to go from house to house offering a pair of complimentary matinee tickets and a little talk about the new house in the old one. Don't rest until every woman in town knows that the Blank Theater offers three reels instead of two, that the house is now a model of neatness, that the famous Marion Leonard will be seen there in Rex pictures and that Miss Lawrence can also be seen. Play up the personalities of the players against those on the Licensed side. Make your matinee girls, and hold them by seeing to it that they are always treated right. The trouble seems to be that our correspondent has been doing a little too much thinking and too little hustling.

How to Save $1.90.

Wouldn't you "fall for" a line like that if you saw it on the face of an envelope? Of course you would know that it was a catch, that somewhere you would run into the advertisement instead of the saving, but doesn't it look good to you? It looks so good to us that we are sorry that the line is made subordinate to the legend "To the Lady of the House." That Lady of the House line has been sadly overworked in grocery advertising, and if you had had to kick three or four cards with the same legend off the front stoop every morning, except Sunday, you would not care for it either, but the saving of $1.90 redeems this one. It is printed on a nine and a half inch manila envelope, put out by Geddes and McLaren, of the Princess and Sylvan theaters, Chelsea, Mich. Mr. McLaren writes:

> I am enclosing an advertising stunt which I am using for Sarah Bernhardt in "Camille," which we are using to-morrow night. It has attracted a lot of attention and promises to draw big crowds. This is only a town of 2,000, and we have to bill the town with hand-bills, etc., for feature attractions. The ordinary hand-bill is O. K., but wears itself out.

Here's a Chance for You

Sooner or later you'll have those Bernhardt reels. Mark this down against the time you get them:

> Chelsea, Mich., May 17, 1912.
>
> Dear Madame:
>
> Have you ever in the past picked up a daily paper and noticed that the great and divine
>
> MME. SARAH BERNHARDT
>
> was to appear at such and such a theater, at prices from $2.00 to $10.00, and then laid down the paper with a sigh and a wish that you might see her?—but such prices!
>
> But you can now have your wish gratified, for the management of the PRINCESS THEATER offers the great and only
>
> SARAH BERNHARDT
>
> in ALEXANDER DUMAS' Great Emotional Play
>
> *"CAMILLE"*
>
> on Tuesday evening, May 21, in three reels, or 3,000 feet of motion pictures, for which appearance she received $50,000.
>
> As she has never before appeared at prices less than $2.00, and you have a chance to see her for 10 cents, how easily you can save $1.90
>
> ---
>
> P. S.—In order to get the full enjoyment of the performance kindly arrange to be at the Princess at either 7:15, 8:15, 9:15 or 10:15, the starting time of each show.

And please note that the P. S. is good for other than the Bernhardt pictures. Whenever you have a two or three reel subject, use every endeavor to get the people in in time to see the start. Nothing hurts a show more than to see the half of the first reel, all of the second, and then the first half of that first reel.

Winstock Again

We are inclined to think that the long silence from the vicinity of Portland, Ore., is due to the fact that Melvin G. Winstock is "saving us up" for the time when his own photoplay, "The Convict's Parole," is released by Edison, and he proceeds to make a noise with the reel that Governor West helped him write, but in the meantime, the Pathe Freres send in a program of a luncheon of the Portland Ad. Club, which featured a Pathe cameraman and the Pathe Weekly. Mr. Winstock was Chairman of the Day and the program he arranged was this:

> "Growth of the Film Industry"
> Mr. Fred H. Rothchild
> President of the People's Amusement Company
> "Practical Demonstration of the Art of the Camera Man"
> Mr. Ralph R. Earle, of the Pathe Weekly
> "Pictures as an Aid to Education"
> Hon. D. Solis Cohen
> PATHE WEEKLY of Latest Date Exhibited on the Screen
> "The Distribution of the Product"
> Mr. H. C. Stevens, Jr
> General Manager of the General Film Company

All of which is very good for the Portland Ad. Club, the People's Amusement Company, Pathe Freres, the General Film Co., and Winstock, himself, who is getting to be so popular out there that he'll probably be in politics before long. Winstock can do almost anything he wants out there in the line of press work because he does not fake. Miss Florence Turner emerged from her vacation via the People's Theater, Portland, and it was here that Governor West lectured the Western Governors' film for the benefit of a charity. They do big things in a big way there and they do them right.

More from Carey Wilson

Carey Wilson, of the Criterion Theater, Rutherford, N. J., rises to remark:

> I haven't seen much in the "adv. dope page" on the slide advertising. Personally I think it the most valuable kind since you appeal to the people who are directly interested in what you have to tell them. I have been having a lot of fun with slide ads lately. First, I got my glass blanks and then with a heavy coat of black carriage varnish I made a frame around the edge to close in my reading matter. My official first assistant has a violent artistic sense and in his spare time he concocts some rare specimens in the ornament line. This carriage varnish, when once dry, will stick like a porous plaster, and you can rub off your printing and not harm the frames. For ink I use the following formula:
>
> Water, 2 oz.
> Mucilage, 1/2 oz.
> White zinc oxide, 1/2 oz.
>
> When well shaken this makes a dandy slide ink and can be removed by simply rubbing with a moist rag. I generally use ad slides in series of two. For instance, for "A Dumb Wooing," I made out a slide: "Did you ever see a stuttering man try to propose to a girl?" Then I followed this after a second with: "Well, come around to-morrow and see Barry O'More try to tell Mary Fuller that he 'L-l-loves h-h-h-her.'" For the Vita "Red Ink Tragedy," I put on, "John Bunny gets 'murdered' all day Monday at regular prices." This kind of dope I very occasionally put out in the lobby, but I don't believe in the poster bedecked front, and I very rarely use anything there. I find my audiences really interested in this kind of slide advertising instead of groaning at the appearance of an announcement slide, as I have seen happen in some places.
>
> Running the Columbus reels to-morrow and Tuesday. Have had twenty-seven different newspaper notices on the picture, some clipped from the Selig Press sheet, which, by the way, is an enormous help and ought to be adopted by everybody, and others creatures of my own facile Remington. Am using the one-sheet Selig posters displayed in prominent parts of town. Worked on the school people for several weeks with the result that it was recommended in every class room in the public schools. I have invited a delegation of teachers, principals, and history instructors, and they will attend in a body Monday matinee. I expect a packed house for every performance since the kids have gone home from school and told their parents about the announcement in the class rooms. It was hard work to get the school people to lend their official sanction. I had a run-in with them last week. We were repeating by demand, "Uncle Tom's Cabin," and, as it happened to be a rainy day, the schools had one session. Well, the school children almost without exception came down to the theater, and the next day, the principal announced that it was a shame that they could get wet on their way to a theater and yet catch deadly colds if they had to walk in the rain back to school. Still, a good talk with the principals and some of Selig's dope shot at them did the trick, and I hope to break all records with Columbus.
>
> I see the Vitagraph is going to release "The Lady of the Lake." I wish it were the first of a series of similar classics. I sure could use them.

Looking It Up

If Mr. Wilson will turn to his paper again he will see in the second line of the heading that the film is the first of a series. While he has the file on his desk he might turn back to December 30th, for some more remarks on lantern slides and their making. The suggestions he offers are good, but there are many others. And please note that there is always room for one more.

AIRDOME FOR BROADWAY.

The Broadway Airdome Company has opened an airdome at Broadway and 103rd Street, New York. A fine program of high-class pictures will be run. There will also be good music. The accommodations for patrons will be the best that can be obtained.

CHINA
THEATRE

Front of the Oriental Film Co.'s Shanghai Picture Theater.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

THE FUTURE SCRIPT.

We wish that all of our readers who have not yet read the article by Bannister Merwin on the photoplay of the future in last week's issue would turn to page 805 and read it carefully and then read it again. It was courteously contributed to this department, but it was too good to be cut and too long to print here, and so was run separately.

It was nearly three years ago that Mr. Merwin wrote his first photoplay script; indeed, he was one of the earliest of the first rank of magazine writers to become interested in photoplay. But the time was not yet ripe for the $100 script, and he could not become interested in the smaller sums then paid, and, after a single script, submitted to the Lubin company, he dropped out until he attracted the attention of the Edison studios. Mr. Merwin, who looks beyond the immediate present, and who considers the success of others than himself, has founded a new school of photoplaywriting, and it is not unlikely that he has developed the permanent form of photoplay. The present condensed summary of action has served its purpose well, but it must inevitably be replaced by a more pretentious form. In its present shape the synopsis of action is a mere memorandum for the director, which he fills in as he pleases. Sometimes he regards the directions as the author sees them, but more often his ideas are at variance with those of the creator.

Some authors have sought to contend that dialogue, though not apparent in photoplay, should be used in conjunction with the written "business" to explain the situation clearly; but dialogue has no place in photoplay, and it is both inexpedient and non-essential to memorize a mass of dialogue that serves no useful purpose. The Merwin script does not employ dialogue as such, but conveys the idea through explanation rather than exposition. He does not, for example, write that "John opens the drawer and starts back amazed." Rather he explains that John goes confidently to the desk. He knows that he put the money in the drawer not ten minutes before, and that it must still be there. He throws open the drawer. The money is not there. There is but one explanation. Ruth was the only person in the room beside himself. If the money is not there it must be because she has taken it, yet he must, at all hazzards, shield the woman he loves until she can explain.

This, of course, takes an alarming number of words in comparison to what is now regarded as the standard form, but the style makes for absolute clearness. The actor who plays John is not merely told to look startled. He is told why he is startled. He is given the psychology of the situation, and he is at liberty to interpret it as is most natural to his temperament. He is not hampered by minute stage directions, but he is put in possession of all the essential facts and left to play the scene in accordance with his own ideas and those of his director.

More than this, the director is relieved from the burden of re-creating a play from his own imagination and, in the words of Mr. Merwin, he becomes an interpreter.

Mr. Merwin happily uses the musical simile. Paderewski, for example, has written a most delightful minuet. He is both a composer and a pianist, and his own interpretation of the minuet is a charming performance, but by writing down the musical notation he makes it possible for the school girl pianist to reproduce the composition, not with his facile charm, perhaps, but so that it is understandable and reasonably enjoyable. The better the pianist, the better the interpretation. The more capable and experienced the director, the more finished the photoplay. The director may be like Paderewski, both composer and interpreter, or like de Pachmann, better as an interpreter than a composer.

The Merwin script is not the universal script of to-morrow, or perhaps for many months to come, but eventually the bulk of the photoplays must be written by men who can put their ideas on paper with such clearness that given two directors making the same production, the details will vary no more than does the performance of the same musical composition by two pianists of different temperaments.

Get the Right Addresses.

In sending out scripts, take a little trouble to get the right address. Each company maintains an editorial department and scripts should be sent to the editor at that address. If you know more than the company does about it, don't complain if your scripts are mishandled.

Take the Edison company, for example. Scripts should be sent to the Bedford Park address, where there is a force of clerks to care for the manuscripts. If, instead of taking the trouble to find out the address, you take the Orange address, you pass out of the range of the editorial department, and your scripts go into the hands of clerks used to handling commercial papers. Probably they'll stick a pin through the script and send it over to New York.

Perhaps you've an idea that you can exactly suit the style of G. M. Anderson, of the Essanay company. Possibly you've been told that the office of the editor is in Chicago, but you know lots better than that. You write in a query as to where the Western section is working, and send your story there where there is neither a photoplay department, nor any demand for photoplays. You're lucky if you get your script back because there is no business organization there. A staff of writers prepare all scripts used.

Submit your scripts to the Editor of Photoplays at the address given, and do not try to be clever and get "first hand" to some special director. It does not pay.

Lawrence McCloskey, of the Lubin Company, who, by the way, has gone back to the straight rejection slip, is adding the penned request that all scripts be sent the company, and not individual directors.

Don't Bother Nestor.

Mark the Nestor company as "Not buying." Mr. David Horsley states that he has arranged for a staff of writers to supply the company with photoplays to make the best use of local scenic beauties and that outside photoplays are neither sought nor made welcome.

Some Changes in Address.

The American company has moved up to the fifth floor of the Ashland Block, Chicago, where they can get more space than was available on the Bank floor.

The Bison company has moved across the street from where it was and is now at 1712 Allessandro street, Los Angeles.

The Melies company is now at 334 West Main street, Santa Paula, Cal., instead of at Sulphur Mountain Springs.

Wants to Belong.

The Scenario Magazine is going to adopt photoplay in preference to scenario, but doesn't know quite what to do with its title in such a case. We think that the magazine is heading straight, though the present issue contains rather more reprint than is wise, but we are told that certain plans are in process of completion than will bring out a larger quantity of original matter. It is also said, though not officially, that the subscription price is to be advanced.

Just Because.

Just because you've strung some incidents in more or less regular order from a start to a finish it does not necessarily mean that you have written a photoplay.

That's where so many beginners fall. They keep on writing play after play, but they never sell any, and in the course of time they grow discouraged and stop, convinced that a pull is necessary to make a sale. The only pull that is needed is a strong plot, but the man who gets an idea, hurriedly writes it out and bombards the studios with it, is never going to write that sort of a story.

There never was a story received at a studio that could not be bettered, and very much more than half the output is hopeless because the author was satisfied with the first form.

One of the most common types of story is the elopement. It comes to the studio in every mail and in every shape and form. In its simplest form the story can be reduced to this:

> Joe and Bess love each other, but Bess's father objects to Joe. They elope, and parental forgiveness follows.

That does not seem to be much of a story. Just as a matter of fact, it isn't much of a story, but it's a story that comes into the average studio with such regularity that the editor wonders what happened to it when it does not show up.

It's the sort of story that is written by the author who later writes the papers that the editors ignore his own beautiful subjects while they produce the veriest rot, as he can see night after night at the local theater. After a while he sees a story that may run something like this:

> Joe and Bess are in love with each other, but Bess's father objects to Joe. Joe disguises himself as an English lord and comes to the house. The old man is anxious for a match, but Bess declares that there must be an elopement, so the old man, innocently, helps Joe elope with Bess and is game enough to say "Bless you my children," when the deceit is explained.

That's when six or eight or ten or twenty authors sit down and tell how they sent a story to the Gumph Film Company a year ago. The company kept it four months and returned it with just a printed slip that it was unavailable. Now they have produced it, with some few changes, of course, but very clearly it is the same story, word for word.

And the funniest part of it is that as not more than one in twenty-five records the kick, you multiply the kickers by the quarter hundred to get the total number of aggrieved authors.

Perhaps some other company produces a play that reads like this:

> Joe and Bess love each other, but their parents object. The objection is due to the fact that the two old men are chronic antagonists on all questions, so naturally they cannot agree on this important point. Joe so manipulates things that the old men get into a fight and are arrested by a police captain, friend of Joe's, and locked up, while the lovers get married, stopping at the police station on the way home to explain to the now humble disputants.

That isn't very much like the first story, but it's the first story built up, and so there are some more who cry stop thief, while the original kickers make contented note of the fact that the companies will steal from each other since, of course, this is merely another slight change of their stolen plot.

There are dozens of other variants. Perhaps Joe catches the old man on the roof painting the shingles and takes the ladder away, running away in the auto while the old gentleman tried to make a choice between defeat and a possible broken neck. The two fathers may be on terms of enmity and the father of the girl may assist the elopement to get square with the other, or perhaps Joe marched in the suffragette parade and the mothers helped him to matrimony, as a reward and a lesson to their husbands.

Every one of these is based on the starting plot, and many of these will find a sale where the basic plot would fail. When you get an idea, don't be satisfied with it until you have tried it from all angles, and are satisfied that you can do no better with it. The man who wins a lasting success is the one who takes pains. No inspirational writer who "just dashes off things," ever lasts very long. The hardworking methodical man who does not let go of an idea until he is reasonably certain that he cannot do much better with the material than is on the paper, is the stayer.

The 250 Synopsis.

That 250 word synopsis makes Banquo's ghost look like a sleeping beauty, when it comes to lying down. Now comes C. H. Packer, who says he is a newspaper man, and who, in consequence, should be able to cut to fit. He writes:

> There is one thing, however, that I would respectfully appeal to other scenario writers for their opinion. I do not believe that there is any scenario editor in the business that can judge the strength of a scenario by the reading over of a 250-word synopsis, as now demanded by the larger companies. He positively cannot get the real sense unless he be an editor of very unusual ability. However, I can understand the reason for this limitation, when it is taken into consideration that nearly all the companies are now receiving as high as 500 scenarios a week. I take it that they simply glance over the synopsis and not the scenes, which is the all-important thing in judging the action of a photoplay.
>
> I am open to conviction on this point and would like to have your honest opinion about it.

We do not appeal to other photoplay writers for their opinion, because they are not entitled to any opinion. The fact stands that certain companies ask that synopses be condensed into 250 words. It is up to the photoplaywright to supply that 250-word synopsis or else send his stuff to other companies that slap the two thousand word synopsis back into the envelope, unread, without any explanation.

Mr. Packer writes that he seldom fails to purchase a copy of this paper, but we think he must have failed to get that copy in which we explained the similarity of the condensed synopsis to the newspaper headline. No editor can judge the strength of a story by the synopsis alone, but he can tell if it is the sort of story he is apt to want and if it is he can read the rest and form his estimate.

If this were merely for Mr. Packer's benefit we would not take all of this space, but Mr. Packer is but one of many who can see no reason for the condensed synopsis, and who will not take it for granted that there must be some good cause. The usual photoplay should make about 5,000 words of short story, and the man who cannot make a synopsis of 5,000 words in 250, doesn't really belong.

But remember this: A synopsis is not a complete transcription. It lists only the important points. Keeping this in mind, and stating only the essential facts, you'll have words to spare out of the 250 allowed.

Is Art Worth While?

Here are a few more remarks from M. F. Burt, of Staten Island:

> May 1st, 1912.—Spent ten cents for Moving Pictures.
>
> May 2d, 1912.—Glad of it.
>
> Saw snow scene in photoplay entitled "'Twixt Heaven and Earth."
>
> Producer ought to receive a pension.
>
> Simple as a Japanese poster. Action and composition—WELL!
>
> Looked like an angel's eyeview of cold Creation. No actors in foreground imitating snowflakes preparatory to inter-action.
>
> Lady next to me said it was "grand." List, you lens collectors—said lady wouldn't know the "MONA LISA" from a sponge, yet simplicity of composition "got her."
>
> Witnessed production of "Into the Middle of the Waste." Climax expected; appalling simplicity—everywhere subservient to despair expensively painted on actor's face. Actual scene showed a dandy place to camp out. Actor never had a better chance to earn his living. Beat a boarding house a mile. Expression on star's face that of securing votes in popular contest through pity. Expected to hear him say something to add more to scene, but couldn't have heard as interested juvenile back of me kept sucking an orange out loud.
>
> Producer should have secured copyright from author, added a haystack, and re-named photoplay.

Be Original.

From the number of questions asked about copyright matters, there seems to be a large class of near-authors who think they can write photoplays if they can find ideas ready to hand in non-copyright works or those on which the copyright has expired.

The writer who writes after another is no more an author than is the painter who puts pigment on a traced design. To get a suggestion from some standard or modern work is one thing, but to make an imitation so colorable that there is danger of an infringement suit is quite another, and in the long run there will come discovery and discrediting.

More than that you are losing half the fun of writing. Way down in your heart you know that you're a thief; that you have taken something belonging to another, and have called it your own, and you can't take the same real pride in the story that you could had it all been your very own work.

Why not stop worrying about how long copyright runs, how you may tell if the period has been extended, and all that sort of thing? Instead of worrying about that, worry about an original plot. Instead of planning to use that story you saw in the paper, see if you can't write something wholly different, yet as good. You may get the idea that you can send the script to the studio and get away with it, but unless you find a story no one else ever saw, you'll be one of the many with the same theme.

Some years ago some clever magazine writer told of the experiences of a housekeeping novice with boiled rice. No allowance was made for the fact that rice increases in bulk in cooking. It was a smart little story and the near writers fell upon it with a whoop, each content that no one else would do it. Some forty versions of the theme came into one studio within the first thirty days. Half of these were slavish transcriptions of the story; the rest being improvements that ran all the way from a full kitchen to a house overflowing with rice until it raised the roof. The chances are that copies of those scripts are going around yet, and every time one turns up someone about the place recognizes it as an old friend and points it out to the new editor.

Don't be a thief; be a thinker. It's just as easy in the long run, and much more profitable, and at the same time you do not bring the entire fraternity under suspicion.

That "True" Story.

The other day we read a true story. We know it was a true story because it happened to the person who brought it in. Apart from the fact that it ran pretty nearly ninety scenes and would have put several thousand dollars on the usual cost of a reel, it was not at all interesting except to the person who had gone through the experience.

That's the trouble with almost all of those true stories. They are vivid to the writer because they are actual happenings, but unless you can put your thrill on paper—and it is seldom that you can, it is better to hold to outside plots that you have developed yourself and which are free from the hampering grip of facts.

If you cut your finger badly it is painful and important to you, even though there is no particular danger to be apprehended from a simple cut. To you the story of that cut finger may be the one important thing, but it is bothersome to Jim Jones, who wants to tell about the way he sprained his wrist and who regards your cut finger as interference. Don't write up your cut fingers in opposition to the Jones' sprained wrists. Get a topic that will interest you and Jones and everyone else, and you're more than likely to find that it's something that didn't happen to you or any of your friends.

The "true" story is apt to be a danger signal to the editor who has come to know the signs. It is in the same class with the story written by the young man who is working his way through college, the girl who wants to complete her musical education and some others of that type. Never mind whether or not the story be true so that it is interesting, but the true story seldom interests.

One View of Leader.

In a recent letter a correspondent writes that while confessing lack of technic, she thinks her idea must be about right, as her scenes are all numbered, and a sub-title provided for each scene.

The mistake is a not unnatural one, as some of the companies have almost a passion for overloading their reels with inserts, but it's a good plan to let them commit their own sins and send in your script as clear of leader as possible. A leader, properly used, is not a mark of distinction to lift one scene into greater prominence than another. It is confession that you have something that you cannot convey in action and must put into words. Viewed in this light the script that has a leader for every big scene is not a success.

A New M. P. Graft.

Up to now the get-rich-quick geniuses who have invaded the motion picture business, have stuck to the photoplay writing end as a rule, but now, realizing that there are other thousands who may not care for writing, but who are eager to get in as a player, the acting taught-by-mail has come to the fore, and now the book-taught actor is threatened. One advertisement reads:

> HOW TO BECOME A MOVING PICTURE ACTOR
>
> Full instruction. A diligent perusal of this work will make a moving picture actor out of any one, lady or gent, professional or amateur. Explains all that you are required to do. How to conduct yourself on your first appearance in studio as if you were an old-timer at the game. Addresses of firms requiring actors and actresses (large salaries are paid). How parlor, kitchen, hallways, interiors, etc., are taken. Sent prepaid on receipt of price, $3.00, anywhere U. S. or Canada.

It is said that the author of the book, who assumes a pen name, is a property man in a photoplay studio, which, of course, qualifies him to teach the art of acting. The information as to how to act like an old-timer on one's first entrance into the studio should be invaluable, and we are quite certain that if we did not already know, we would give up all of the three dollars to discover how hallways and kitchens are taken. With several thousand experienced players only too eager to get a chance to get a position with a picture company, it looks pretty bleak for the gudgeons who purchase this work in the expectation of getting a job

NEW HOUSE AT CHARLESTON, W. VA.

The Hippodrome, Charleston, W. Va., under the management of Stanley A. Platt, opened Monday, May 13, to a large audience, showing two of the latest independent releases, namely, a Nestor and an American. Each guest was presented with a beautiful carnation as souvenir.

Mr. Platt, the proprietor, has spared no expense to make this theater attractive and complete in every detail for the comfort and pleasure of the public. Seating capacity 350, illuminated with the latest improved lights, floor elevated so that every point of the screen can be seen, using the latest improved Edison Underwriters' Model No. 2.

Mr. Geis, of Cincinnati, O., has charge of the piano, Mr. Shubinski, the drums. Mr. Platt expects to show the latest and best independent releases, and will devote his entire time to the management of the Hippodrome. Mr. McMahan, of the Cincinnati Buckeye Film Exchange, selects all of the films for this house, and that alone is a feature which the public of Charleston will appreciate.

Projection Department

Edited by **F. H. RICHARDSON.**

STANDARDIZATION OF PART NAMES.—It would be a considerable advantage if the various manufacturers would get together and standardize the names of machine parts. As the matter now lies, there is an unnecessary amount of confusion created in the operator's mind, and particularly in the mind of the man who is just learning the business of operating, through the fact that various manufacturers apply different names to the same machine part. In the next edition of the hand-book I intend to standardize names of a great many of the parts, regardless of what the various manufacturers may call them. To cite an instance: The Edison Company calls the plate which carries the picture opening, the "picture gauge," whereas I believe all the other companies call it an aperture plate. The Motiograph people apply the name "arbor" to a shaft, or spindle. Arbor is a perfectly proper name, as far as that goes, but it is not the name the other manufacturers use, and, moreover, shaft or spindle is the name ordinarily used for such a part. The Motiograph people have, at my suggestion, kindly consented to substitute the word shaft and spindle for the term arbor; also to make other similar changes. The Standard people also agreed to some changes, as did the Powers and Edison companies, and I believe this will prove of considerable benefit.

There are also some rather foolish names used, such as "star wheel." What in the world is the sense in tacking the word "wheel" onto star? A star is not a "wheel" in any sense of the word. It does not travel around continuously. It is, in fact, even more of a maltese cross than it is a star, but the word star is nevertheless appropriate. It is also sufficient, therefore why add the superfluous word "wheel" to it. Many of the manufacturers use the term "film gate." Might I inquire why the "film" part of it is attached? Gate is sufficient. It is simpler. It is better. Some manufacturers use the term film sprocket. The film part of the word is superfluous and unnecessary. Sprocket serves the purpose as well or even better. But, regardless of all this, the same part should bear the same name, regardless of what particular brand of mechanism it belongs to. The aperture plate should be an aperture plate, not an aperture plate—picture gauge—picture mask, all of which terms are used in this country. The Edison Company was the pioneer manufacturer, and doubtless feels that the terms originally selected by it should have been adopted—which is true. They were not, in some instances, however, and that corporation should gracefully yield the point and move along with the crowd.

GOOD PROJECTION.—Ottumwa, Iowa, writes: "Allow me to call your attention to the fact that we do not live in the backwoods, as a brother intimated who recently informed you of the fact that we think a lot of the Projection Department out here. This is nearly the center of these United States, and there is not so much timber around here either. An old-time operator, who is now agent for the mirror screen, was here recently, and tells us that our projection is better than any he has seen elsewhere. And he has traveled through Baltimore, Chicago, and New York, and many other cities. I think that is saying considerable for Ottumwa. I attach hereto a copy of the constitution and by-laws of the Moving Picture Operators' Union, No. 534, I. A. T. S. E., which has eleven members in good standing."

I don't think the brother really meant to intimate that Ottumwa was in the "backwoods." He used the expression rather as a (as David Harum would say) figure of speech. For your information, allow me to say, I lived in Ottumwa all of one summer, stopping at a little hotel on Green street, near the Wabash railroad tracks; 1886 I think that was, and I can vouch for the fact that there are no backwoods connected with your city. I am pleased indeed to have such an excellent report of Ottumwa projection. Let your motto be improvement and never be satisfied with results so long as they can in any way be bettered.

WRONG MEASUREMENT.—Ashland, Wis., writes: "There is one thing in particular which seems to trouble many of the brothers, viz: 'Ghost.' In nearly every case you have advised trying different focal length condensers until the said Ghost disappears. This treatment has met success in some cases, and in some it has not. I agree with you that the trouble lies in the condensers. There are too few condensing lenses which come anywhere near being the focal length they are supposed to be. For this reason many are unable to eliminate the trouble. I have a lens measure such as is used by opticians. I find that the so-called 7½-inch condensers very seldom really measure more than 7 inches, and in most cases 6⅞, except in the high-grade lenses, which cost $1.50 to $2.00 each. In the cheaper lenses there is from ¾ to ½-inch variation, which means a great deal when one is trying to get rid of a ghost by following directions. I have also noticed, from time to time, operators speaking of projecting brilliant pictures with only 30 amperes A. C., claiming, in some instances, the picture to be 17 feet wide. Evidently, those consuming but 30 amperes, and claiming to get a bright picture therewith, have never seen what I would call a well illuminated picture. In my estimation it takes from 65 to 70 amperes, regardless of distance, but confining ourselves to a cloth curtain. Were they using D. C., that would be a horse of an entirely different color."

I thoroughly agree with what the brother has said as concerning the lack of reliability of condenser measurement, and would advise the operator to measure his own lenses every time. I cannot agree that the ghost trouble always lies in the condenser focal length though, since, I believe the spacing of the condensers very often has something to do with it also; and there may be other things, too, one very serious fault being excessive spherical aberration. However, in general the brother is correct and, in a majority of cases the first thing to do is to try changing the focal length of the condensers. I thoroughly agree that the projection of a brilliant picture, 17 feet wide, would be an absolute and total impossibility with 30 amperes. I will go the brother one better, and say that a brilliant illumination of a 17-foot picture could not be had with less than 80 amperes, though a very good illumination could be had with 65, or 70. As the brother intimates, a great deal depends on what one considers "brilliant." The operating room transformers, such as the Compensarc, Inductor and Economizer, are limited to 60 amperes secondary output, which ought to limit the picture size to about 15 feet, since a really good illumination can hardly be had with 60 amperes A. C., if that size is exceeded, provided an ordinary curtain be used, of course. With a mirror screen, and even with some of the other patent screens, an 18-foot picture can be brilliantly illuminated with 60 amperes A. C.

DISAPPOINTED, BUT.—Oklahoma (name of town suppressed), writes: "Received your hand-book. At first I was disappointed because of its size, but what it lacks in that respect, it certainly more than makes up in quality, and no operator should be without one. However, in your list of tools you overlooked the hack-saw. Would you kindly give all the information possible as to organizing a local of the I. A. T. S. E.? When do you continue the photographic instructions on machines? When you have completed the series, please put up the entire thing in a neat book, as a second edition to the hand-book. This would be much more convenient to the operator than in its present form. If such a thing is possible, it would be even more valuable to the operator than the hand-book itself, and the two would make a complete operator's library.

I can assure the brother that the matter will be in book form, and it will be a book that will make you all sit up and take decided notice, too, when it is finished, which I expect will be about September first. Your comment on the omission of the hack-saw is pertinent, and I thank you for it. The hack-saw is a valuable tool to the operator. As to information concerning the organization, address Mr. Lee M. Hart, general secretary-treasurer, I. A. T. S. E., State Hotel, State and Harrison streets, Chicago, Ill. It was not my intention to make a book that you would have to have a wheelbarrow to carry around. There are plenty of that kind of books on the market now. I am glad you found the contents of the hand-book to compensate for its lack of volume. The one great fault of instruction books is that their authors use too many words. They try to make a big book, and in order to accomplish that they pad it out with a multiplicity of words, until the thing becomes of little or no value. I, on the other hand, in my books, try to eliminate every word I can, and keep the thing as concise and simple as possible, and I believe I may say my way of doing it has met with general approval.

POWERS SIX GRINDS.—"My new Powers No. 6 grinds hard when the framing device is in its middle position; in fact, there is but an inch or so of the swing at either end of the framing where the grind is not noticed. It is impossible to use a framing device of this condition. Will you please advise me how to remedy the difficulty?"

The trouble, in all probability, lies in the toggle gear. Referring to the issue of January 6th, which I presume of course you have on file, I think you will find that connecting link, 682, P 7, is loose in its ways, thus allowing toggle gear, 678, P 7, the spindle, 679, P 7, of which fits in hole 742, P 7, to wobble, and be out of line with gear 680, P 5, and the flywheel pinion. If this is the fact, tighten screws 745, P 7. If connecting link 682, P 7, still is loose, then loosen screws 745, P 7, again, and tighten setscrews (2 of them), 744, P 7, slightly. Re-tighten screws 745, after having set set-screws 744, just so that the framing lever begins to work the least little bit hard, and try the machine. Very likely the grind will have been lessened. CAUTION: If you get screws 744 too tight, when you tighten up screw 745, the framing carriage will stick fast. If this does not stop the trouble, then try placing a piece of hard wood against the casting which holds connecting link 682 (the casting attached to the frame, I mean), on the front side and strike it a sharp (but not too hard) blow with a hammer. If this remedies the matter, all right. If it makes it worse, then try tapping the casting on the other side. If none of these things remedy the matter, then I am afraid you will have to send the machine to the factory.

PATENT SCREEN.—The editor is in receipt of a large number of inquiries regarding a "Radiant Vellum Screen," presumably manufactured by Williams, Brown and Earle, Philadelphia, Pa.

Not having received any information concerning this screen, or not having seen one of them in operation, we are unable to offer any information, or advice concerning the same.

MACHINE TROUBLE.—Jack Miller, Sioux City, Iowa, sends in a number of patches from the film of a certain manufacturer, commenting on the poor cement used, and writes: "Am running an Edison Model B outside shutter, series No. 2282. Have been compelled to remove the outside shutter and install an inside one, due to the awful grinding noise. I changed the gears, shaft and bearings, and it would run like a top until the shutter was replaced, then the grind began again."

The patches have been forwarded to the manufacturer. As to the grinding, I think it is due to one of the old style shutter bearings, which were not altogether satisfactory. The new style of bearing was put in as soon as the trouble was discovered, and it has, the Edison Company informs me, entirely overcome the same. I think if you will procure one of these new bearings, you can re-install your outside shutter and will find no further difficulty.

THE ONLY ONE.—Erie, Pa., writes: "The operator at the Happy Hour Theater, Erie, Pa., has the distinction of being the only Union operator in that city, he being a member of Cleveland, Ohio, Local No. 160, I. A. T. S. E. The Happy Hour Theater runs Independent film. When Mr. Colen took charge of the operating room, certain machine troubles were present, which the retiring operator had been unable to eliminate. Mr. Colen straightened matters out in short order. The inference from this is that the Union operator is the better man, and better able to give value in return for his salary. The house runs pictures and vaudeville during the week, and straight pictures on Sundays. The machine is motor driven. The house had a seating capacity of 1,200 on one floor. Throw is about 150 feet. The Queen City Amusement Co. is owner and the theater has a splendid patronage."

Yes, the inference is that the Union man is the better posted man. He should be, because he has had the benefit of meeting with his fellow operators and discussing matters pertaining to his profession, which is a distinct advantage and one not ordinarily possessed by the non-union operator. Erie operators, assuming that there are enough of them to do so, will do well to perfect an organization, and such an organization should be received by the managers in a friendly spirit, since in the long run, it will be to their own benefit. It is quite true that the perfection of an organization might mean an increase in salaries. If it also means an increase in knowledge and efficiency, as it certainly ought to, then the managers will gain, out of proportion to any possible increase in wages demanded. It takes a very little imperfection on the screen to deduct five, ten, or even twenty dollars if the house be a large one, from the weekly box office receipts. Conversely it takes but a little added perfection in projection to add five or more dollars to the weekly box office receipts; hence it follows that the manager can well afford to pay an advanced price for a better operator, and it stands to reason that the Union operator who has the advantage of associating with his fellow craftsmen, and who is enterprising enough to seek to better his own condition in a business-like way, through perfection of an organization, will be a better man and produce better results, than he who has not these advantages, and who is not enterprising enough to seek the betterment of his own condition.

LIGHT TROUBLE.—Portland, Ore., writes: "I take a great interest in the department. Have been operating almost three years, using D. C. all the time. I am now in a suburban theater, using 110 volt, A. C., and do not get a good light. I pull 25 amperes through a choke coil. The wires in the operating room have been in use almost two years. Should they be changed? The light is bright for a few moments, and then gets brown. Have examined all connections, carbon jaws and tried different carbon settings, but it seems to be no good. Which is the better, a choke coil or a rheostat? I am using two 6½ condensers which have been in the machine for a long time, and the throw is 50 feet, and there is no ghost, but the light is brown all over. Once in a while, however, it is good. After the arc has been on for a while, the fuses outside of the operating room get real hot. Connections are clean and tight. Where is the trouble?"

In the first place, Portland, you can hardly expect to get anything else but a brown light, using 25 amperes of A. C. You have not said what size your picture is, in any event, you should not use less than 40 amperes of A. C., and if your picture is more than 12 feet wide, I advise the use of from 50 to 60 amperes. If your picture exceeds 15 feet in width, then I advise the use of from 60 to 80 amperes, according to the size of the picture. As to the choke coil: I have seen coils which produce very good light; I have also seen coils which produce very poor light indeed. Not knowing what make your coil is, I could not comment upon its efficiency. If you have a hand-book, and you by all means should have one (price $1.50 from the Moving Picture World), you will find the matter of A. C. carbon setting described and illustrated on pages 86 to 91, inclusive. If those fuses get warm, then it is evident that they are too small. Put in fuses a little larger. If your wires get warm after the arc has been burning for a time, then they are too small, or have deteriorated from use, and they should be replaced. If they do not get warm, then they are all right. I think the cause of your trouble is due to the lack of sufficient amperage. The choke coil will, if I rightly remember, pass more current when cold than after it warms up, which would account for your brighter light for a minute or two. Also if your fuses and wires get warm that would add resistance tending to reduce amperage as the temperature mounts.

LIGHT TROUBLE.—Columbus, Ohio, writes: "I have a Standard machine and am using 30 amperes of 110 volt, A. C., on a 16-foot picture. At 60 feet cannot get a clear field. The light is bright in the center and dim around the margin. Have moved the lamphouse back and forward, but to no purpose. Have cleaned all electrical connections and it has made but slight difference, though some."

I must say to you as I said to Portland, Ore., that you are not using current enough. With a 16-foot picture, assuming that you have an ordinary screen, you should have at the very least calculation, 60 amperes of A. C., and 70 would be much better. You might possibly improve matters somewhat by changing your condensers. You have a 3½-inch E. F. projection lens, provided your picture is 16 feet wide, and should have either two 6½ condensing lenses, or one 6½ and one 7½. But you can take it from me that your curtain illumination will not be at all good, until you use more current, though, as I said, you may improve it somewhat by changing your condenser lenses—and you may not.

INFORMATION WANTED.—Monson, Mass., asks for a line on working conditions in and around Colorado, especially Denver. Says he would like to locate out there on account of his health. He is a member of Local 186, Springfield, and has had seven years of experience.

I am unable to reply postively to the brother's inquiry, but from my own knowledge and experience, however (I lived in Colorado for several years and am thoroughly acquainted with all of its cities, including Denver), I must say that the woods are literally full of men, who have gone to that climate on account of their health. This operates to congest the labor market very badly all the time. If some of the Denver brothers will supply the desired information, we will be glad to give it publicity for the benefit of Monson and others. Monson also might write the Denver Local for information, addressing Secretary Denver Moving Picture Machine Operators' Union, Box 302.

EDITOR CORRECTED.—Kewanee, Ill., writes: "Was sorry to see you fall down on the stunt mentioned by La Crosse in a recent issue of the department. The matter referred to was the making of figures to move backward on the screen, and still be right side up. When I worked in Chicago three years ago, I occasionally did that when I felt like 'monkeying.' It is troublesome to run a film through the machine backward, because you have to wind it up on the upper reel by hand while running the machine; also wind the film off the take-up, as it unwinds too fast if you leave the belt on. However, this stunt can only be performed, so far I know, on a finger feed machine."

Another brother from Denver, Colo., writes, saying that the film may be run backward through the machine by slipping off the take-up belt, and rewinding the top reel by hand. "This stunt can be done on an Edison. Using a fire scene I had great sport in running the film the right way and then reversing, and having the firemen carry the rescued people back into the flames."

Still another brother from Oskaloosa, Iowa, hands it thusly:

"I am a constant and interested reader of your department. I have never bothered you with any fool questions or any of my troubles of any sort, and probably would not have done so now, if you had not come down so flat-footed on 'Back Up,' LaCrosse, Wis. I am one state nearer Missouri than he is and I want to be 'shown,' just as bad or a little worse than he does. About three years ago, I saw a man advertising the Southern Pacific Railroad, showing some moving pictures and slides in a church. He showed one of the old stock films, which has been in the catalogue of every dealer in supplies for the road shows ever since the motion picture was thought of. This film shows men in bathing suits diving from a high platform into the water. After running his film, or a part of it, the lecturer, who was also the operator, said he would now satisfy the curiosity of those who wondered how the men got back onto the platform. He then simply turned the crank of his machine backward and the action on the screen was reversed, the men coming out of the water, feet first, and landed on the platform standing, as they had started. At that time, I did not know as much about the moving picture machine as I do now, and I don't know enough yet about one to dare to try the experiment of turning it backward. The only plausable explanation I have for this phenomenon is that possibly this man had one of the older and simpler makes of machines, which would run just as well backward as forward. I do not know that this is any explanation at all, but I'd like you to give me a better one than you did 'LaCrosse,' for I'll tell you I was not 'asleep and peacefully dreaming' when I saw this. I was very wide awake, as I can prove by a certain young lady, in whom I was much interested at that time, and am yet for that matter.

"This lady sat by my side that night, she's been by my side much of the time since. In fact, I distinctly remember that we stood up in that same church sometime after this incident mentioned and that she promised to continue in that close relation to me until death should come between us. I mention these happy incidents simply to prove that I was not 'asleep and peacefully dreaming;' we were both interested in the moving picture game, which was new to us at that time, and we went to this exhibition to study the scientific side of it. We got seats as close as possible to the machine, which was located in the center of the room. We both distinctly saw the crank turned backward and the picture reversed on the screen. We spoke of it at the time and have discussed it since. I hope that I shall not get the same positive explanation—?—you gave La Crosse, as it hurts to be forced to lose confidence in a man for whom I have always had the highest esteem. I like your answer to 'Canton, Ohio,' on the next page of the same issue, much better."

The editor stands corrected, and hereby tenders his apology, to La Crosse. I have in my sanctum sanctorum an Edison, Type B, an Exhibition Model, a Standard No. 4, and a Powers Six mechanism. Now, when I answered La Crosse I knew positively that the Powers Six would not run the film backward at all, and I did not see any reason for believing that the film could entirely by its own stiffness, push its way up against the pressure of the tension springs, except possibly in the case of the Standard machine, in which the film is practically confined, and cannot very well buckle at any point. Experiments, however, show that the Edison machine will run the film backward, though the one I have, will not make two turns of the crank without buckling the film just above the intermittent sprocket. The Powers Six will not run it backwards at all. The Motiograph which I have here will not run the film backwards at all, and the Edison Exhibition Model acts about the same as the Model B in this respect; while the Standard machine apparently runs the film backward as well as the other way, all of which demonstrates that there are none of us who are so smart that they have nothing to learn. I have learned something, and therefore thank La Crosse for having brought the matter up, and he has my apologies for the error in which I fell in replying to his communication. I want to add, however, that the evidence Oskaloosa presents to prove that he was not asleep and peacefully dreaming would, it seems to me, tend to prove exactly the reverse. How about that proposition, Mrs. Oskaloosa?

MORE TROUBLE.—Walters, Okla., mentions the valuable information he has received from the medium of the department, and then proceeds as follows: "I have a Powers Six and Fort Wayne compensarc. Am using 110-volt current on a 60-foot throw, with a 13-foot picture. My screen is my own manufacture. I sized the cloth and then lacquered it and dusted on common gold bronze. I gave it five coats this way, and at 60 feet I had a clear cut and bright picture, true to life as any one would wish to look at, using from 40 to 50 amperes A. C. Have changed my building and now have an 80-foot throw with a 12-foot picture, same screen. My lens is a French lens and supposed to be a good one; am using 60 amperes and still cannot get as good a clear-cut and bright picture as I had on the 60-foot throw. My condensing lenses are not more than ⅛ of an inch apart. It seems the picture is a little bit out of focus, or doesn't come out as bright and nice as it used to. I projected the very first moving picture that was ever shown in Milwaukee, Wis., with the Edison Vitascope machine, in the Academy of Music. Mr. Webster was the manager. This was 16 years ago, and yet almost every day I learn something new."

If you had a 13-foot picture at 60 feet, then with the same lens at 82 feet, you would have a very much larger picture. If you have changed the lenses, as you surely must have done, then apparently the new lens is not as good as the old. Are you sure that the surfaces of all the parts of your projection lens are perfectly clean, both inside and out? You say you dusted your screen with "gold" bronze. Surely you mean silver or aluminum? You do not mean the yellowish gold bronze, do you? I will have to ask you to be a little more definite Walters, before I can offer anything further in the way of advice. One other thing is possible, however, viz: That you have increased the length of the lens barrel, thus moving the lens combinations further apart. If so you cannot expect very good results from a lens treated in that way.

INFORMATION WANTED.—Taunton, Mass., writes: "Will you kindly tell me all about rheostats; how to operate them, also how to make calculations in finding out how many coils must be cut out to produce a certain number of amperes. I thank you in advance, and trust you will answer as soon as possible."

Taunton, you don't ask for much, do you? In order to reply to your query, I would have to consume the entire department space, and then some! I suggest that you send $1.50 for the hand-book, in which such matters are treated with tolerably complete detail. That would be the most practical way to obtain the most desired information, as well as the cheapest way.

CONDENSERS.—Wilmington, N. C., writes: "What size condenser should I use for a picture 15 feet 4 inches by 11 feet 4 inches, and throw 64 feet?"

You have a 4-inch E. F. projection lens. Try two 6½ and one 6½ and one 7½, using whichever combination gives the best results.

LIGHT TROUBLE.—Clear Lake, Iowa, writes: "My goat is got. Am having trouble with my light. Take current through a 110 volt, 60 cycle, 2 K. W., Fort Wayne compensarc. When the same is set at 40 amperes, am able to get a steady light, and crater seems to be O. K., but when I switch over to the 60 ampere contact, I am unable to hold the light steady. About every two minutes the arc flames and flares up. I watch the carbons very closely and have tried several different sets. The crater will not form good. Use ⅝ cored electra carbons. The operator using this compensarc before I did experienced the same trouble. I had one of your hand-books, but some one swiped it. However, I was not long in ordering another. Have had five years' experience as a manager and operator, but have never encountered the trouble described until now. What size condensers should I use for a 14-foot picture, 60-foot throw, Motiograph machine? An operator tried to tell me that good condensers are not clear or white, but have a greenish tint. I say the whiter the better. Am I correct? He also says it does not pay to put in time patching films before they are shown. Says that bad patches will pull in two during the first show, and then you can fix them up. He has had two whole years' experience, and knows about all there is to know. Bright student, huh? We have a house seating 700, and try to show the best pictures in the best way. I do my own operating, therefore know it is done right. Don't know it all, never expect to. No kids go here. My operating room is large and fireproof. Have a perforated water-pipe around the top of the room, into which the water can be turned, either from the inside or the outside of the room, as there are two pipes connecting. The water is under a pressure of 45 pounds. Inside of the room is lined with galvanized iron and all openings have automatic shutters."

It is somewhat difficult to say with certainty just what is wrong, but I think you will find that your compensarc is delivering considerably more than its rated capacity. This may be due to its being wound for a somewhat lower voltage than it is being used on. Possibly your current, instead of being 110 is 120 or 125. The thing to do is to have the power house people test your amperage by connecting an ammeter in on the secondary and seeing what the actual delivery is. I think you will find it considerably above 60, and 60 is about the limit for a ⅝ cored carbon. If I am right, then you can stop your trouble by changing your compensarc to one wound for your voltage, or by using ¾ cored carbon, instead of ⅝. As to the condensers: You have about a 4-inch projection lens, and either two 7½ or one 6½ and one 7½ might give the best results. Try both and see. As to the remarks of your operator friend, I presume he knows too much for me to try to tell him anything, but for your own benefit I will say that any tint of color, green or otherwise, in a condenser, is evidence of poor quality. The perforated pipe stunt is all right, as far as it goes, but when a reel of film catches fire, that particular reel is going to burn, regardless of what you may do to stop it. The thing to do is: Install an ample vent pipe from the ceiling of the operating room to the open air, and wall shutters, which will instantly close. Instantly, I said, mind you—when a fire starts. Coupled with fireproof walls this combination is the best protection; in fact, the only protection there is. You must remember that *it is not the fire that injures an audience, but the panic which starts the instant a wisp of smoke or flame is seen.* It is a childishly simple proposition to so construct and equip an operating room that a fire could occur at any time without the audience ever having the slightest inkling of its presence in the building. The crass stupidity of the authorities in dealing with this matter is nothing short of astounding. They seem to require everything but the right thing, and carefully dodge all around that. Once and for all, let me say that true fire protection in a moving picture theater hinges on three things, viz: (a) Thoroughly fireproof walls. (b) A vent pipe to the open air of sufficient size to carry off all smoke and flame. (c) *Shutters which will close the instant the fire starts and before the flame is to exceed one foot in length.* I intend in the new edition of the hand-book, which will be due about September 1st, to set this matter forth fully, and in detail, with illustrations so that any manager can equip his operating room in compliance with the above conditions. Having so done, he need have no fear of a fire panic in his theater.

A ROAST.—New York City writes a lengthy letter, in which he comments caustically upon New York operators. Among other things he speaks of the amount of hot air emanating from certain individuals. He also comments caustically on the personal appearances of quite a large percentage of New York operators, and says that half of them cannot speak the English language correctly. He continues: "I know of a few New York operators who look like gentlemen, and who know something about their business, and are still studying diligently to improve their knowledge and work. When a manager hires an operator, he will not pay a good price for a fellow who has all the appearance of a 'dope.' He also acquires the ideas that if such 'rummies' as some of the New York men appear to be, and also appear rather proud of being, it does not take much brains to be an operator, therefore the really good men do not get the credit they should for the knowledge they have acquired through years of study. I believe it would be a good idea if all the moving picture employees, including the piano players, singers, etc., would organize in one union, the examination to which should be a rigid one."

It must be admitted that there is a great deal in what the brother says. There is a considerable percentage of the New York men who seem to take little or no pride in their work, their personal appearances, manners or anything else, and at the same time imagine themselves to be "lady-killers." I will heartily agree with the brother that this type of an operator is no credit to himself, or to the profession. I will also agree with him that not only is he no credit to the profession, but he is a distinct discredit to it, and undoubtedly the impression you set forth is to some extent conveyed by them to the managers. However, if you mean by "not speaking the English language correctly," that many of the boys are foreigners, then I must disagree with you, since I am not a believer in that kind of distinction. I don't care where a man comes from, or who his ancestors were. He may be an Italian, a Russian, a Frenchman, a German, or anything else. I don't care as long as he is a *man.* I don't hold his nationality against him in the least, and I have a whole lot more respect for the foreigner who behaves himself and acts like a man, than I have for some Americans whose chief object in life seems to be to see how closely they can imitate the striped animal whose chief weapon of defense is the exact opposite of perfume. The suggestion you make as regards one organization is hardly worth discussing at this time. Theoretically, you are correct. Practically, however, the present form of organization is the one which will obtain, so what is the use in wasting space arguing something which though desirable, is not within our reach.

DUTY.—Homeworth, Ohio, writes: "Can you tell me what the duty per foot is on film; also can the duty be paid, on arrival at destination, through express companies? For instance: I am buying several reels of used film in Germany. How can I arrange to pay duty, etc.?"

I am not positive as to the exact rate of duty, but to the best of my recollection, it is 25 per cent. ad valorem. You can arrange with the express company to bring the films to Homeworth in bond; you paying the duty there. A recent U. S. law places exposed film in the category of photographs.

CANADA.—(Name of town suppressed) sends in a copy of the regulations for moving picture machines, film exchanges, etc., which same have just been adopted. The brother also comments on the six-months' law, which he considers highly undesirable as applied to operators and then springs the following proposition: "I think it would be a good thing if a law were passed (union, I suppose the brother means, of course) to compel apprentices to serve two years before being given a working card. What kind of a profession is Operating anyhow, if anyone can get a card at the end of six months' service? What other trade, or profession would consider a man as being proficient at the end of six months' apprenticeship? Would a card be given to a plumber, carpenter, brick-layer, electrician, engineer, or in fact, any other trade or profession, at the end of six months? Well, I should hope not! No one would for a moment assume that an apprentice would be a competent workman at any of the before mentioned trades in that period of time. I, for one, claim that to learn operating right is as much of a task as it is to learn any one of the before mentioned trades. Then why, may I ask, should a man be required to only serve six months? It looks to me as though the profession was being held rather cheaply when a man can qualify as an operator in half a year. If we want better projection, better pay, better conditions, let us set the example ourselves by putting the business on a higher plane. We cannot reasonably expect the authorities to enact better, or stricter laws, since we ourselves set a little better example."

To all and sundry of which the editor very heartily agrees. It is ridiculous, and highly absurd to suppose that a man can learn the profession of operating in six months' time. The remarks of the brother as applied to the brick-layer, carpenter, etc., are highly pertinent. Why, a man would hardly be advanced to the position of section boss in six months. He would not be expected to know enough about the business of tamping ties, etc., in that time, and yet the operator apprentice expects in that brief period to master a considerable portion of the subject of optics, the mechanism of the moving picture machine, the action of an arc light, resistance, transformers, and acquire a working knowledge of electrics. Wonderful indeed must be the stock from which operators are made when they can do this.

Perhaps, after all they don't do it. In fact, judging by results on the screen, I guess they really don't. The change from six months (and I am afraid some of them only really serve about one of the six, to two years would be something of a jolt; nevertheless the change should be made. This is a very live subject and its injection at this time is pertinent; particularly in view of the coming convention. I would be glad to have the views of our readers as regards the matter.

As regards the law: I note that it seems to be largely complied with the idea of extracting money from the moving picture people. There is a fee demanded for about everything that one could possibly be tacked onto. The poor operator is soaked for $5.00, for which, so far as I can see, he gets absolutely nothing in return; not even being protected by an examination. We would humbly suggest that the officials of the Province of Ontario buy a few masks and bludgeons and go out and do the job right. The law contains a lot of provisions about "automatic cut offs" for the wall openings of the operating "cabinet," (cabinet is better than "booth" anyhow), but these provisions are merely a joke, since there is no description, detailed or otherwise, setting forth what these automatic arrangements shall consist of. Clause 6 relates that every operator should be of the full age of 18 years. He shall examine his machine and lamp connections; he will and must devote his whole attention to the machine while operating. Piffle! The regulation is all right, there is nothing wrong with it, but why waste all that ink? If an 18 year old boy has the legal right to operate, it will not strain anything very much for the 16 year old kid to become 18 by the process of saying so. The whole law is about as poor an example of governmental effort as we have viewed to date, and when our Canadian brothers beat us at the job of making fool laws they are certainly traveling some.

Manufacturers Advance Notes

"THE BREAKDOWN" (Imp).

"The Breakdown" is a story of Wall Street and Hot Springs. Wall Street men break down for one of two reasons: they either make too much money and become physically distraught by the cares and burdens of their success, or they break up and so break down. Which is a paradox, but also the truth. For when a man breaks up in business he not infrequently breaks down in health.

The particular breakdown in health of the hero of the Imp drama was caused by the circumstances that he, the president of a great downtown company, had to find a large sum of money by a certain hour on a certain day in order to save his company from collapse. The clamor of failure already beat about his ears and the poor fellow physically collapsed. In the emergency a scheme occurred to himself and his fellow directors whereby the situation might be saved by time and other expedients. The stricken president had a "double" and that "double" was made to take the place of the president in the Wall Street office, whilst the latter went down to Hot Springs to recuperate.

Scene from "The Breakdown" (Imp).

He arrived at the Springs a physical wreck, was rejuvenated and, meeting there one or two eminent financiers, obtained their support for his company and got back to Wall Street on the stroke of the important hour with a check for half a million dollars in his pocket, which saved the fortunes of his company.

Meanwhile, his "double" had been an ideal president. Nevertheless, he was so human that, when the real president returned, he discovered his "double" having a corking good time in the seductive society of woman and wine.

This interesting drama gives King Baggot a unique opportunity of playing opposite himself. The Wall Street scenes, and the scenes at Hot Springs, and the exciting return of the president, racing from the Grand Central Station to Wall Street against time with a check for half a million dollars in his pocket, supply innumerable thrills for the really excellent picture. June 3rd is the release date.

S. M. HEXTER VISITS NEW YORK.

S. M. Hexter, of the Gordon Realty Co., owners of the "Penn Square" and "Gordon Square" theaters, Cleveland, Ohio, was a caller at the Moving Picture World office in New York during the week. The Gordon Square is a new house, thoroughly fireproof, and seating 1,400. It represents an investment of $60,000. Pictures and vaudeville are shown, and the policy of the house is to raise the standard of the exhibition business in Cleveland to the highest plane. Mr. Harry Du Rocher is the resident manager.

"WESTERN HEARTS" (Essanay).

This is another gripping, virile Western drama enacted in the heart of the sage-brush country by G. M. Anderson and the Essanay Western-stock company. The plot is vital, original and striking.

Seth Perkins, an old prospector, has two daughters, Mabel and Vedah. Vedah is a cripple and is forced to use a crutch. The town doctor informs Perkins an operation is necessary to cure her and the expense will be one hundred dollars. Knowing her father hasn't the money, Vedah bravely determines to save it herself. She and Mabel have a garden and sell the produce to the storekeeper. Mabel is vain and demands to be paid in material for dresses, ribbons, etc., while Vedah takes money as her share and hoards it carefully. Sam Hard, a young puncher, loves Mabel, and it tears Vedah's heart to see her sister so happy while she is miserable. One day a note is shoved over the sheriff's door advising that Sam is running a still in Coyote Cave. A posse raids the cave and Sam is captured. He is led manacled past Perkin's shack and is allowed to speak to Mabel, who loftily declines to wait until he is released and returns his ring. Sam is led away and Vedah remonstrates with her sister for her cruelty and learns that Sam will either have to serve his jail sentence or pay a fine of one hundred dollars. Making the greatest sacrifice of her life, Vedah bravely takes the money she has saved, secures Sam's release and he awakens to his true love, asks her to become his wife and the world smiles brightly again.

Scene from "Western Hearts" (Essanay).

Mr. Anderson, as usual, is sturdy and satisfying in the role of Sam, and Vedah Bertram imbues the character of "Vedah" with tenderness and self-sacrifice that is the perfection of beautiful pathos.

Taken under the brilliant sunlight of California, the photographic quality of the production is well-nigh perfect, and is a rare treat in clean-cut, clear, snappy values. The release date is June 15th.

"THE PASSING SHADOW."

This is one of the Essanay heart-interest dramas and is announced for release June 14th. The plot is strikingly novel, and features Francis X. Bushman in one of the greatest roles this popular favorite has ever portrayed for his countless admirers.

"Frisco" Sam, a tramp, is brutally kicked out of a farmhouse yard one morning when he attempts to get a drink of water. Swearing vengeance he limps off down the road and meets a little crippled girl who wistfully gives him a luscious apple. Thanking her with a grim smile, he goes on to his camp and, while looking over an old newspaper, finds that his wealthy father has died and the lawyers are trying to locate him. Beating his way to the city he proves his identity and finds a fortune of fifty thousand dollars has been left him. Possessed with but the one thought of revenge on the rustics who mistreated him, Parsons begins to lay his plans.

Meanwhile Farmer Rankin is advised that he will have to send his little daughter to the city for an operation to cure her deformity. Not having the necessary money, Rankin is in despair, but is absolutely crushed on receiving a letter from his lawyer advising that his mortgage has been taken over by a New Yorker who threatens eviction unless payment is made next day noon. Of course Parsons is the new owner and, on arriving, refuses to listen to any pleas of mercy until he finally comes across the little crippled child, and recognizes her as the angel who gave him the apple in his distress. A moment only he struggles with himself, then tiptoes from the room with her fairy book in his hand, writes a check to cover the operation expense and pins it, together with the surrendered mortgage, to a leaf in the book, lays it in the hands of the sleeping tot, silently kisses one of the tangled curls and steals away.

Scene from "The Passing Shadow" (Essanay).

The Essanay Company have made a masterpiece production of this charming story. Mr. Bushman is splendid as "Frisco" Sam, and little Eleanor Kahn, one of the most finished child-actresses in the country, will moisten many an eye in her characterization of the little cripple.

The photography throughout is rich in beautiful tone values.

"THE RUSTIC MAID" (Eclair).

A little lesson to proud young ladies is tucked away in this pretty Eclair offering. Apart from the story interest the picture should of especial interest to exhibitors and others because it contains the first appearance of Miss Barbara Tennant as an Eclair leading lady. This is also her first appearance in a moving picture of any kind, and the competent way in which she does her work is well worth noticing.

The moral of this picture is more than obvious. It goes to show that real worth and personal merit will win in the long run over deceiving appearances and self-delusion. Miss Tennant plays the part of the rustic maid with much skill and grace. It seems that a society mother is having trouble with her two marriageable daughters. They are so proud and have such lofty ideas that they are in danger of becoming fine old maids. The eligible young men of the town are frightened away by the airs they put on. The mother of the girls makes up her mind to teach them a lesson. There is a young lady friend of hers returning from Europe; a very pretty and charming miss. It is to her that the mother appeals and proposes her plan. The plan is that the young lady come and visit her in the garb of a rustic maid. The only instructions she gets as to her actions is that she shall act naturally. The idea is to offset the false ideas of the daughters by showing them that simple manners and unaffected charm are the greatest of weapons in the conquest of man—the enemy.

There are parties given to which the rustic maid is invited.. At all times she is the life of the party, to the great disgust of the daughters and the other young ladies. They decide that the rural maid is "perfectly horrid" and that they will give her a good snubbing. Regardless of snubs and knocks the rural maid gets on very well with the young men. In fact, she monopolizes the attentions of the young Romeos, until her sudden demise would be the most welcome thing in the world to certain parties. Finally she is proposed to by the young man who is considered the best catch in town. She accepts him, not because he is a good catch, but because she herself has fallen in love with him. This result was a terrible shock to the two proud daughters, but it was a very convincing lesson to them that men consider the girl herself more than they do the dress she wears or the airs she puts on.

LUCAS SELL HIS HOUSES.

W. F. Lucas, who has been in the moving picture business in Temple, Texas, for the past six years, has sold his theaters, Majestic Nos. 1 and 2, to Jenkins & Wall. Mr. Jenkins has been connected with the Dalton Shows, of Dalton, Texas, for the past two years, and Mr. Wall has been Mr. Lucas' operator for two years. The houses will be run as before. The program consists of three reels of licensed pictures about ten days old and two songs by Elmore Fisk.

Scenes from "The Bells of Paradise" (Gaumont).

Another of those exquisite hand-colored features from the Gaumont Company is to be released on June 20 under the title of "The Bells of Paradise." This is a two-reel subject, the story of which is taken from mediaeval days based upon Italian folk-lore—the story of Francesca Teresina and her faithful companion, Benedetta There are a number of beautiful effects in this picture, most interesting of which is that of the church bells from which doves are seen to fly as the bells peal. This subject is about 1,700 feet long and the second reel is filled out by a tale from Zuyder Zee, also hand colored. This subject will be released through the Film Supply Company of America.

"St. George and the Dragon."

A Costly and Spectacular Production in Three Reels of the Ancient Legend—by the Milano Films Company.

THERE are many versions of "St. George and the Dragon," each varying according to the language in which it is printed. However, they all seem to unite on one point, and that is, that he was a Roman centurion who became disgusted with the licentious condition of the Roman Court and left the place. They also agree that, while on his journey, he rescued a beautiful princess who was about to be sacrificed to a dragon. With divine power suddenly given him, St. George dispatched the dragon, which had terrified a pagan city for years, and ever since, the name of St. George has come to stand for the purging of evil conditions. The red cross of St. George on a white field is the flag adopted by the Red Cross Society in its work of relieving or reducing physical pain.

The details, however, vary in the different languages, especially in geographical and proper names, and sometimes quite materially in the action. The Milano Films Company, being an Italian concern, would naturally give us the Italian version, which was the one seen by our reviewer in New York between our last issue and the present one. As a whole, the Milano version of St. George may be called a scenic masterpiece. The eye of the spectacular producer dominates the entire production and eclipses the acting and the photography. Surely the Milano Company is a master of mechanical stage-craft. The quality of "St. George and the Dragon" is on a par with that of the Odyssey, although the story of St. George is a more difficult one to tell in moving pictures. It is quite certain that the Milano version will require an intelligent explanation to have it thoroughly understood. With a lecture, however, it should prove to be one of the most charming of subjects, especially for women and children, dealing as it does with romantic and supernatural affairs. A legend and a fairy tale are much the same thing. "St. George and the Dragon" is as much of a fairy tale as it is a legend, and can be properly billed as such, which may be of some benefit from an advertising standpoint.

Scene from "St. George and the Dragon."

The Milano version is, in brief, as follows: The centurion George, becoming disgusted with the wanton regime at the Roman court, expostulates and expresses his indignation, and is banished by the Praetor at the suggestion of the freewoman, Tullia, whose love George had spurned. On his solitary journey, George comes to a cross-road's tablet near which are women weeping. He learns from them that their city has been for some years beleagured by a fiery monster, the fierce dragon Ismut. Each day the people have made sacrifices from their flocks to appease the appetite of the fire-breathing reptile. However, to satisfy his greed they are obliged also to send forth annually one of the most beautiful maidens of the town to be devoured by the demon in order that the rest of them may live.

On the day that St. George arrives at Antiochus, the news has gone forth that Angisa, the daughter of King Ozillo, has drawn the unlucky lot whereby she becomes the sacrifice to the dragon; hence the tears of the women by the road-side. When George arrives at the court he discovers that the king has gone insane at the news that his daughter must be sacrificed. The people of the city have gone through the agony so often that they believe there is no hope, and are resigned to the idea that the princess must die, that the others may live. The day of sacrifice arrives and the princess is drawn on a gorgeous float to the mouth of a cavern to await the coming of the subterranean monster. Meanwhile, in a dream, George, the centurion, receives a Heavenly message through angels sent from on high, investing him with power to attack and slay the dragon. With the great mass of people on the hillside looking on, St. George rides to the cavern's mouth, dispatches the hideous creature and saves the life of the princess, and the lives of many others who might have followed in her steps. For that act the Roman centurion has come to be known as St. George and the name has come to be associated as a figurehead with movements for the stamping out of evil conditions.

"St. George and the Dragon" will prove to be a great drawing card, providing it is presented properly and no pains be spared to give the audience a thorough understanding of what they are looking at, either by printed programmes or by a lecture, or both. There have been some very expensive and attractive posters, in the small and larger sizes, prepared for the picture, so that it will go forth as a complete production. Being a three-reel production is its greatest misfortune. It should either have been a five or six-reel production for use in the larger theaters, or a two-reel production for those houses giving short shows. Perhaps two reels would have been a more happy length in any event, as the story could easily be told in that length of film.

H. F. H.

INTERNATIONAL FEATURES.

The insistent and growing demand of the exhibitor for feature productions and such subjects as are not handled as regular releases through the buying exchanges has made an opening for the feature film exchange. The past year has witnessed the incorporation of no less than one hundred and fifty of these feature film companies. Of the many who have invaded this new field, there are few that have surpassed, or we may say, attained the enviable reputation enjoyed by the International Film Traders, Inc., at 5 West 14th Street, New York City.

When the feature film was first talked of, Messrs. Spiegelthal & Dreher, sponsors for the International, looking far ahead, saw a great future for subjects of this nature and organized an educational film department. When it was seen that the scientific and historical subjects were making way for the larger dramatic productions of foreign make, such as Dante's "Inferno," Homer's "Odyssey" and Sarah Bernhardt, the International Film Traders made arrangements to import productions of this kind direct from the foreign manufacturers.

It is safe to say that to-day this company is importing more feature films than any of their competitors. They have their own representatives, educated in the American film market, representing them on the continent, with instructions to purchase all the features they can locate. In addition to this they have contracted with several of the largest Italian and German manufacturers for the exclusive American rights to their large dramatic productions.

Messrs. Spiegelthal & Dreher, operating as the International Film Traders, is an old and established concern. There is nothing of the fly-by-night nature about their business. For some time at the above address they have been conducting a legitimate trade with buyers in all parts of the world, whom they have never seen or met, but whose confidence they enjoy. Personally they are two very amiable gentlemen, without any trace of guile or chicanery about them. Wherever they go they are well known and well spoken of. Like many successful partners they are of distinctly opposite types. Mr. Spiegelthal is the big fellow of the concern, and Mr. Dreher is the little fellow, physically speaking, but nevertheless they are a great team.

Their business methods are not flashy, but more inclined to reliable and conservative dealings. It is the kind of a firm that will be still doing business long after many noisy and less substantial feature film concerns have gone their way.

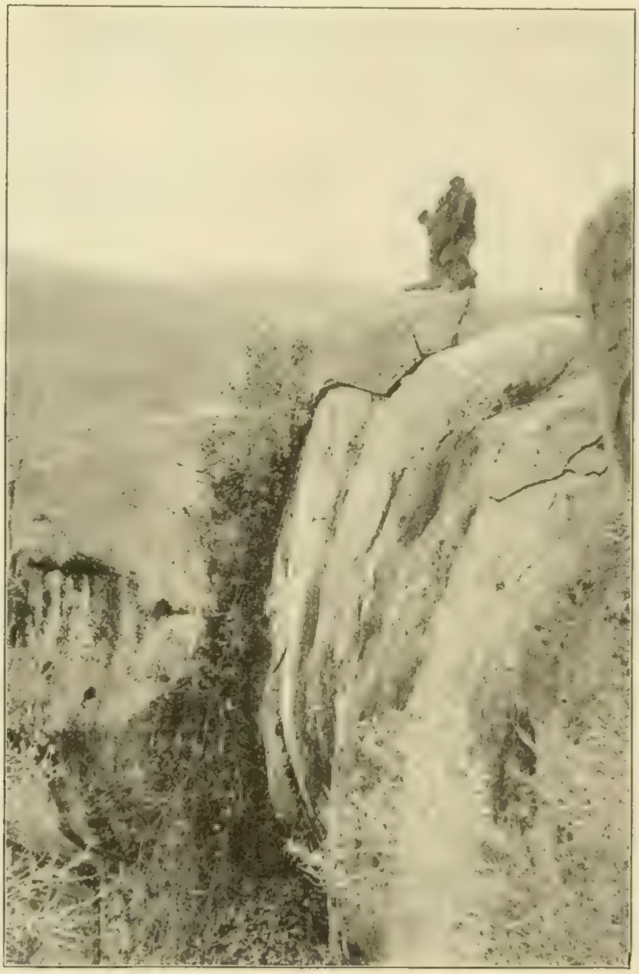
HAVERSTRAW AIRDOME.

Bierman & Richman opened the Imperial Airdome at Haverstraw, N. Y., Saturday evening, May 25. Seats have been provided for 600 persons and five reels of pictures with illustrated songs will be run nightly.

Death-Defying Feats of Moving Picture Players.

ANDERSON HAS NARROW ESCAPE.

Mr. G. M. Anderson, the famous director of the Essanay Western Stock Company, and creator of the well-known role of "Broncho Billy," escaped death in a horrible form during the taking of a great subject entitled "Broncho Billy's Bible," one of the finest of this splendid series and booked for release June 1. The climax of the picture is a thrilling hand-to-hand struggle between Mr. Anderson and Frederick Church, playing the "heavy," on the very edge of a precipice. This scene was rehearsed a number of times without mishap and Mr. Anderson had stationed the camera operator across the yawning chasm in a splendid position for the filming of the struggle. Realizing the importance of the scene, Mr. Anderson ordered it rehearsed once more.



After the preliminary incident of disarming Church through a clever trick, Anderson grappled with him and the two began their struggle. The "business" called for a quick break on the very edge of the precipice, in which both men spring back for a breathing spell, then again clinch. Mr. Anderson called for the break while his back was to the yawning chasm. Both men sprang back, then Church screamed with horror at seeing Anderson stumble, fall heavily and disappear over the edge of the precipice. Church fell on his face and peered over into the chasm, then gave a shout of joy, for a large protruding tree-root, some four feet down the side of the cliff, had saved Anderson's life and he was clinging desperately to it while his body hung suspended in mid-air. A rope was hurriedly procured by Church and the camera operator, and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations about his hands. Nothing daunted, however, Anderson pluckily sent the camera operator back to his place and took the scene, but acknowledged after it was over that it was the narrowest escape of his life. The scene of the struggle is beautifully shown in the film, and few who view it will ever know what a horrible death Mr. Anderson averted by his presence of mind and good fortune.

THANHOUSER PLAYERS HAVE NARROW ESCAPE.

Marguerite Snow and James Cruze, noted as the "leads" in "She," "East Lynne," and other Thanhouser feature subjects, missed death by a narrow margin recently when a wagon in which they were fording a stream overturned and almost left them underneath. Another miraculous thing about the incident is that when it occurred the camera was really working—and didn't "run out" of film—as is usually the case! No, the whole thrilling escape is recorded in the last reel of "Jess," the picture that was being produced; and Miss Snow thus relates her own experience:

"It wasn't a lightweight wagon, let me say, to begin. There were a pair of gritty bronchos pulling it and they had to exert themselves at that, as the finished film will show. Mr. Cruze was playing Capt. John Neil, my lover—for I was Jess. And my rejected suitor, the Boer, Muller, portrayed by William Russell, had plotted to destroy us. While we were fording a stream in the wagon, Muller instructed his Boers to fire on us. And fire they did. Our bronchos became frightened. So did I, for I saw Mr. Cruze could not hold them. Then I saw that the face of the camera man over on the bank was lighted up, and that he was churning away with delight. One person, at least, wasn't frightened. At that moment the bronchos broke the traces and commenced to swim away. They were good swimmers, too, for they managed to make some headway against the current, and the current was SOME current. I heard Mr. Nicholls, our director, yell 'Jump!' from the bank, so jump it was. Both Mr. Cruze and myself can swim and we went right over. Then the current got in its 'doity woik.' Our combined weights must have served as a sort of balance to the wagon and, with us off, the wagon turned over onto us. Of course, it was quicker than I can tell it. I had hardly 'hit' the water than I saw the body of the wagon come swinging over on top of me. All I remember after that is that someone grabbed me and the wagon didn't touch me after all. The film, when I saw it at the factory, shows that Mr. Cruze was the 'grabber.' Of course, I might have known he was the only one near, but in that minute I simply knew I was caught up by some human—later I was told I had fainted."

Marguerite Snow.

Exhibitors and moving picture men everywhere: If not a subscriber to the MOVING PICTURE WORLD, why not become one now? Our aim is to promote the welfare and best interests of the industry. Keep in touch with every step forward by sending your subscription for one year or six months this very day, and get the paper every week at the small cost of less than seven cents. Rates on title page.

"THOSE WERE HAPPY DAYS" (Powers).

Stories of children always interest and the child dramas and comedies now being produced by the Powers Motion Picture Company are delightful tales, told in a charming way. Director Matthews has a happy faculty of encouraging juveniles in a kindly and patient manner, with the result that he is producing some novel stories.

In "Those Were Happy Days" he has hit upon a comedy theme that is unique as well as interesting and is productive of many hearty laughs.

Willie and Margaret, brother and sister, mutiny against going to school and attempt to play "hookey." They are found by the stern father, who turns them over to their mother. Their faces scrubbed, and immaculately arrayed, they are sent to school armed with a lunch basket of generous capacity. They are still rebellious and cast about for some plan to evade study. Stumbling over a can filled with black paint, the little girl has an inspiration and she unfolds it to Willie. The boy is delighted. They will decorate their faces with the paint and feign illness—in short, they will be, to all intents and purposes, afflicted with measles. The paint applied, they trudge on to school and take their seats. They are soon noticed by the gaunt pedagog and he scans their features closely. Their plan works admirably. School is dismissed instanter and the scholars are urged to flee from the two afflicted children in order to escape the contagion.

Scene from "Those Were The Happy Days" (Powers).

The teacher sprints for a doctor and the parents are notified. Curious villagers ask questions and in a short time the whole hamlet is aroused. Anxious mothers hustle their children indoors and there is consternation. While a general hunt is being instituted for them, Willie and Margery are enjoying the holiday in a cool and inviting spot eating their lunch. They are finally found by the searchers and are clasped in the arms of their apprehensive parents. By contact with their clothing the paint smears and the deception is discovered, to the mortification of the parents and the wrath of the teacher.

THE CRYSTAL'S INITIAL PRODUCTIONS.

At Weber's Theater, Broadway and Twenty-Ninth Street, New York City, on Monday evening the Crystal Film Company showed two films, "As Fate Wills" and "His Awful Secret." The pictures were favorably received by the spectators, the interest was maintained throughout the entire run, laughter alternating with the deep silence that indicates close attention. The photography was of a high order; the acting was of the best. In "As Fate Wills," Marion Earnsworth was particularly interesting, vivacious and natural. Edwin McKin, as a villain, shared honors with Earle Metcalfe, who portrayed the part of his victim.

Three women took prominent roles in "His Awful Secret"—Teresa Dale, Agnes Stone and Jean Salisbury, and their work was uniformly good. "Baby Burns," a four-year-old, as she was taken from under an automobile, gave a perfect representation of the lifeless child—limp and motionless.

Among those who witnessed the initial production of the Crystal were Ludwig G. B. Erb, president of the company; Joseph A. Golden, vice-president; John Urie, in charge of the photography, and Harry Zeller, head of the mechanical department.

PEACE BY PIECE.

Peace by piece, that is the motif and the moral of "The Price of Peace," the Rex release of Thursday, June 6th. When his young wife died the world descended into darkness. It might be said that he died with her, for breathing alone is not living. Then he tried to conquer the torture of his thoughts. Solitude, gaiety, revelry, charity, renunciation and the devil were of no avail. Still he saw the sweet face that was no longer, felt its warmth near his own, and his eyes looked several miles away, into hers—two eyes and memory.

Scene from "The Price of Peace" (Rex).

After the bitter battle with his soul and his senses, after the memory had proven the mastery, he found peace in God. When he entered the monastery to dedicate his hopes to the powerful peace "that passeth understanding" his heart sang a madrigal of its own liberation, and his soul was a paean of freedom.

"VIRGINIUS" (Reliance).

In this production we have an ambitious pictured version of James Sheridan Knowles' classic tragedy, with Mr. Hal Reid in the title role. The production was staged by Mr. Reid as well, therefore he deserves the bulk of the credit for the result. It is a two-reel picture and for that reason can enter more fully into detail than have previous productions of this picture that have been made in one reel. The scenic effects are capably handled and show a regard for correctness in Roman architecture. The classic Roman costumes make it a pleasurable spectacle to witness, as a change from ordinary everyday attire.

Though the story seems too well known to need repetition, one is apt to forget the context, and for the benefit of our busy readers we will outline it briefly. Virginius is a Roman citizen who lives happily with his wife, Servia, and their daughter, Virginia. Virginia is courted by Icilius, a young Roman soldier. Their troth is plighted before Virginius and other relatives, and in due time the two young people are married. At this time Appius is the Roman dictator. Some time after the marriage, he notices Virginia on the street and becomes attracted by her beauty. Having autocratic power, Appius directs his soldiers to seize Virginia and hold her as one of his slaves. Icilius receives his death wound while protecting his wife's liberty and honor. Virginius is brought to trial for having had a hand in the defense of his daughter. He appears before Appius and is condemned to die. Before being led away, however, he plunges his dagger into the breast of his daughter Virginia, thereby thwarting Appius. Virginius is placed in a cell and soon becomes a madman. The tide of public opinion turns against Appius on account of the tyranny and destruction he has wrought. Later, he too is thrown into a cell. It is the same cell occupied by the demented Virginius, who, finding himself face to face with his dastardly foe, chokes the breath from his body with his strong hands.

"THE HALF-BREED'S WAY" (Nestor).

The Nestor Company are releasing a splendid drama this week under the title of "The Half-Breed's Way." It tells of the faithfulness and devotion of a half-breed to the wife of his employer, which finally results in the death of the poor fellow. Harry Von Meter deserves credit for this wonderful bit of character acting. Vivian Rich portrays the character of the much-abused wife and does extremely well, while George Beech as the brutal husband is also worthy of mention.

Scene from "The Half-Breed's Way" (Nestor).

Exciting chases and thrilling scenes, not mentioning the wonderful photography, makes this picture one of the finest of Nestors. It is to be released on June 3rd and ought to be most popular.

"CUPID THROUGH PADLOCKS" (American).

Pearl and Adelaide Abel possessed a father stern and not overfond of young men suitors. Abel was a bachelor, lived with his two daughters in a cabin close to Deadwood and went occasionally to the country store. One day, in company with the two girls, he made his monthly trip. The girls waited outside for him and there met John and Will. It was pretty nearly love at first sight and the courtship progressed nicely until old Abel emerged with his arms full of parcels. He showed them the butt of his gun and courtship ceased.

Scene from "Cupid Through Padlocks" (American).

But the boys found opportunity to see the girls in spite of that, until old Abel found them one day, each with the girl of his choice closely wrapped in his arms. He threatened to shoot and the boys fled precipitately. Once again they saw the girls, and exchanged kisses and other things through an open window, because old Abel had securely fastened the door.

There came a time when opportunity beckoned. The boys had a mother, a widow, and still youthful in heart. She called on old Abel. They found each other excellent company, until the girls in mock anger drove her from the house. She rushed into the forest, screaming for help on another occasion, and while Abel tried to rescue her, the young lovers saw each other. As time wore on, the old couple became more fond of each other, and then, one day, the two young couples found to their surprise that their troubles were over, for out on a bench beneath the trees Father and Mother were planning a future of their own.

"STAGE-STRUCK MAMIE" (Majestic).

Mabel Trunnelle is the whole thing in this picture and she deserves all the credit. The character she plays is something on the Sis Hopkins order, and shows the wide range of her ability.

With equal skill she can play the heaviest of tragedy and the lightest of comedy. In "Stage Struck Mamie" she is a scream. It is a full reel subject, but the action is so rapid and the interest so continuous that it seems all too short. As a comedy it is a gem and will surely get the laughs.

As the title would imply, Mamie is a country girl who gets the stage fever. An unscrupulous agent in the city has advertised for a young lady with dramatic aspirations and $5,000. The advertisement appeals to Mamie with such force that she actually convinces her old father that she is the proper party to answer the advertisement, and gets him to start her off to the city with $5,000 in her bag. She arrives in the city and goes to the third-rate dramatic office. Her appearance is hailed there as though she were an angel from Heaven. The glimpse of so much money all at one time makes the sharpers so nervous that they can scarcely keep their hands off of it. An act is rehearsed by Mamie and an old "has-been" actor; more as a legal formality than with expectation of its making good.

To the great surprise of the agent, the act makes such a hit that Mamie is offered $2,500 a week by the manager of a vaudeville circuit who saw it or heard of it. The unscrupulous agent tried to get her to sign her time away for a long period at $30.00 a week, but he was just a little too late. The acting of Miss Trunnelle is the feature of the picture and we can advise exhibitors not to hesitate to book it for their Saturday night scream.

"A WESTERN CHILD'S HEROISM" (Champion).

In a clearing in the Blockwood Hills, lives Bill Burton, a miner, with his wife and child, in a little log cabin. Burton befriends a Mexican who has escaped pursuing officers of the law, wounded. During the Mexican's convalescence, the miner strikes it rich and the gold is stored away in the chimney. This is discovered by the Mexican, who makes ready to rob his benefactor. While Burton is gone, he makes for the gold, but is discovered by the miner's wife, who struggles with him. The little daughter now takes a hand and at the pistol point forces the ingrate to the door, where he goes off with maledictions on his lips. He soon returns with marauding Indians and they sneak upon the cabin and set it afire. The little girl discovers their approach in time to escape on horseback, stealing on the back of one tethered by the Indians, and she sets off for help. The fire now rages furiously, at which juncture the cowboys dash up and put the villains to flight.

ROY AITKEN IN CHARGE OF MAJESTIC.

Mr. Roy E. Aitken is at present in charge of the Majestic Motion Picture Company. The position of managing director will probably be occupied by him permanently. Mr. Aitken is manager of the Western Import Company, of London, which concern handles the European sale of Majestic and Reliance film. He makes many trips back and forth across the Atlantic during the year, and is in very close touch with the wants of the English market. Mr. Aitken is a great believer in comedy, and the Majestic from this time on will specialize in comedy productions. Not especially because Mr. Aitken likes comedy, but because there is always a ready market for good comic pictures. If their early releases along that line are any criterion, the Majestic comedies will soon have a fine reputation, judging by the few we have seen that were produced under the Aitken régime, and under the directorship of Mr. T. Hayes Hunter.

INQUIRIES

B. D.—We have no particular information as to the player in question and in view of the many letters received in the last week, all of which have come from Philadelphia, and all of which have been bubbling over with enthusiasm, we are not inclined even to mention names. The player has worked with at least three other New York companies without arousing very great enthusiasm and being a reformed press agent ourselves we are afraid that the glowing light will remain hidden under the bushel. If you are not among the admiring friends we beg to inform you that the data you have is correct and that we have nothing to add, since this is an inquiry and not a press column.

HARRY—The late Mace Greenleaf worked for both Reliance and Solax prior to his connection with Lubin. Owen Moore is not connected at present, but we would not be surprised to learn that he has hooked up. We do not ask Rex questions because the press agent is too busy to answer them. We are in possession of the name of the Biograph player who was loaned to Essanay, but since this was a courtesy we do not feel that it would be courteous on our part to give out the information.

H. K.—So long ago we've forgotten Uncle Tom, but we will ask the Vitagraph who it was, so keep watching. We are not going to ask where "The Lady of the Lake" was taken, on the grounds that any company is entitled to the locations it digs up. The Republic has no Western studio that we know of. The Essanay Company has a special field company in the Southwest at present, making some three reel stuff. See page 812 in our last issue for the details.

G. C.—The cast and description does not seem to indicate the part you mention, but we think you have reference to Ben F. Wilson in Edison's "Out of the Depths."

STEVENS—The Vitagraph "Oliver Twist" is too far to the rear to be recalled by cast. We have not noticed that the films' you name are in bad general condition. Probably you see them after they have been badly handled. As a rule the photography is excellent. We lack that Essanay cast. C. G. P. C. is the new mark of European-made Pathe releases. Cutting out the French spelling it is Company General Phonographs and Cinematographs. "Around the World in 80 Days" was done into film so long ago that most persons have forgotten it. We pass up the cowboy question. Possibly it's because real cowboys are now employed in most releases that they look "stagy" as you state.

FRANKFORT FAN—We have not the slightest interest in the question as to whether Miss Ruth Blackwell is the wife, widow, mother, sister, daughter or great aunt of Carlyle Blackwell. Max Linder has never been with the American Pathe Company. Kenneth Casey seems to be with the Vitagraph still, though he has been rather still of late.

E. F.—The pug-nosed blonde Biograph player has no more name than any of the others. Neither her blondness nor her pug nose entitles her to the use of her name while with the Biograph.. We think your guess is about nine and a half points off the truth.

S.—We wish you would write your name so we could at least get the initials. There seems to be no likelihood that Miss Lawrence and Arthur Johnson will be co-stars. Miss Lawrence is to head her own independent company and Mr. Johnson is having a lot of fun as director and star of one of the sections of the Lubin Company. Unless you're an actor you cannot comprehend the joy of being able, as the director, to tell yourself, as the star, to stand more nearly in the center of the stage.

RICHARD ROE—There were two nervous suitors in Edison's "A Dumb Wooing." One was so nervous he stuttered and the other was so nervous his collar choked him. The one who stuttered was Barry O'Moore. The one with the troublesome collar was Yale Benner. We do not know just what that Cines trademark purports to be. It seems to be a five-pointed flower with smaller points between the major petals. There are three small petals between each of the five large ones and the whole is surrounded by a border with ornamental work. The Biograph interiors are studio scenes, though in Los Angeles an outdoor studio might have been used.

F. M.—Mrs. William Todd was the Widow in Essanay's "The Widow Jenkins' Admirers." The Western Section of the Essanay Company has no editor and does not desire that any scripts be submitted to it. The photoplay address is Chicago, but they are not buying at present.

N. T.—The player in the Essanay pictures you mention is not a regular member of the company, but a Biograph player loaned the Essanay during the illness of Miss Bertram.

F. C. B.—The newest version of the Townsend bill provides a special class for photoplays and we believe that this classification will be found in the bill if it passes. In this case there will be no question as to registration. The understanding of Photoplay is a script so complete that two directors, working apart, can take the same script and produce substantially the same story. In other words your story must be told completely in action and insert.

V. P.—Sure there is going to be a dinner. You'll be invited.

T. P. D.—The "Special" department of the Lubin Company is merely a special branch of the photoplay room which offers a better than usual price for first chance at better than usual stuff. If you have had the training and experience to permit you to turn out real photoplays it will pay you to look it up, but the novice will do well to keep away. Only the trained writer is eligible. The general department looks after the rest.

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HARRY LEVINE, Manager, Riverside Theater.

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E. STERN, Proprietor, Bleecker Theater.

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E. J. CRANE, Eden Musee.

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W. D. KOLLE, Prospect Hall, Brooklyn.

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Calendar of Independent Releases.

Releasing Through Sales Company.

CURRENT RELEASES.

SUNDAY, JUNE 2nd, 1912.

REX—Ashes of Hope (Dr.)
ITALA—(No release this date.)

MONDAY, JUNE 3rd, 1912.

CHAMPION—The Derelict (Dr.)
IMP—The Breakdown (Dr.) 1000
NESTOR— The Half-Breed's Way (Dr.)

TUESDAY, JUNE 4th, 1912.

REPUBLIC—Reparation (Dr.)
REX—The Diamond Path (Dr.)

WEDNESDAY, JUNE 5th, 1912.

CHAMPION—A Squaw Man (Dr.) 950
NESTOR—The Mountain Daisy (Com.)
POWERS—Babies Three (Com.)
POWERS—There's Many a Slip (Com.)

THURSDAY, JUNE 6th, 1912.

IMP—The Return of Captain John (Dr.) 1000
REX—The Price of Peace (Dr.)

FRIDAY, JUNE 7th, 1912.

AMBROSIO—If I Were King (Com.)
NESTOR—(Release cancelled for this date.)

SATURDAY, JUNE 8th, 1912.

BISON—The Outcast—2 reels (Dr.)
IMP—Presidential Possibilities (Topical) 600
IMP—The Shriners' Convention in California (Topical) 400
POWERS—Hats and Happiness (Dr.)
REPUBLIC—A Western Triangle (Dr.)
REPUBLIC—Beautiful Palo Duro (Scenic)

ADVANCE RELEASES.

SUNDAY, JUNE 9th, 1912.

REX—Tear's O'Peggy (Com.-Dr.)
ITALA—(Title not reported.)

MONDAY, JUNE 10th, 1912.

CHAMPION—Camille—2 reels (Dr.) 2000
IMP—Nothing Shall Be Hidden (Dr.) 1000
NESTOR—The Belle of Bar Z Ranch (Com.)

TUESDAY, June 11th, 1912.

BISON—(Title not reported.)
GEM—The Princess Lorraine—2 reels (Dr.)
REPUBLIC—Was He a Suffragette? (Com.)
REX—(Title not reported.)

WEDNESDAY, JUNE 12th, 1912.

CHAMPION—A Western Child's Heroism (Dr.) 950
NESTOR—The Squatter's Child (Dr.)
POWERS—Those Were Happy Days (Com.)
POWERS—Views of the Hudson Valley (Scenic)

THURSDAY, JUNE 13th, 1912.

BISON—(Title not reported.)
IMP—Let No Man Put Asunder (Dr.) 1000
REX—(Title not reported.)

FRIDAY, JUNE 14, 1912.

AMBROSIO—(Title not reported.)
NESTOR—The Girl and the Sheriff (Dr.)
VICTOR—Not Like Other Girls (Com.)

SATURDAY, JUNE 15th, 1912.

BISON—(Title not reported.)
IMP—How Shorty Won Out (Com.)
IMP—Bull Fight In Nuevo Laredo, Mexico (Sporting) .. 400
POWERS—Italian Friendship (Dr.)
REPUBLIC—A Shadow of the Past (Dr.)

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JUNE 2nd, 1912.

PARIS-ECLAIR—The Chestnut Grove Mystery (Dr.)
MAJESTIC—The Great Boggs Hair Grower (Com.)
MAJESTIC—How He Won Her (Com.)

MONDAY, JUNE 3rd, 1912.

AMERICAN—Green-Eyed Monster (Dr.)
COMET—(No Release this date.)

TUESDAY, JUNE 4th, 1912.

ECLAIR—The Hardest Way (Dr.)
MAJESTIC—Stage-Struck Mamie (Com.)
THANHOUSER—Dottie's New Doll (Juvenile Dr.)

WEDNESDAY, JUNE 5th, 1912.

RELIANCE—Uncle Hiram Visits Washington (Com.)
SOLAX—The Old Violin (Dr.)
GAUMONT—Gaumont Weekly (Topical)

THURSDAY, JUNE 6th, 1912.

AMERICAN—Cupid Through Padlocks (Com.)
ECLAIR—Suffrage and the Man (Com.)
GAUMONT—The Virtuous Horse (Com.)

FRIDAY, JUNE 7th, 1912.

LUX—After Many Years (Dr.) 950
SOLAX—Billy Boy (Com.)
SOLAX—The Dog-Gone Question (Com.)
THANHOUSER—Her Secret (Dr.)

SATURDAY, JUNE 8th, 1912.

GREAT NORTHERN—Those Eyes (Com.)
GREAT NORTHRN—The New Teacher (Dr.)
RELIANCE—Kain Tuck (Dr.)
COMET—(No Release this date.)

ADVANCE RELEASES.

SUNDAY, JUNE 9th, 1912.

PARIS-ECLAIR—Tit for Tat (Com.)
PARIS-ECLAIR—Portuguese Army (Military)
GAUMONT—Nannie, the Artist's Wife (Dr.)
MAJESTIC—Room 257 (Dr.)
MAJESTIC—Shocking His Flock (Com.)

MONDAY, JUNE 10th, 1912.

ECLAIR-AMERICAN—The High Cost of Living (Dr.)
COMET—(Title not reported.)
AMERICAN—For the Good of Her Men (Dr.) 1000

TUESDAY, JUNE 11th, 1912.

MAJESTIC—Up a Tree (Com.)
MAJESTIC—The Artful Cure (Com.)
THANHOUSER—On the Stroke of Five (Dr.)

WEDNESDAY, JUNE 12th, 1912.

GAUMONT—Gaumont Weekly
RELIANCE—A Day at the Zoological Gardens (Edu.)
SOLAX—Micky's Pal (Dr.)

THURSDAY, JUNE 13th, 1912.

AMERICAN—The Simple Love (Dr.) 1000
ECLAIR-AMERICAN—The Rustic Maiden (Com.)
GAUMONT—The Tale of an Egg (Com.)
GAUMONT—Jimmie as a Hypnotist (Com.)

FRIDAY, JUNE 14th, 1912.

LUX—(Title not reported.)
SOLAX—The Great Discovery (Com.)
THANHOUSER—The Night Clerk's Nightmare (Com.)
THANHOUSER—Why Tom Signed the Pledge (Com.)

SATURDAY, JUNE 15th, 1912.

GREAT NORTHERN—(Title not reported.)
COMET—(Title not reported.)
RELIANCE—Virginius (2 reels. Dr.)

NOTE.—All subjects listed above will be shipped by the Sales Company until June 4 when the Film Supply Company will begin shipping from its own department. After June 10 members of the Universal will ship direct to exchanges.

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Calendar of Licensed Releases.

CURRENT RELEASES.

SUNDAY, JUNE 2nd, 1912.

PATHE—The Orleans Coach (3 reels—Dr.)	

MONDAY, JUNE 3rd, 1912.

BIOGRAPH—Tomboy Bessie (Comedy)	
BIOGRAPH—Algy, the Watchman (Comedy)	
KALEM—Missionaries in Darkest Africa (Dr.)	1000
LUBIN—A Romance of the Border (Dr.)	1000
PATHE—Pathe's Weekly No. 23—1912 (Topical)	1000
SELIG—Life with a Circus (Vocational)	1000
VITAGRAPH—Who's to Win (Comedy)	1000

TUESDAY, JUNE 4th, 1912.

EDISON—The High Cost of Living (Comedy)	1000
ESSANAY—On El Monte Ranch (Dr.)	1000
C. G. P. C.—Max Sets the Fashion (Comedy)	
C. G. P. C.—Costumes of Different Periods (Educational)	
CINES—The Trifler (Comedy)	815
CINES—Picturesque Padua (Sc.)	170
SELIG—When the Heart Calls (Dr.)	1000
VITAGRAPH—The Prayers of Manuelo (Dr.)	1000

WEDNESDAY, JUNE 5th, 1912.

EDISON—Very Much Engaged (Comedy)	1000
ECLIPSE—In Days of Old (Dr.)	1000
KALEM—The Drummer Girl of Vicksburg (War Dr.)	1000
LUBIN—Dream of a Moving Picture Director (Com.)	1000
PATHE—The Texan Twins (Comedy)	
VITAGRAPH—Mockery (Dr.)	1000

THURSDAY, JUNE 6th, 1912.

BIOGRAPH—Home Folks (Dr.)	
ESSANAY—The Legacy of Happiness (Dr.)	1000
LUBIN—A Husband's Awakening (Dr.)	1000
MELIES—Making Good (Dr.)	1000
PATHE—The Lure of the Footlights (Dr.)	
SELIG—The Mystery of Room 29 (Dr.)	1000

FRIDAY, JUNE 7th, 1912.

EDISON—The Man Who Made Good (Dr.)	1000
ESSANAY—Billy Changes His Mind (Comedy)	1000
KALEM—The Pugilist and the Girl (Comedy)	1000
SELIG—Mistaken Identity (Comedy)	500
SELIG—School Days (Comedy)	500
C. G. P. C.—The Enchanted Fifer (Juvenile)	
C. G. P. C.—The Irbith (Siberia) Fair (Travel)	
VITAGRAPH—The Cylinder's Secret (Dr.)	1000

SATURDAY, JUNE 8th, 1912.

EDISON—The Shadow on the Blind (Comedy)	1000
ESSANAY—A Child of the Purple Sage (Dr.)	1000
CINES—Scenes of the Turkish-Italian War (Topical)	1015
LUBIN—A Modern Portia (Dr.)	1000
PATHE—A Stern Destiny (Dr.)	
VITAGRAPH—Half a Hero (Comedy)	1000

ADVANCE RELEASES.

MONDAY, JUNE 10th, 1912.

BIOGRAPH—A Temporary Truce (Dr.)	
KALEM—Making Photoplays in Egypt (Vocational)	1000
LUBIN—A Windy Day—(Comedy)	1000
PATHE—Pathe's Weekly No. 24—1912 (Topical)	1000
SELIG—The Price of Art (Dr.)	1000
VITAGRAPH—Lulu's Doctor (Drama)	1000

TUESDAY, JUNE 11th, 1912.

EDISON—Ten Days with a Fleet of U. S. Battleships (Naval)	980
ESSANAY—The Mis-Sent Letter (Comedy)	1000
C. G. P. C.—Trap of Death (Dr.)	
C. G. P. C.—Cavalry Test Marches in Belgium (Military)	
CINES—A Soldier's Heart (Drama)	710
CINES—Messina as It Is To-Day (Scenic)	280
SELIG—The Old Stage Coach (Dr.)	1000
VITAGRAPH—Pandora's Box (Comedy)	1000

WEDNESDAY, JUNE 12th, 1912.

EDISON—The Angel and the Stranded Troupe (Comedy)	1000
ECLIPSE—Percy's First Camera (Comedy)	330
ECLIPSE—Making Silk Hats (Ind.)	495
ECLIPSE—Through the Saskatchewan (Scenic)	175
KALEM—The Gun Smugglers (Dr.)	1000
LUBIN—Fire and Straw (Drama)	1000
PATHE—Any Old Clothes (Com.)	
VITAGRAPH—Yellow Bird (Drama)	1000

THURSDAY, JUNE 13th, 1912.

BIOGRAPH—Neighbors (Com.)	
BIOGRAPH—Katchem Kate (Com.)	
ESSANAY—The Honeybug's First Quarrel (Comedy)	1000
LUBIN—An Indian's Gratitude (Drama)	1000
MELIES—Ghosts at Circle X Camp (Comedy)	1000
PATHE—A Redskin's Appeal (Dr.)	
SELIG—The Vision Beautiful (Dr.)	1000

FRIDAY, JUNE 14th, 1912.

EDISON—The Prisoner of War (Drama)	1000
ESSANAY—The Passing Shadow (Drama)	1000
KALEM—The Girl Strikers (Drama)	1000
SELIG—Goody Goody Jones (Comedy)	500
SELIG—Katzenjammer Kids No. 7—They are Unwilling Scholars (Com.)	500
C. G. P. C.—Pepita's Escapades (Com.)	
C. G. P. C.—Catching Crocodiles on the River Nile (Ind.)	
VITAGRAPH—The Light that Failed (Drama)	1000

SATURDAY, JUNE 15th, 1912.

EDISON—How Father Accomplished His Work (Comedy)	570
EDISON—Kitty's Hold-Up (Comedy)	430
ESSANAY—Western Hearts (Drama)	1000
CINES—Leah, the Telephone Girl (Comedy)	570
CINES—Venice, Italy (Scenic)	420
LUBIN—Her Gift (Drama)	1000
PATHE—Niagara Falls (Scenic)	
VITAGRAPH—Days of Terror (Hist. Drama)	1000

FEATURE POSTERS FOR FEATURE FILMS

We have in stock in addition to posters for every licensed release, **A B C 1 & 3 and** sometimes 6 sheets (and in a few cases crosslined 3 & 8 sheets) for The Orleans Coach, Tomboy Bessie, Missionaries in Darkest Africa, **Romance of the Border**, Life With a Circus, Drummer Girl of Vicksburg, Home Folks, Turkish-Italian War, A Modern Portia, The Lady of the Lake, Beast **at Bay, Fighting Dervishes** of Desert, Senoritas Butterfly, Outcast Among Outcasts, The Honeymooners, Rube's Easter **at** Atlantic City, Under Flag of **Truce, Sunset Gun, Girl with** Lantern, Convict Brother, Fortunes of a Composer, Railroad Engineer, When Kings Were **Law**, Honor and the Sword, Greater **Love, A Soul Reclaimed, Mexican** Romance, Spider's Web, Wooden Bowl, Fighting Dan McCool, Coming of Columbus, Thou Shalt Not Covet, The Salted Mine, **The Stronger Mind**, Treasure Island, The Dead Man's Claim, The Lesser Evil, Napatia, the Greek Singer, Won by **Waiting**, A Son's Devotion, Broncho Billy **and the Bandits, Hand** of Fate, Counsel for Defense, Queen's Messenger, Titanic Sea Disaster, Last Rites of Maine, **Insurgent** Senator, Just Like a **Woman, The Rivals, Queen** Elizabeth's Ring, Spanish Cavalier, His Father's Son, Illumination, Governor Who Had a Heart, **Washington** Crossing the Delaware, and **many others.** Send for complete list.

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Notice is hereby further given that an application is now being made by the executors and heirs of the late Clyde Fitch, and by the General Film Publicity and Sales Company and Nat C. Goodwin to enjoin the said parties hereinbefore mentioned, and every other person from producing, exhibiting, representing and, leasing, or having the same produced, exhibited, represented or leased in any theatre or place of amusement, and that anyone who will attempt to so exhibit the said picture or play, or represent or produce or have the same exhibited, represented or produced, will be prosecuted to the full extent of the law.

Dated, New York, May 28, 1912.

HERMAN L. ROTH,
Attorney for the General Film Publicity & Sales
Company, Nat C. Goodwin and the Executors
of the Clyde Fitch Estate.

General Film Publicity and Sales Co.

H. A. SPANUTH, President

145 West 45th Street **NEW YORK**

Comments on the Films

Licensed.

"THE SUNSET GUN" (Edison), May 24.—Mr. Bannister Merwin, the writer of this picture, scores in it another emphatic success. It is a stirring, human and deeply truthful picture of an old soldier's last Memorial Day. There are village scenes, a parade of veterans to the cemetery, and the old soldier's dream memories of the war. He dreams of morning roll call, of battles, of the sunset gun and of taps blown over the sleeping soldiers in bivouac on the field of battle. It is grandly done, and very emotional. The people applauded warmly. Let us impress upon exhibitors that such a picture as this, it is in truth a masterpiece, deserves some special preparation. It will repay it. It needs good martial music, drums, fifes and bugle notes, at the very least. Don't miss such a chance of making an impression. This picture plus good music will be worth while.

Mr. Mark McDermott plays the old soldier, we almost said is the old soldier, so worthily does he set him forth. He will win a host of good friends by this picture. As it is, as a player, he stands second to none in the estimation of people who appreciate art and imagination. He has won his reputation outside of romantic roles and on account of ability alone.

The picture is so good and true that although a large crowd of onlookers watched it in making, all of them seem to have a natural place in it. They were feeling what it stood for. The actors had lost themselves in it and, strange to say, the uninvited but welcome watchers also had. It is excellent on every count.

Miss Miriam Nesbitt is the soldier's daughter; Yale Boss is his grandson. Among the G. A. R. men are Charles Ogle, Robert Brower, Wm. Wadsworth, Harry Linton, Wm. West, Guy Hedlund and Edw. Boulden. Following the G. A. R. men march a group of school children, in white with flowers and little flags. Then come the citizens. It is a photoplay of real life.

"DARBY AND JOAN" (Lubin), May 22.—Miss May Buckley plays, as lady's maid to a countess, the most interesting role in this costume picture. The time seems to be about 200 years ago in England. As a story, it is dramatic and interesting; but it will appeal more on account of the art with which it was acted, set and photographed. These scenes of old time English life in palace, cottage, village inn, and along the roadside hedges, are very good indeed. It makes a graceful, pleasing picture.

"HER BETTER NATURE" (Eclipse), May 22.—A picture played by famous artists from the Parisian theaters. It is more a good vehicle for emotional acting than a convincing or effective story. As usual with Eclipse pictures, it is well acted, and well photographed. The scene making is very artistic.

"THE JUMPING CHAMPION, MACMORELAND" (Eclipse), May 22.—This topical picture on the same reel, is a first-class offering. MacMoreland performs, and with the greatest nonchalance, the most astonishing feats. He is a wonder. We have never seen any jumping like this either in life or in the picture. This topical brings the release up pretty high in the scale. It is also well photographed.

"DIAMOND CUT DIAMOND" (Vitagraph), May 24.—A farce comedy of a very high order; it is a picture for everybody, critical or otherwise. A large Broadway audience, Friday afternoon, seemed greatly pleased with it and laughed heartily, but not boisterously. It features Miss Flora Finch, who plays a jealous wife. She goes to the length of dressing up as a young man so that she can find out how her husband (John Bunny plays the role)) amuses himself. It is absolutely indescribable; but it is very funny indeed. The Vitagraph Company is very fortunate in these two clever players; there is no comedy team anywhere in the business that can match them. In this picture they have made a sure feature. Also in the picture are Wallace Reid, Dick Rosson, Miss Ray Ford and Mrs. Costello.

"A CLOSE CALL" (Biograph), May 23.—A brisk, well-played farce in which a white street faker, with face blackened as a coon, is mistaken by "Jasper's" old employer, and chased with a view to a hanging. It made laughs; but, although it is surely good entertainment, it doesn't come up to the recent Biograph farces in its scenario. Photographically it is fine.

"HELEN'S MARRIAGE" (Biograph), May 23. A cleverly conducted farce, but with no real situation. The audience laughed a good deal and seemed pleased with it.

"A GOOD CATCH" (Essanay), May 23.—A farce comedy, a large part of which is of the run and knock over order. There are other things in it; but nothing that is really very funny. The audience liked part of it and got some good laughs. The players are pleasing in themselves. The camera work is good.

"THE FORTUNES OF A COMPOSER" (Vitagraph), May 21.—Mr. Charles Kent, by very sincere acting, holds up, in this picture, a situation that otherwise would have failed to convince, would, perhaps, have had little effectiveness. As it is, up to the last scene, which is tremendously effective, the interest in the story's outcome, while always awake, is secondary to the picture's lesser qualities, its acting, lighting, scene making and photography, which all are of high order. The story of the old composer's loss of memory and his separation from his friends, and even of the home coming to die in the empty theater where he had just heard his great opera rendered, are not impossible; but they are not made very real. There is plenty in the picture that does ring true and the scene where the composer dies is fine. The acting all through is excellent. Mrs. Julia Swayne Gordon plays the composer's wife; Edith Halleran and Norma Talmadge play his two daughters, and do excellent work.

"THEIR GOLDEN ANNIVERSARY" (Vitagraph), May 22.—This is a good picture that people will like. It has strength and is a life portrayal; but its strength is in its true character drawing and not so much in its situation. This situation is not impossible; but it has one very noticeable improbability—the fact that an only son who loved his mother dearly would hardly have neglected to correspond with her, when he became very successful in the city. Reviewers hear strangers around them make to each other such remarks very often. However, this picture has very much truth and beauty. The old couple are Mr. Van Dyke Brooke and Mrs. Maurice, and their son is Mr. Costello. The farm scenes are as fine as can be and all the others are just as good in themselves. These three players are very strong and the producer has composed his picture very commendably. The camera work is artistic.

"'TIS MOTHER" (Pathe), May 23.—Miss Gwendolyn Pates leads in this picture, first as a slip of a girl, light-hearted, smiling and just a bit roguish, who helps in a millinery store, and in the later scenes, after she has eloped, as a married lady with a fine house and servants of her own. It is distinctly her picture; she is its center of interest all the way through, and she fills it with her own grace and charm. The story springs from a light comedy situation, not believable; but amusing and pleasingly romantic. It makes a popular comedy very clearly told and pictured.

"HER CONVICT BROTHER" (Kalem), May 22.—The leading lady in this picture is Miss Alice Neason, who was recently with the Vitagraph Company in its Brooklyn studio. She plays a girl with a brother in prison, who didn't dare tell her husband. Brother escapes and the husband discovers that she is protecting another unknown man. In outline, this situation is too well known to need retelling. We have never seen it produced so that it resembled real life; but it is a situation that gives ample chance for emotional acting, and it is as effective in this picture as in any we have seen, more effective than in most of them. The camera work is excellent.

"THE GIRL WITH THE LANTERN" (Selig), May 23.—A railroad melodrama by the Chicago company. The love story shows us the farmer's niece and the telegraph operator at the country station. The uncle objects. One night, while her uncle and aunt are away, the lover calls the girl up and tells her that two trains that can not be warned are headed towards each other on the same track running past her farm. She wraps a red bandanna around a farm lantern and signals one of the trains in time to have it back out of danger. She has a very unconvincingly hard time in accomplishing this; but the picture is pretty well acted and well photographed. The people seem to like railroad stories and the audience seemed pleased with this picture.

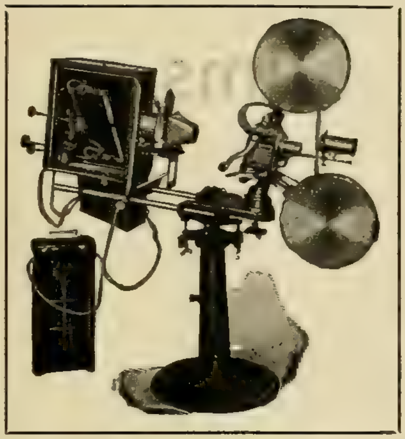
"A BACHELOR'S WATERLOO" (Lubin), May 23.—A romance-comedy in which a rich bachelor (Mr. Mitchell) when besieged by designing mammas with more or less eligible daughters, takes refuge in the country house of a friend whose eldest daughter (Miss Lottie Brisco) is too young still to be feared; but not too young to fall in love with. Little Buster Johnson and a little girl also have parts in it. It is a pleasing and entertaining little picture that doesn't pretend to distinction. The photography is as usual.

"THE ARTIST AND THE BRAIN SPECIALIST" (Edison), May 22.—A very good farce by Mr. Harry Furniss, the well-known English illustrator. He, himself, plays in it the leading part, as Harry Furniss, an English artist who helps a fellow painter who is not yet well known, is sick, and whose wife and two little children are in distress. It was the duty of another artist, Sir Tufto Dauber, to extend, as administrator of the "Benevolent Association's" fund, help to other artists in distress; but Sir Tufto was too lofty to bother, so Mr. Furniss makes up as a great brain specialist to make him think he has gone crazy. Mr. Furniss can add touches to Sir Tufto's drawings when he isn't looking and, for a farce, the development of the situation is excellent. Sir Tufto Dauber is played by Walter Edwin; the sick artist by Barry O'Moore; his wife by Miriam Nesbitt, and his two children by Edna May Weick and Yale Boss.

"THE PROSPECTOR'S SWEETHEART" (Pathe), May 25.—A romantic melodrama with fresh and interesting backgrounds and a story that has good interest. Two girls love the hero. One is a jealous senorita who first tries to harm the American girl and in the end shows noble renunciation. There is no real contrasts such as make the best melodramas deeply effective; but it doesn't drag much. The camera work is only fair.

"THE REDEMPTION OF BEN FARLAND" (Vitagraph), May 25.—A ranch story. Ben Farland, a young Westerner (played by Robert Burns) has a besetting sin—drink. He works for the father of the girl he loves (played by Edna Fisher). Because she still believes that he can free himself, he makes another struggle and succeeds in keeping straight. The acting is of good quality; but the scenario isn't very dramatic. The camera work is only fair.

"A WESTERN PRINCE CHARMING" (Edison), May 25.—This is from one of O. Henry's stories and one that has been very widely read; for it appeared in the syndicated, or "patent insides" of thousands of little country weeklies. Perhaps the stories of no other man so readily serve as moving picture scenarios; one might almost suspect that O. Henry learned to write in the nickelodions. Perhaps it is because his appeal, being distinctly to the unsophisticated part of us, parallels the appeal of the most popular pictures. This picture surely will be popular. It awakens our sympathy for a little



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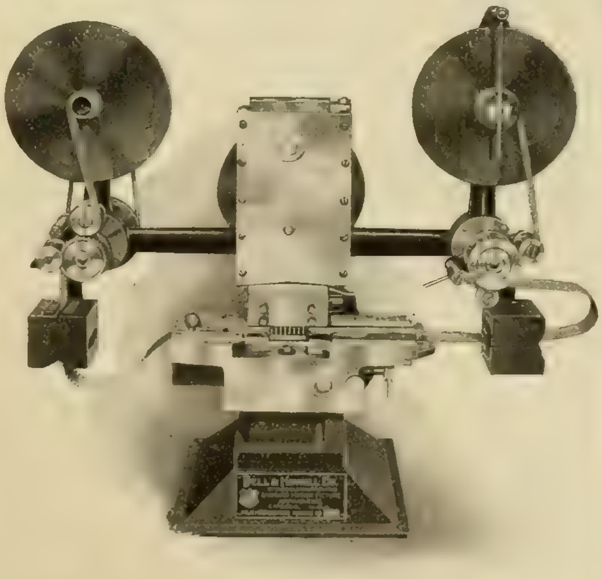

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girl. drudging as help in a rough Western boarding house, and then satisfies the child's dream of romance for us. In doing this, he makes use of nothing that is not found in common, ordinary life. It is a picture with cowboys in it; but by no means a cowboy picture. It is a comedy; but not one that will make many laughs. Its effect is to warm the heart with sympathy. It is the kind of picture that very unobtrusively stirs a feeling that, by suggesting a wide human bond of sympathy, consoles. The whole cast acts excellently and the photography and every other element in the picture is praiseworthy.

"PATHE'S WEEKLY NO. 22" (Pathe), May 27.—There is a very sensational item included in the picture this week. It shows the attack upon the garage near Paris, in which the bandit Bonnot took refuge, recently. The outlaw fired from the little stone building upon the police. A wagon loaded high with wood and straw was backed up behind it. Using this as a shield, the police were able to place a dynamite cartridge under its foundation. We see this and also see the building blown to pieces about the bandit's ears. Besides this there is a good view of the Oxford-Cambridge boat race at Henly, this spring; a series of speedy motor boats taken at Monaco from a hydroaeroplane which follows and overtakes them, skimming the air above the Mediterranean Sea. We also have a view of the recent Fiesta Arboria, at Chico, California and other views; but miss the usual fashion plate from Paris and the smile that goes with it.

"A BEAST AT BAY" (Biograph), May 27.—A melodramatic picture existing chiefly to show a race between an automobile and a locomotive. It is not quite up to Biograph's high standard; but doesn't drag and is both humorous and exciting. At moments, it also gives a chance for first class Biograph acting. The camera work is serviceable; but it also isn't quite as good as usual.

"THE SENORITA'S BUTTERFLY" (Lubin), May 27.—A romantic, pretty picture in Mexican costumes and set mostly around some elaborately decorated and park-like country place in Southern California. The backgrounds show two fine dwellings and lawns grown with palms and flowering shrubs. The senorita with her dark eyes and thick black hair is an acceptable heroine. Her people want her to marry some one else; but the rich and young Don Carlos has seen her. She likes to catch butterflies with a big net. She sees the Don's feathered cap as he hides behind a big flowery bush and catches it with her net. Later, he gets a job on the place as gardener and, at length, the unwelcome suitor is discomfited. The photography is very good. It makes a pleasant picture, slight in texture, acceptable for summer time, when love stories are popular.

"THE DESERT SWEETHEART" (Essanay), May 25.—Another tragic desert picture with much to commend it. Some of the scenes are intensely interesting. It is a character sketch. It shows the sweetheart (Miss Bertram) as forgetting her prospector lover (Mr. Anderson) and as running away with a second man, one who had been treated hospitably by the prospector. The two get lost in the desert and the selfish interloper abandons roughly the girl to die of thirst. She is saved by the prospector; but when the man is found, he is dead. The picture doesn't seem to add up to a convincing picture of humanity. It makes the girl, in her attitude first toward the prospector, then toward the interloper and after all that again toward the prospector, seem abnormal. The acting, scene making and photography are excellent.

"THE LOST HAT" (Selig), May 24.—A slight but amusing farce set mostly in a country hotel. It deals chiefly with two drummers, guests of the house and a tramp who picked up, along the track, a new hat lost by one of the drummers. The other drummer's hat was just like it and the man whose hat fell out of the car window put it on. Both hats had the owners' initials. Drummer No. 1 came in drunk and left the hat he was wearing in the wrong room, a lady's. The tramp stole some cigars and left his hat near the office counter. So first one drummer and then the other is accused of wrong doing of which he knows nothing. It is pretty well put on and photographed.

"THE KATZENJAMMER KIDS, NO. 4" (Selig), May 24.—This occupies about half the reel. It made laughter. In quality it is like the other three that we have already seen.

"FOXY CUPID" (C. G. P. C.), May 24.—A well photographed and well acted farce that is fresh. It turns on the seasickness of Papa who is trying to get around Cupid by taking his daughter on a sea voyage. Several of the scenes were taken on board a ship and the seasickness is quite realistic; but never vulgar. It is a pleasant offering.

"THE SYLVERE SISTERS ON THE DOUBLE TRAPEZE" (C. G. P. C.), May 24.—On the same reel is this well-photographed and colored picture of an acrobatic performance by two women.

"THE FIGHTING DERVISHES OF THE DESERT" (Kalem), May 27.—The Kalem Company, in an editorial foreword to this picture, announces that it is to be the first of a series and that the whole series aims to give truthful and instructive pictures of life in Egypt and the East. This exciting and well-written picture, under the cloak of a love story, in which a Sheik of the Desert and the daughter of a Coptic priest (Christian) figures gives us a very welcome glimpse of life at the edge of the desert. The Copts figured largely in the first three centuries of the Christian Era. They are a distinct people and furnished many martyrs and leaders to the early Church and are still Christian in spite of Islam. The Dervishes hate them accordingly.

The Dervish hero of this picture (played by Jack Clark) falls in love with the Coptic maid (played by Gene Gauntier) as she comes to the well with its camel-driven wheel to lift up the water. It is a typical Egyptian scene. The courtship of the Sheik and the refusal by the girl's father, because the man is not a Christian, occupy the next few scenes. Some of these scenes were photographed in the desert and picture real Arabs and their roving life; some were photographed in a Coptic village. The next scenes show the raid on the village by the fanatic tribesmen and the repentance of the Sheik and his rescue of the girl. The final scenes show him taking the Christian oath in the old ruin at Luxor and the departure with the girl toward a happier land—French Algeria perhaps. The more a spectator knows the more he will get out of such a picture as this; but it is no "high-brow" production. The gallery also will like it. It is very well photographed. It is a picture for people who want substantial pictures.

"UNDER A FLAG OF TRUCE" (Kalem), May 24.—A good and thrilling war-time picture well made and effective. It has interesting Southern scenes and a very acceptable heroine and good hero. It is much better in its idea than usual, although it utilizes the well-known, substantial melodramatic formula. The ugly villain, seeking vengeance for a well-deserved whipping, has brought his tough bushwackers and is attacking in a cabin the pretty heroine and her family. The hero, a Northern lieutenant, sees this and dashes in to help in the defense. The odds are twenty to one and the defender's ammunition is running short. The heroine darts out, breaks through the line and rides for help. She comes on the field just before a skirmish between the Blue and Grey and brings, under a flag of truce, both sides to the rescue.

It is very well done and very commendable. Emerson says that a noble action makes the bystanders shine. A truly noble or truly human action in a picture lifts a whole audience up and adds to its life. This effect is far more marked when the action is fresh, as in this case. This picture convinces us that the uniting of Blue and Grey, and the Stars and Stripes, with the Stars and Bars fluttering alongside, riding to help against a lawless band, was possible. Such a fine action was worthy of a picture. If it were taken from history, as it must have been, it would have been a good thing to have said so in a leader or a subtitle. The photography is good. It is a worthy picture.

"THE TRIUMPH OF RIGHT" (Vitagraph), May 27.—A good Western melodrama of clearly defined type with its Mexican villain, its careless man taught a lesson, its child heroine to plead with a stern sheriff and its sick and dying wife and mother. It is well made in every way, but has no especial merit to mark it off from other good and valuable pictures of its kind.

"JIM'S WIFE" (Edison), May 28.—A typical melodrama with the usual villainy and heroics. It is a logging story, set in the Maine woods in winter time and has some extremely beautiful forest pictures, such as the falling pine cut on the hillside, the great log dragger making its way, with puffing steam and a long train behind it, along the snowy forest road. The hero of the picture, by the way, is left bound and helpless one dark night in the path of this tremendous monster. His brave wife runs slipping along the icy road to save him. It is true that the audience laughed at wrong times; but it was a sophisticated audience.

"THE MUSKETEERS' DUEL" (C. G. P. C.), May 28.—A graceful, courtly picture of France in the time of Louis XIII. It is colored, set in beautiful scenes and well photographed. The story serves very well; it doesn't convince, isn't intended to; but gives a well utilized chance for making scenes that are worth seeing and pleasing entertainment.

"A LESSON IN LIQUID AIR" (C. G. P. C.), May 28.—A very instructive, interesting picture giving sensational experiments with liquid air. This film ought to be a very good feature. It is thoroughly popular, more or less exciting, and perfectly photographed.

"A CHILD OF THE WILDERNESS" (Selig), May 28.—A picture that in subtile ways reminds one of "The Danites" as pictured by the Selig people. Perhaps this is because it deals with a certain ruthless type of character that the rush of fortune hunters to the West developed. Such a cruel, grasping man is the evil genius in this picture. His wife dies. Rather than bother with his little son, he pays Indians to adopt him. A few years later, a white prospector finds the little light-haired Indian in the hills and buys him from the foster parents to have trouble later with the boy's own father. It makes an effective picture. The idea is new and big. It is clearly and smoothly told and well acted. The camera work is good. It is a picture that will be liked.

"MARGARET'S AWAKENING" (Essanay), May 28.—The heroine of this picture, Margaret, is a little girl of about eight and very winsome. It shows how she had been reluctant to go to bed and next morning wanted to tell her daddy about it. She slips down to the garage where she thinks her father is and falls alseep again in the automobile. A few hours later, she finds herself with only pajamas on, in the automobile, which is standing in front of the city court house; her father was a lawyer. It is a slight, but very promising situation; but it was unconvincingly stated and not very convincingly developed. The scenario alone seems to be at fault; the picture is well acted and well photographed.

Independent.

"THE FOREIGN SPY" (Nestor), May 27.—An American story, dealing chiefly with a clever, unscrupulous woman in the employ of a foreign power who is anxious to obtain accurate plans of United States' coast defence forts. The woman, Celeste, is played by Miss Josephine Ricketts. Celeste has already caused the ruin of one American captain (played by Sydney Ayers) and is about to treat a lieutenant in the same way; but the captain comes to his rescue. It is not a very strong picture, chiefly because it permits us to sympathize with no one in it; it lacks contrast in its characters. This always leaves a sense of flatness in a melodrama. The photography is good.

"THE SCALAWAG" (Nestor), May 29.—Miss Eugenie Forde and Mr. Jack Conway play the leading roles in this picture, as husband and wife. The husband is the scalawag. The story of this bad-man-father, whose wife left him, taking their baby, and of his death, furnishes the picture with scenes that thrill and scenes whose appeal is to the emotions. The child, a little girl now grown to be about ten years, gives a very pleasing touch. It is a chase picture; but as usual in Nestor pictures, freshness in handling, speediness and first-class camera work make it again something that is different.

"SANTA MONICA AUTO ROAD RACE" (Nestor), May 25.—Taken as a whole, this picture is very well photographed. It includes portraits of the leaders. It is short, but some of it is thrilling.

"OIL FIELDS, CALIFORNIA" (Nestor), May 25.—A general picture of the oil industry in California showing wells even under the Pacific Ocean. One series of views shows a fire. It is very instructive as well as interesting.

"SEEING LOS ANGELES" (Imp), May 25.—Los Angeles seems to be a very lively as well as a beautiful city. We have seen much of the city and its magnificent parks in pictures; but in this there is much of fresh interest. The views are very well taken. The closing scene is a beautiful view of a sunlit ocean, taken from a great breakwater of stone.

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"THE MAID'S STRATEGEM" (Imp), May 25.—On the same reel is this comedy of kitchen and ballroom, in which a maid (Vivian Prescott) accepts one of her mistress's invitations and, in her mistress's clothes and as her niece, has a triumph at a ball. Things happen on account of it. Because of the players and the sets, as well as because of a good, though slight, situation, the picture is a success. Miss Bancroft as the mistress takes a strikingly beautiful photograph. The butler is Mr. Cumpson; the valet is Mr. Ober; the cook is Rolinda Bainbridge, and there are also others. The photography is fine.

"THE HOUSEKEEPER" (Powers), May 25.—A picture that is very well acted and conducted. The situation is fairly strong and has life. The scenario made use of some incidents that were not wholly convincing; but this is a melodrama whose chief object is to show a clash between right and wrong; to make wrong seem to flourish in the beginning and to bring it to justice in the end. As such it is effective, especially the first-half, while the ending is good in its humor. The camera work is very good.

"SEEING WASHINGTON" (Republic), May 25.—Recently the Brotherhood of Indians met in Washington. These views of the Capital were taken at that time and show the braves sight-seeing. The scenes are lovely; but sub-titles are needed.

"HER BIRTHDAY ROSES" (Republic), May 25.—On the same reel is this comedy. The situation has been used before. The girl was only eighteen. The lover ordered eighteen roses; but he was a good customer and the florist made it thirty. In its development there is some freshness. It is a laugh maker, well photographed and will amuse. It is a much better picture than the one it copies.

"THE BRAND" (American), May 30.—In this picture, Mr. Kerrigan is a sturdy, curly-headed young blacksmith, newly married. Miss Pauline Bush plays his wife. Mr. Richardson is the perfume salesman who comes to town just when the young wife, a city woman, begins to be bored with the country. The young smith in his fury heats a branding iron and, finding the salesman in his home, presses it against his face. It is so well acted and so effectively produced that the impression that it leaves is very deep. It is a very vivid, real picture. The situation isn't pleasant, of course, but it is an extremely competent, praiseworthy picture. The camera work is fine.

"TWO FOOLS THERE WERE" (Gaumont), May 26.—Two men were friends and lived together in the country. A woman was hurt in an automobile accident and brought to their house. There was a third man outside of the picture; but she was a flirt and the two fools quarreled on account of her. The father of the woman and her fiance came and took her away, while the two fools were gunning for each other. This is merely the outline statement. The situation is very cleverly handled and well acted. The scenes are beautiful interiors and glimpses of a fine country dwelling, woods, fields and wide views. All photographs are excellent.

"THE REWARD OF VALOR" (American), May 27.—This picture opens with a wide view over a pretty Western valley. Excellent artistic scenes very well photographed, is one of the qualities the spectator will at once notice. Their high quality holds throughout the film. It is a well acted love story, in which Miss Pauline Bush is the girl and Mr. Kerrigan, as a "college mountaineer," is her choice. Mr. Richardson, as an English lordling, is her father's choice. The girl's brother, a new player who will please, helps out the love match. It is brought about by the old "hold-up" that scares the dude and makes the mountaineer seem a "hero." The picture stands by its lovely scenes rather than by its story; but it is sure to please.

"A MESSAGE FROM BEYOND" (Solax), May 29.—A semi-mystical picture that, in its ending, suggests "The Return of Peter Grim." The story is nothing like the play mentioned; but a dear old grandmother's ghost appears and, although not seen by her grandson, helps him out of a grievous difficulty. The old lady's son had become successful and had married a snobbish woman who didn't like the old-fashioned and not very presentable grandmother. The granddaughter was like her mother; but the grandson was different and proved himself worthy of her affection. The picture aims at sentiment. It is well acted and photographed and hits the mark fairly well. Its only marked weakness comes from a little obscurity. The grandson was too abruptly introduced.

"HIS MOTHER'S SON" (Reliance), June 1.—A picture illustrating the life of a man who happens to be a poet, from childhood through a weak and sorrowful young manhood and its love story. The acting is, in part good, and the photography is good. It is the weakest Reliance picture we have seen in over a long year. There is little truth in the way it has developed its situation and it has little or no significance. We do not believe that many people will find entertainment in it. It seems to us very poor.

"THE WHITE BROTHER'S TEXT" (Powers), May 28.—A story of a little scraggling settlement in a dusty corner of the West. The Indian preacher, because he is an Indian, is driven from the town by the cowpunchers. Later, it is shown with some dramatic vividness that the Indian has sincerely learned the white man's text, "Forgive thine enemies." Bad Jack, now in need of a friend finds that the text is good. The backgrounds are very wild and very interesting. The picture isn't thrilling, but is human, clear and smoothly conducted. The photography is very fair.

"JUST A BOY" (Solax), May 31.—A very well photographed and interesting study of life as it is exemplified by genus homo, species street-Arab. The picture has a good deal of truth. We see the kid first on the street "wid de gang," and later see him after he has been adopted by a rich lady. He steals back his old rags to go out on the street again. "He licked the mut what called him sissy," and once more he was free to enjoy life. The Solax Kid deserves commendation for good acting. It makes a good release. It is well photographed.

"THE PERIL" (Imp), May 30.—In making this picture of a melodramatic story, dealing with military life, the Imp people have heightened its convincing power by scenes taken at the Presidio, showing the fortress with its guns and the garrison. The story is of a love match between a lieutenant (King Baggot) and the daughter of the colonel (Violet Horner). A Japanese spy is in the colonel's service as a servant (Mr. Daly). Because the lieutenant drinks, the colonel (Mr. Shay) objects to him. The lieutenant and the girl plan an elopement and, while attempting this, the young officer comes upon the spy. There is a very tensely conducted and convincing struggle in the colonel's library. The whole picture convinces. It is well acted, terse, and very well set and photographed. It is a picture that will be liked, a first class melodrama.

"A RANCH WOMAN" (Champion), May 27.—A picture of wild life, conducted and photographed so that the story flows impetuously, especially as to the first half; but it is speedily told all the way through. It is a thorough-going melodrama; but it has plenty of good quality and is interesting. The acting of most of the characters is very natural, often very commendable indeed. The camera work in the first half is perfect; it is very fair all through.

"FEATHERTOP" (Eclair), May 28.—The Eclair people are doing very commendable work in their representations from the masterpieces of American literature. This is an adaptation of Hawthorne's sketch, "Feathertop," and gives the adventures of a scarecrow to whom a witch gave life for as long as he should continue smoking. It is a satyrical comedy in the costume of Puritan days. Its meaning is quite clear and will be popular. The acting, sets, costumes and camera work are all good. We think it a very worthy release. It is so distinctly fresh and so clever that it will probably be welcomed heartily.

"THE SHERIFF OUTWITTED" (Nestor), June 1.—One of the secrets of the freshness nearly always found in Nestor pictures, even these Westerns, is the skill with which, not only interesting, but appropriate backgrounds are chosen and given a place in the story. They are also enacted naturally, all speedy action is done at breakneck pace. As in this picture, the stories are also usually well laid out. Not much time is wasted with unimportant scenes, actions or characters that do not influence the real heart of the story, the truly vital part on which it depends for its strongest interest. They are love stories, and it is a truism to remark that these, when well acted and convincing, are always fresh. Add to these qualities vivid photography and one reason for their popularity is found. Betty Keller and Lee Moran play the leads in this love story in which the sheriff, who also loves the girl, is kept from arresting the true lover, who has just shot his man in self-defense.

"THE APACHE BALL" (Lux), May 31.—Parisian Apaches are the under world hoodlums and the Apache ball was given by gentle folk who came dressed in the costume of street roughs. Two of the real article saw in the papers that the ball was to be held and attended. They were a big success both socially and financially, but their sense of humor suggested to them to have the other guests arrested as Apaches. They are brought to justice in the end. The camera work is good; but the situation is too slight to be very effective.

"ARABELLA WORKS TOO HARD" (Lux), May 31.—On the same reel is this Arabella farce. She gets a job at a house where the former servant had been too slow. Arabella works too fast and furiously; the cops are called to save the household furniture. Arabella's comical looks and behavior are very amusing. The camera work is good.

"HEROES OF THE BLUE AND GREY" (Champion), May 29.—Two friendly old soldiers get into a hot discussion over some battle of the war in which they had been on opposite sides, and the result is a falling out. One had a son and the other a daughter (Evelyn Francis) who were sweethearts. Both the old soldiers have dream-memories of war scenes and a battle around a house, which is very good indeed, a real thriller. The picture lives for these battle scenes; but they are skilfully used, with the Memorial Day scenes that follow, to make an effective story. The picture has a few short-comings; the leaders are in very bare verse, for one instance; but it has quality and will be generally liked. The photographs are very fair.

"THE SOLDIER'S LAST CALL" (Republic), May 28.—A picture taken at the New York Military Academy, at Cornwall, N. Y. The story is not about this school or its cadets, as such. Its chief characters are two old veterans, one of the blue, one of the grey, who live in the neighborhood. The cadets appear, separately as well as in formation and there's a sham battle with volley firing and rushes under the smoke. One of the old soldiers, almost ready to die, thinks the sham battle real, and leads the boys to victory, and dies. At the grave, his old comrade, and one time opponent, blows taps and also dies over the mound. The picture is successful in its appeal and will be liked. The scenes are well photographed and some are very pretty. One doesn't find old soldiers wearing the G. A. R. hats in a poor house though.

OPERATORS DANCE.

Oil City Moving Picture Machine Operators' Protective Union held its first annual dance at Hasson Park, Oil City, Pa., on Wednesday evening, May 29th. A novelty of the event was three dances given under the light of a picture machine. The Oil City organization is Auxiliary Branch No. 7 of the I. A. T. S. E. and only recently organized.

GEORGE W. PETERS JOINS AMERICAN FORCES.

George W. Peters, formerly of the Selig Polyscope Co., has joined the forces of the American Film Mfg. Co. Mr. Peters bears the reputation of being one of the best motion picture camera experts in the country. Of the several photographers who obtained pictures of the sinking of the Maine, Mr. Peters is generally considered the best. He is an ex-newspaper man, having handled the camera for such publications as the New York Journal, Chicago Examiner and American, Chicago Tribune, Denver Post, etc.

WARNING!

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Everyone who has had experience with patents, knows that it takes many months to secure the final papers from the U. S. Patent Office. They also know that when the claims are many and broad it is frequently found necessary to divide claims and apply for two or more patents, in order to obtain the best protection. This applies to our application for patents covering the construction and appliances of our Perfection Concave Screen, every feature of which is thoroughly covered by application for patents, which we have every reason to believe **will all be granted.**

The cause of this article is, that we have been informed by our representatives and friends, from time to time, that several parties have taken it into their heads that concave screens are the proper things to use, and are attempting to confiscate our ideas to their own use by building their own screens and are trying to induce others to share their liability to prosecution for infringement by offering free information on

HOW TO BUILD CONCAVE SCREENS CHEAP.

This proceeding if not stopped would work a double injury to us. In addition to the infringement, it would have a tendency to introduce a lot of worthless concave screens made in a haphazard manner, that would throw the whole scientific principle of the Perfection Concave Screen into disrepute.

As the name of our Company would indicate, we are interested in many patents and inventions and **know our rights in these matters,** and are not spending our money in publishing these assertions as an idle bluff, and to all such persons who have, or who are contemplating the building of screens along the lines of our descriptions in advertisements of perfection concave screens, **we hereby notify them that we shall prosecute all infringements to the fullest extent** immediately upon receipt of our final patents papers.

To others who have no intention of building concave screens for themselves but who may have gained the impression that to manufacture the concave screen correctly, is a cheap proposition, allow us to say that our expenses for expert, scientific and mechanical services and experimental tests were over $5,000.00 before we placed the first screen on the market and that a concave screen that is not made mathematically correct to fit the conditions of the picture which it is to reproduce, taking into consideration size, distance of throw and angle of light, will show a more distorted picture and with greater eye strain than when thrown on a flat screen. We have spent our money to overcome this and have passed the experimental stage.

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"Take Me In Your Arms Again"—Pub. by Charles K. Harris.

"I Just Can't Keep From Loving You, Because, Because," —Pub. by F. B. Haviland.

Levi Company, Inc. (Current Events).

General Grant's Funeral.
The Titanic Disaster.
The Allen Outlaws.
Mississippi Floods.

Levi & Company, Inc. (Motion Slides).

"The Gaby Glide"—Pub. by Shapiro Pub. Co.

"One Morning in May"—Pub. by Shipman Pub. Co.

"Give Me a Sample, Dearie"—Pub. by Shapiro Pub. Co.

"You're My Baby"—Pub. by Jerome H. Remick & Co.

"Oh, You Dear, Sweet, Wonderful Boy"—Pub. by Kendis & Paley, New York.

DeWitt C. Wheeler, Inc.

"When I Waltz with You"—Pub. by J. H. Remick & Co.

"Waiting for the Robert E. Lee"—Pub. by F. A. Mills.

"Gee, But I'm Lonesome"—Pub. by Joseph M. Daly.

Scott & Van Altena.

"I'm Dreaming of the Girl I Love"—Pub. by Jos. M. Daly.

"I Want to be in Dixie"—Pub. by Ted Snyder.

"You Can't Expect Kisses from Me"—Pub. by Will Rossiter.

"Time for a Time is the Summertime"—Pub. by Jos. W. Stern Co.

"My Dreamy Rose"—Pub. by J. W. Jenkins' Sons Music Company.

"Daddy Did the Same Thing Fifty Years Ago"—Pub. by Leo Feist.

"That's My Personality"—Pub. by York Music Co.

"Climb a Tree with Me"—Pub. by Chas K. Harris.

"There's Silver Now Where Once Was Gold"—Pub. by Leo Feist.

"'Way Out West"—Pub. by Fred Heberlein & Co.

"Cuddle Up and Cling to Me"—Pub. by Chas. K. Harris.

"That Mellow 'Cello Melody"—Pub. by Jos. W. Stern.

Excelsior Slide Co.

"Pickaninny Moon"—Pub. by Rogers Brothers Music Pub. Co., New York.

"Dixie Daisy"—Pub. by Head Music Co., New York.

"Do You Think Dreams Ever Come True?"—Pub. by Kendis & Paley, New York.

"The Band Played 'Nearer, My God, to Thee' as the Ship Went Down"—Pub. by Joe Morris Music Co., New York.

"There's a Reason for That"—Pub. by Joe Morris Music Co., New York.

"When I'm Dancing the Suey with You"—Pub. by Kendis & Paley, New York.

A. L. Simpson, Inc.

"The Tale that the Sweet Roses Told"—Pub. by F. B. Haviland Pub. Co., N. Y. City.

"Pretty Montezuma Maid"—Pub. by Chas. I. Davis, Cleveland, Ohio.

"My Old Girl"—Pub. by William Cutty Music Co., N. Y. C.

"The Jolly Dancers' Serenade"—Pub. by Chas. I. Davis, Cleveland, O.

"I Fondly Dream, Dear One, of You"—Pub. by Simpson, N. Y. City.

"Heart of Gold"—Pub. by Simpson, N. Y. City.

"Is It Love or Admiration?"—Pub. by J. Fred Helf, New York.

"My Indian Queen"—Pub. by Edwin Schwingenstein, Pittsburgh, Pa.

"Sailor Boy, My Sailor Boy"—Pub. by Simpson, New York.

"When a Little Bit o' Love Creeps In"—Pub. by Vinton Music Co., New York.

"When the Robin Calls His Mate, Then I'll Call You"—Pub. by the Cadillac Music Co., New York.

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LICENSED Film Stories

KALEM.

MAKING PHOTOPLAYS IN EGYPT (June 10).—The picture opens with Miss Gene Gauntier just finishing a scenario. The next scene shows the director, Mr. Sid Olcott, reading the script to the assembled company. Later the director, with his interpreter, Ameen, arrives at a point ten miles from Luxor, where they meet the Sheik of a tribe of Arabs, and secure locations and assistance. In the meantime, the individual members of the company are visiting the different shops in Luxor in an endeavor to secure appropriate costumes. The next morning the entire company is on its way. They arrive at an Arab village on the desert and get busy "making up" for their various parts. Miss Gauntier is seen working industriously to master the art of balancing a jug of water on her head, in accordance with the custom of the Arab women. The operator loads his camera with film, and the director sings out, "All ready!" Now for the instructions! The director and his motley company of dusky Arabian supernumeraries have slight differences about various matters but through the aid of Ameen, things are smoothed out and the rehearsal proceeds. After the scenes for the day are all taken, we find the company washing up and preparing to return. We see the director settling with the Arabs, and saying goodbye, all start off on a weary ten-mile donkey ride to Luxor.

THE GUN SMUGGLERS (June 12).—Steven Jarrow, engaged in smuggling arms across the border, keeps the secret from his son, Logan. Valdez, the Mexican colonel, in charge of the Federal troops stationed there, has a very pretty daughter, with whom Logan is deeply in love. A gun smuggling expedition is planned. Federal headquarters receive warning and Colonel Valdez determines to annihilate the smugglers. During the action Logan's father is killed and it devolves upon Col. Valdez to convey the sad news to Logan. The young man, not knowing of his father's career, and believing his death was caused by unfair means, swears vengeance against his sweetheart's father. However, he is saved from becoming a murderer by the cool-headedness of the brave colonel. John Bridge, one of the smugglers who managed to escape, is crazed by the death of his comrades and seeks to avenge them by taking the life of Colonel Valdez. Logan is arrested for the crime, but is cleared through the instrumentality of Bridge's wife.

THE GIRL STRIKERS (June 14).—Kotton, Sr., takes a vacation, leaving his son in charge of the factory. Shortly after the departure of his father, Kotton, Jr., hears a complaint against the foreman. This is no sooner adjusted than the girls demand higher wages and fewer hours, and Koton, Jr., indicates his approval.

Returning from his vacation, Kotton, Sr., learns of the increase in wages and declares that the old scale will prevail. This order is followed by a strike.

Kotton, Jr., leaves his father's house and factory through sympathy with the strikers and marries one of the former employees. A year later he is discovered in his humble home and he is now a happy and proud parent. Kotton, Sr., having heard of the birth of his son's heir, calls to see the baby. He becomes so impressed with the grandchild that he adjusts the differences with his son and progressive measures are instituted at the factory.

EDISON.

TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS (June 11).—This film depicts the daily routine of sailor life aboard ship. The scenes cover the entire ship from aloft and below and from stem to stern. Certain views showing a physical drill muster of marines, inspection of arms, sending a semaphore message and sentencing delinquents to punishment, all play an important part in the attractiveness of this film and are equally as interesting as the wonderful mechanism of the great ship.

An imposing scene showing the captain addressing his officers and crew assembled on the quarter deck will give a fair conception of the number aboard ship. A stirring view taken aboard the U. S. Minnesota shows the hoisting of the morning colors and stars and stripes are unfurled on high, to the martial air of the Star Spangled Banner.

The scenic end of this picture is superb. One scene in particular, a fragment of beauty stolen from the gigantic Atlantic, pictures the sun shining on the water making a brilliant network over the ocean in dancing shadows of black and gold. The fleet steaming through this beauty forms a picturesque background like a silhouette against the sky. Another striking scene shows a flock of sea gulls hovering over the water in search of food, some skimming along the surface and others rising on the crest of a swelling billow.

THE ANGEL AND THE STRANDED TROUPE (June 12).—A fly-by-night dramatic company playing all the "tank towns" on the map, finally comes to grief in Farm City, where they play to the smallest house of the season, receiving only four dollars and thirty cents gross. Having no money with which to pay their hotel bill or railroad transportation they are left high and dry at the mercy of a hard-hearted landlord who refuses to serve them any more meals until money is forthcoming.

In the leading lady's room they hold council as to what course to follow. Finally the comedian, having discovered the hotel proprietor's fondness for the game of poker, suggests that they pool what little money they have left, give it to him and he will engage the proprietor in a game and thus enable him to win sufficient money to defray their hotel bill. This is agreed upon and accordingly a little game is started in the private office. The heavy villain occasionally pokes in his head and reports the progress of the game to the others. At first the comedian wins and the outlook is bright, but the tide turns and the comedian loses and is finally cleaned out. The actors are now worse off than ever and at their wits' end. The leading man has meanwhile made the acquaintance of Squire Mudge, a venerable and benevolent townsman who invites him and "a friend or two" to dinner. Quickly returning to the hotel the leading man imparts the joyful information to the rest of the company that at last a square meal is in sight. They lose no time in taking advantage of the offer and are soon seated in the Squire's dining room enjoying a hearty repast.

Upon returning to the hotel that night they face a new complication: the cruel hearted proprietor now refuses them even a bed. However, they make the best of the situation by sleeping in the hotel office where the following morning the good Squire hearing of their dire straits, settles their hotel bill and at the depot supplies them with transportation home and in gratitude the ladies of the company hug and kiss him to the utter disgust of the angry wife who happens upon the scene at that moment and soundly reprimands him while the happy actors are waving goodbye from the rear platform of the departing train.

THE PRISONER OF WAR (June 14).—Our first introduction to the Emperor of France (Napoleon) is just at the moment when he is bidding farewell to the land he loves so dearly as he is sailing away, a prisoner on board the "Bellerophon" bound for the Island of St. Helena. We are shown his landing at St. Helena and where he was lodged for the first night. The next we see of the captive is in his room at "Longwood," where he spent nearly five sad, long years; we are shown how well he was guarded and restricted, his quarrels with Sir Hudson Low, his jailor, and the trick he played upon his guards.

Emperor once, he is now but a broken, gloomy old man, brooding by the fire from which visions of the past arise. Memories of his only son are brought to him by the sight of other children around him. We are thus shown the great military leader who once played with thousands of lives across the checkerboard of Europe.

A terrific storm broke along the coast of St. Helena one bleak, cold day and at sunset Napoleon's star of destiny sank to rise no more except over the dome of the Hotel des Invalides in Paris, which rears its noble pillars in honor of the great man who lies there, wrapped in the silence of his glory.

HOW FATHER ACCOMPLISHED HIS WORK (June 15).—A hard working father finds it next to impossible to find a room where he can concentrate his thoughts. His mother-in-law's squeaking parrot drives him from the sitting-room, to his bedroom, where he gets into trouble because of his wife's pet dog and entering another room where all seems quiet he is interrupted by his two daughters who come in and scrape ragtime on the violin. Again he removes his account books, this time to his son's room, where he is about to enjoy peace and quiet when the son begins his usual exercise on the punching bag.

In utter disgust he returns to his bedroom where at last he finds quiet, his wife having retired for the night. He manages to put in two hours when he is again annoyed by the dog. It is almost midnight, but he determines to finish the work and decides to try the sitting-room once more. Here, however, he encounters a hungry tramp who has entered the house for the purpose of obtaining food.

A bright plan now enters the old man's head; he transforms the tramp into a burglar and loads him down with the parrot and cage, the musical instruments of torture, not forgetting the pesky dog, slips him a ten dollar bill and thrusts an empty revolver into his hand. Shouting for help he arouses the household who see the burglar making a getaway with their beloved pets and musical instruments, while father laughs up his sleeve with assurance that in the future he will be able to make up his accounts undisturbed.

KITTY'S HOLD-UP (June 15).—Kitty has two sisters and they are all invited to an informal dance. Flo and Becky get ready to go, but Kitty feigns illness and when their escorts arrive they leave Kit behind. They are no sooner gone than Kitty slips to her brother's room during his absence and puts on a suit of his clothes, intending to play a joke on her sisters and friends. She looks stunning as a college boy, and upon arriving at the dance takes her hostess into her confidence and is introduced around to all the dancers.

The disguise is perfect and Kitty has the time of her life. All the boys are jealous of this "new chap," who flirts with all the girls and whom the girls take to so readily.

When Kitty gets home she decides that she will give her sisters a scare. Flo and Becky are surprised when they get to their rooms to discover that Kitty is not about. While they are engaged in looking they hear a sound at the window and when they go to it, up pops the head of a burglar. A policeman sees him come in the window and rescues the two sisters. The burglar suddenly commences to beg and throw off his disguise and lo and behold, it's no other than Kitty. The tables being turned Beck and Flo in all seriousness tell the policeman "to do his duty." Kitty begs good and hard, and the others relenting, the policeman goes and Kitty gets a good shaking from the two sisters, and also promises "never again" for practical jokes.

VITAGRAPH.

LULU'S DOCTOR (June 10).—John Lewis, a rising young physician, is in love with Madge Marion. He gets an offer to share a practice in New York and proposes marriage. Madge consents. A few days later she receives news from her brother-in-law, Ben March, of her sister's death out West. Some months later Lewis writes he is coming down to marry her. At the same time she gets another letter from her brother-in-law, asking her to come out West and take care of his three-year-old little girl, Lulu. Madge decides to go out and asks John to postpone their marriage for two years. He thinks it is a sign that she does not want him, and says that she must take him now or not at all. Madge determines to go West and they part in anger.

After three years March resolves to come East and sends Madge and Lulu, now seven, to New York ahead of him. As fate will have it, they take rooms on the same street with Lewis, who is now a prosperous doctor. Madge goes out one day leaving Lulu alone. The child breaks her doll and sets out to find a doctor to cure it. She wanders into Lewis' office and he is much struck by her quaintness. Madge returns and is terrified to find Lulu gone. She sets out to find her and is directed to Lewis' office by a policeman who saw her enter there. The lovers meet again and are brought together by Lulu. Lewis confesses his fault and asks Madge again to be his wife, and she consents.

PANDORA'S BOX (June 11).—John Bunny and Henry Shayshall are attacked with "amoritis" the moment they step into Amander Witherspoon's boarding house. Henry falls in love with Flora Finnee, the "star boarder," and makes up his mind to impress her with his belated affections. He timidly places a box of perfume in front of her door. Flora simultaneously is inspired with a similar desire. Pendora, the maid of all work, sees the boxes at the entrance of Henry's and Flora's rooms. She cannot restrain her inquisitiveness and opens them. She hears some one coming and in her confusion, places Flora's gift on the door knob of Amander's room and the box which Flora had sent Henry in front of John's room.

This creates jealousy and confusion when Amander shows Flora the beautiful present she has received from John, and John shows Henry the gift with which he has been presented, as coming from Flora. The cause of the trouble is finally traced to Fandora, and to make sure, Henry and Flora decide to confirm their suspicions. They place a box filled with mice where it will come under the notice of the maid. This arouses her curiosity when she sees it. She cannot refrain from investigating, opens the box, freeing the mice, which causes her to give vent to a series of screams that brings everybody to the scene of the commotion. Fandora is "caught with the goods" and the landlady summarily dismisses her. Flora and Henry are united in love's consoling embrace and bid a "day-day" to the mischief-maker.

YELLOW BIRD (June 12).—Disregarding the sanctity of "Song Bird's" feelings, John Strong, a young surveyor in the pioneer forests of the West, makes love to the Indian maiden whenever he chances to meet her, until she longs and looks for his coming and going, and finds that he has made himself part of her life. She learns shortly afterwards that Strong has a wife and child. Her heart bleeds for revenge when she is scorned by the man whom she trusted. She tells Chief Kahgahgee, her father, when he asks her the cause of her sadness, the story of the treatment she has received from Strong. The Chief swears she shall be revenged. "Song Bird" tells him where Strong's home is and he stealthily approaches the shack of the white man, where he beholds him and his wife, with their little child, who is fair-haired and bears a peculiar birth mark upon its arms. Waiting his opportunity, Kahgahgee steals the child, takes it to his tepee and "Song Bird" brings it up as her own, calling the little one "Yellow Bird."

Twenty years later, John Strong, now a widower, meets "Yellow Bird," recognizes her by her golden hair and the mark upon her arm, and tries to per

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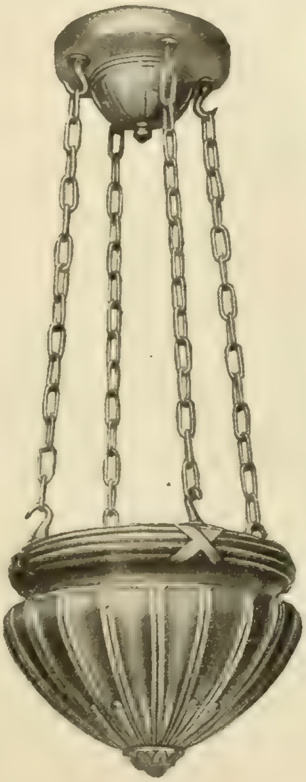

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suade her to return with him to his home. She does not know him and clings to "Song Bird," the only mother she has ever known, happy to be with her and the young Indian Brave to whom she is bethrothed. Strong calls upon the law to gain possession of his child, but being of age, she is at liberty to chose for herself, and remains with the people of her adoption.

Strong returns to his lonely shack and meditatively ponders over his past folly, silently accepting the visitation of his indiscretions in loneliness and remorse.

THE LIGHT THAT FAILED (June 14).—Mrs. Harding, wife of the President of the City Electric Company, insists upon her husband buying a chateau in France, where she and her daughter can spend the European season. Harding pleads a lack of means, and his wife suggests that he cut down the wages of his employees 10 per cent., and secure the purchase price of the chateau. The men object to this reduction when this notice is posted and Ben Quinn, foreman of the power house, as a representative of the workmen, calls upon Mr. Harding at his home, and protests. Mrs. Harding arrogantly denounces him as presumptious to question their right and privilege.

Ben Quinn's little daughter Nell, playing on the streets, has her skull fractured by a lineman of the City Electric Company dropping a hammer upon her head. Ben is notified of the accident. He hastens there from the meeting of his fellow-mechanics and carries his daughter home, where the doctor discovers she is not dead, but it will be necessary to take her to a hospital and perform the operation of trephining to remove a small bone pressing upon her brain. Alice Harding, the daughter of Mr. and Mrs. Harding, hears of the accident and offers to pay the expense of the operation out of her own pocket. Ben accepts her offer as a loan.

During the delicate surgical performance, the employees of the City Electric Company are holding a consultation and bitterly denounce their employer as unjust and unreasonable. Ben, whose bitterness is more intense, owing to the accident to his daughter, decides upon extreme measures, to cut the wires and shut off the electric lights of the city. Ben, with his own hands, commits the act. As he does so, the doctor is at the most critical point of the operation upon his little girl, and when the lights go out, the operating room is left in complete darkness and he cannot complete it. The child dies, a victim of irrational obstinacy.

DAYS OF TERROR (June 15).—Under the guise of the French Revolutionists' cause, Jaques, a revolutionary spy, tries to gain the love of the Duchess of De Berac. She repudiates his advances and denounces his effrontery. The Duke De Berac's mansion is stormed by the belligerents and all the inmates are taken prisoners, including the duke and duchess. After they are taken to prison, Jaques, seeing an opportunity of getting the duchess within his power, offers to gain the pardon of her husband if she will consent to become his paramour. For the sake of her husband she consents to this, although she despises Jaques as she would a snake. The duke's pardon is granted and given to the duchess. When she hands her husband his pardon, he becomes suspicious; learning the price which his wife is asked to pay for it, and the despicable conduct of the spy, he tears the pardon in pieces and throws it at Jaques' face.

Annette, a member of the Revolutionists, who is in love with Jaques, is infuriated when she discovers that he would cast her off for another; she kills him. On the day of the execution, the duchess is given permission to bid her husband farewell before his death. When husband and wife come together and she assures him of her love and the reason for agreeing to sacrifice herself for him, he takes her to his bosom, and hand in hand they go to the guillotine, constant to the end and inseparable in death.

LUBIN.

A WINDY DAY (June 10).—Teddy Blow is conscious that a stiff wind is blowing. His hat goes off and, after being chased by a crowd, it gets under a wagon and is ruined. It then begins to rain. As he opens his umbrella it carries him up in the air. Finally it turns, dropping Blow through the skylight of a room where an elderly spinster is at breakfast. She jumps to detain him, but he escapes. A gust of wind catches him and blows him against the wall, flattening him. A billposter is about to paste a bill over him when an old maid protests. She peels him off the wall, rolls him up and takes him home, where, with the aid of an air pump, she inflates him to the normal size again. Then he rises to the ceiling. The old maid pulls him down, but again he sails upward and escapes through the ceiling. An the street he sails upward and gets entangled in the telegraph wires. He is rescued by a line-man. He is again pursued, and, dashing around a corner, meets a boy with a bellows. He secures the wind machine, blows the policeman away and sends a street car backwards. Finally he wakes up in bed and discovers that a wind fan has been blowing on his face.

FIRE AND STRAW (June 12).—Mary Light, the minister's daughter, expresses a wish to become a settlement worker. Her father, the Rev. Alfred Light, consents and permits his daughter to go, placing her under the charge of Mrs. Block. Mrs. Block resigns and Mary is placed in charge. She visits a rendezvous for toughs, called "Jake's Place," and there meets Jack Burr, a wicked, but handsome young man. Mary's heart thumps while she is under his gaze, and she falls in love. Jack seeing that he has impressed her, resolves to take advantage. Jack calls at her office with wicked intentions, but soon realizes that he loves her and confesses it. Mary refuses to listen, but tells him that if he really loves her he must reform and, although he promises, he finds the task too hard toward that end. On another visit to his place, Mary overhears Jack planning to commit a robbery. She goes to her father for advice, but he is at a loss. Then an idea occurs to her. Taking her father with her, she goes to the president of the firm and succeeds in getting permission to try their plan. Mary dresses in a flowing white robe, leaves her hair loose and gets inside of the vault, leaving the door ajar while the president and minister hide under a table. In a few minutes Jack and his pal enter, and drawing the shades, light a light, which falls upon the vault. They are surprised to see the vault open and when Jack opens the door he sees Mary pointing her finger at him. Thinking it to be an apparition, the two burglars rush from the office. The next morning Jack relates his experience to Mary and swears that he will reform. Two months later Mary is seen at her home and Jack, neatly dressed, brings a bouquet. He shows her a letter from his employer, informing him of a promotion. He asks Mary if she will accept him, which she does.

AN INDIAN'S GRATITUDE (June 13).—Ralph Mason, a clerk in the office of the Mining Company, headed by Mr. Cullen, is in financial straits, having gambled and lost. He sees an opportunity one day to steal money from the cash drawer, and hide his trail by making a false entry in the cash book of the cashier, John Forbes. The money thus gained, however, goes after that which has gone before. Returning from the gambling table, Ralph overhears Mr. Cullen send Forbes to the bank to get a check for $1,000 cashed. Ralph follows John as the latter starts for the bank. Coming to a secluded place in the woods, Ralph arms himself with a big stick, and, his face concealed by a large handkerchief, awaits the cashier. As John, on his way back to the office with the money, passes the place where Ralph is hiding, he receives a stunning blow which knocks him senseless. Ralph gets the money and fearful of having it found upon his person, hides it in a nearby ruin till he can with safety take it away again. He is seen, however, by an Indian whom he has ill-treated, and whom John has befriended, and after John leaves, the Indian gets the money. In the meantime, John and Ralph return by separate routes to the office, where they are employed, and John reports the theft. Mr. Cullen is suspicious and Ralph takes advantage to accuse John of having embezzled the money, and shows the false entries in the cash book which he himself had made. Mary Cullen, who is in love with John, is present and expersses her belief in the latter's innocence. Her father sends her home, while he investigates the situation. The sheriff is sent for and John is to be arrested. In the meantime the Indian has accidently seen Mary and told her of the pocketbook and how he saw it hidden by Ralph. Mary quickly grasps the Indian's arm and hurries with him back to the office where the truth comes out, John is vindicated and Ralph gets what is coming to him.

HER GIFT (June 15).—This story opens with the wedding of Dorothy Gray to John Gregory. Their union is idealy happy and a child is born. Not long after this event, John is caught in an unfortunate cotton deal and is obliged to borrow fifty thousand dollars from a supposed friend. This man is a banker, David Elton, and, unknown to John, has endeavored to make love to Dorothy. The money is borrowed on a call note for three days. The night before it is due, Dorothy, not knowing the state of affairs, gives a ball. The banker being one of the guests, John asks him for an extension, which is refused. This conversation is overheard by Dorothy. She is stunned, but rallying from the shock, decides to find a way out of the difficulty. She sends for a diamond broker, who lends her the necessary amount, and she goes to the bank and lifts the note, being very heavily veiled to avoid recognition. As she leaves, the banker enters and, catching a glimpse of her, questions the clerk. All he knows is that a "woman" has paid the amount and lifted the note. Suspecting an entanglement, he writes to the wife. She, pretending ignorance, shows the letter to John. He is nonpulsed and after enjoying his discomfiture for a bit, Dorothy tells him of the truth. In the meantime, the government has announced a shortage in the cotton crop, which sends John's stock soaring, and he clears up a tidy fortune.

ESSANAY.

THE MIS-SENT LETTER (June 11).—Isaac Silverman, a jeweler, takes unto himself a new and lovely wife who he finds is extremely jealous, particularly of stage ladies. Unfortunately, Silverman's sister and her daughter, both on the stage, now arrive in the city to play an engagement. Knowing of Uncle Isaac, Sarah writes him a letter enclosing her photo and asking for $100. Silverman gets it at the breakfast table and instantly wifie's suspicions are aroused. After reading, he tears up the letter to prevent her reading, secretly pockets the photo and hikes for the office. Wifie manages to piece the torn letter together and instantly has hysterics. At the office Silverman receives a letter from a jewelry firm dunning him for payment of a bill. He writes an answer, also pens a note to Sarah enclosing the photo back again and a check for $100. Of course the letters are put in the wrong envelopes and the jewelry firm receive the check and photo while Sarah receives information that her Uncle cannot pay his bill. The clerk discovers the error, tells Silverman and he rushes to the jewelry firm, only to be told that if he doesn't settle at once they will send the check and photo to his wife. Silverman departs in a rage and they laugh over their joke. But the joke is reversed when the stenographer really sends the check and photo to Mrs. Silverman through another mistake. Things look black for poor Silverman until he meets his sister and Sarah, who persuade him to take them home and introduce his new wife. In despair he does so and prospects are bright once more when wifie learns their relationship and begs forgiveness for her unreasonable jealousy.

THE HONEYBUGS' FIRST QUARREL (June 13).—Mr. and Mrs. Honeybug are the most contented couple in the world until he discovers one morning that she wears false curls. This is enough, and he angrily leaves the house. After a good cry, Mrs. Honeybug decides to go home to her folks, writes hubby a letter saying she is going home to someone handsomer than he (meaning her father), and leaves. Hubby receives the note, and, of course, becomes insanely jealous. He rushes home, finds wifie gone, hastens to a telegraph office, sends a wire to the station agent to detain young woman with false curls, weight one hundred and twenty pounds and that it is an elopement case. Now the agent heroically tries to carry out instructions and manages to corrall several young ladies answering the description, including an Italian girl and a couple of real elopers. A crowd gathers, and the agent is having the time of his life trying to prevent a riot of the outraged husbands, etc., when Mr. Honeybug arrives on the scene and despairingly declares wifie is not among the collection. The angry women turn from the agent to him and he is in hot water when suddenly wifie enters with her suitcase, followed by her parents, and matters are straightened out satisfactorily to all concerned.

THE PASSING SHADOW (June 14).—Frisco Sam, a tramp, attempts to secure a drink of water at a farmhouse one morning and is brutally kicked off the place by the son of the owner and one of the hands. Swearing vengeance Frisco limps off down the road and meets a little crippled girl, who smiling offers him a luscious apple. Thanking her with a grim smile, he goes on to his camp. Here he finds an old newspaper and learns that his father, a wealthy physician, has died and attorneys are seeking him. He beats his way to the city, proves his identity to the attorneys and finds he has been left a fortune of $50,000. Possessed with but one thought of revenge on the rustics who mistreated him, Parsons now prepares his plans. Meanwhile, Farmer Rankin is told by the old family doctor that it is necessary for him to send his little crippled child to the city for an operation. Rankin realizes he hasn't the money and the outlook is indeed dark. But a letter received from his lawyer crushes him in despair. It tells that the mortgage on his farm has been taken over by a stranger from New York, who threatens immediate foreclosure unless payment is made next day at noon. The following morning the new owner arrives in the person of Parsons. The former tramp refuses to listen to any pleas for mercy, reveals his identity and declares his vengeance has come. Rankin finally starts for town to try and raise the sum needed. Striding through the house, Parsons suddenly comes upon the little crippled child and recognizes her as the angel who gave him the apple in his distress. He becomes interested in her fairy book and learns she must go to the city for an operation her father cannot afford. Her sweet, pathetic little face wipes out all thoughts of vengeance from Parsons' heart and he becomes the noblest of God's creatures —a man. A moment only he struggles with himself, then tiptoes from the room with her fairy book in hand, writes out a check to cover the operation expense and pins it, together with the surrendered mortgage, to a leaf in the fairy book. Laying the book in the hands of the sleeping tot, he silently kisses one of her tangled curls and steals away.

WESTERN HEARTS (June 15).—Seth Perkins, a prospector, has two daughters, Mabel and Vedah. Vedah is a cripple, and the town doctor writes her father it will be necessary to operate to cure her and the expense will be one hundred dollars. Perkins has no such sum and is in despair. However, Vedah, determines to save the money needed. She and Mabel have a garden and sell their produce to the storekeeper. Mabel is vain and demands to be paid in material for frocks, ribbons, etc., while Vedah takes money as her share and hoards it carefully. Sam Hard, a young puncher, is in love with Mabel and it tears poor Vedah's heart to see her sister so happy while she is miserable. One day a note is shoved over the sheriff's door advising that Sam Hard is running a still in Coyote

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cave. A posse raids the cave and Sam is captured. He is led, manacled, past old Perkin's shack and is allowed to speak to Mabel, but she loftily declines to wait for him until he is released and returns his ring. After Sam is led away Vedah remonstrates with her sister for her cruelty and learns Sam will have to serve a prison sentence or pay a fine of $100. Thoughtfully she goes to her dresser drawer, takes out her money box and finds she has saved just that sum—enough to undergo the operation and cure her deformity. But her secret love for Sam causes her to make the greatest sacrifice of her life and she goes to the sheriff with the money and obtains Sam's release. Awakening to his true love, Sam asks her to become his wife, and the world smiles brightly again.

CINES.

A SOLDIER'S HEART (June 11).—Midst the terrific roar of the cannon and the murderous hail of rifle bullets, the gallant Italian sharpshooters leave their intrenchments and charge across the field toward the Arab camp. After a fierce conflict, including several desperate hand to-hand encounters, in which a number of both sides are slain, they succeed in putting the enemy to rout.

Many prisoners are taken, among whom is a little Arab girl, a pitiful object exposed to such great danger. The look of frightened appeal in her eyes touches the heart of a brave soldier lad, who insists upon taking her under his protection.

For several weeks the soldiers enjoy the company of the youngster, when one day the colonel appears and orders that the child be placed in the care of the Red Cross nurses.

This parting brings great sorrow to the soldier. The colonel comforts him in his distress, however, and commending him for bravery, tells him that his duty is to leave the child in better hands and go and fight his country's battles.

MESSINA AS IT IS TODAY (June 11).—A remarkable series of scenes showing the progress made in the rebuilding of Messina, where the terrible earthquake created such devastation. The views of the principal ruins, the fine harbor, the work of rebuilding, and the first tram cars in new Messina are extremely interesting.

LEAH, THE TELEPHONE GIRL (June 15).—"Hello, Hello," shouts the enraged colonel, but no response. This is because Leah, the prettiest girl at the switchboard, is too much engrossed in an interesting novel, and will not be interrupted.

His patience entirely exhausted, he marches over to the office of the company, and complains in loud terms. Consequently, Leah gets her walking papers.

The sight of the unhappy girl leaving the office in disgrace touches the kind heart of the colonel, and in order to assuage her grief, he offers to escort her home. On the way he is charmed with the beauty of the girl, and the result is that three months later they are married.

Leah proves a model wife, and her cheerful disposition is unruffled, except at times when she has occasion to use the 'phone, and having difficulty with the operator, pours out her latent wrath without restraint, entirely forgetting that she has been anything but perfection herself all her life.

VENICE, ITALY (June 15).—A most attractive travel subject, showing interesting sights of this beautiful city on canals, such as the Paglia and Rialto bridges, the celebrated St. Mark's Square, the Franchetti Palace, the Grand Canal, and some delightful moonlight effects on the Lagoon.

ECLIPSE.

PERCY'S FIRST CAMERA (June 12).—Percy really becomes an expert photographer, but unfortunately cannot keep out of trouble while securing his negatives. After an unusually successful day, he returns home to his laboratory to develop his plates, but unhappily is careless with his lighted cigarette. Fire breaks out, the fire department is called, and poor Percy is discovered under the ruins.

MAKING SILK HATS (June 12).—An instructive as well as interesting subject, showing how silk hats are made in one of the leading factories in London. The various operations include body making, shaping, lining and finishing, all of which are done with the utmost care by expert workmen.

THROUGH SASKATCHEWAN (June 12).—Saskatchewan covers an extensive area in the southwestern part of Canada. We are taken on a delightful railroad journey, during which we obtain an excellent view of the country.

PATHE.

PATHE'S WEEKLY, NO. 23, 1912 (June 3).—Newport News, Va. The greatest fighting craft in the world, the United States Battleship Texas, slides from the ways into the waters of the Chesapeake.

Bremen, Germany. The first trials for the Olympic Games bring out many likely candidates for the honor of representing Germany at the Copenhagen Stadium.

Portland, Ore. The First Infantry and the Twenty-fourth (colored) infantry, leave for service in the Hawaiian Islands.

Stratford-on-Avon, England. Great crowds and elaborate decorations mark the opening of the Shakespeare Anniversary, at the birthplace of the Bard of Avon.

Los Angeles, Cal. The Shriners take possession of the city and participate in a great parade, with many magnificent floats.

Constantinople, Turkey. The Sultan returns to his palace after witnessing a review of the National Cadets and the Second Lieutenants of his army.

New York, N. Y. The school children of the city participate in the fifth annual park fete.

Paris, France. The funeral of the late Mr. Brisson, president of the Chamber of Deputies, is attended with much pomp and ceremony.

Del Rio, Texas. The ranchmen on this side of the Rio Grande are driving their cattle across the river into the United States, to save them from confiscation by the Federal Army or the Revolutionists.

Paris, France. The new fashions in evening wraps and décolleté gowns are wonderful creations of the Parisian couturiers.

N. B.—This program subject to change without notice should any events of greater importance than the above occur after going to press.

ANY OL' CLOTHES? (June 12).—A servant girl sells some of her master's clothes to buy a hat. The clothes find their way to a second-hand clothing dealer, where they are purchased by Luke McGluke, who much to his amazement and delight, finds a roll of banknotes in one pocket. McGluke promptly gets stewed and hitting the high spots on the main thoroughfare is carefully examined by a policeman, who finds sewed into the pocket of his suit the name of the erstwhile owner, and promptly carries him to his supposed home, where a newly arrived cook believing him to be her master, aids the copper in putting him to bed. When Madame returns she is informed that her husband is sleeping off a "spidicated" morning and promptly leaves for her mother's. Her husband arriving about this time discovers a man in bed and decides to get a divorce. Complications are straightened out when the two meet in the hall and explanations follow. Incidentally Luke McGluke and the new cook are unceremoniously kicked out of the back door.

A REDSKIN'S APPEAL (June 13).—This is the tale of an Indian girl adopted by General Branson and raised to womanhood, and betrothed to his son Jack. Just before their marriage the Indian girl meets an educated Indian, who tells her the story of her life and the part General Branson played in the death of her father, with the result that she marries the Indian instead of Jack.

NIAGARA FALLS (June 15).—Magnificent views of the world's most famous cataract are presented with such beauty and fidelity that everyone who sees them will be carried away by the beauty and grandeur of this wonder of nature. The rapids above the falls on both the American and Canadian sides are shown; the American and Canadian falls; scenes at the base of the rocky precipice, over which the mighty waters pour; and other views showing a trip on the "Maid of the Mist" and the terrifying awfulness of the whirlpool, make this picture one long to be remembered.

C. G. P. C.

TRAP OF DEATH (June 11).—This is a story of the days of the feudal barons when possession was more than nine points of the law. A powerful feudal lord becomes infatuated with the daughter of one of his neighbors and has her carried off by his men, who are hotly pursued by the father of the damsel, who arrives at the castle just in time to prevent the execution of one of his faithful followers, who was carried off with the girl. Rapidly overpowering the vassals the robber-abron is taken prisoner and thrown into a vault, in which the floor above him descends and catches him in a death grip.

PEPITA'S ESCAPADES (June 14).—Pepita is a young girl more agile than beautiful and seeks adventures far and near in the little Spanish town in which she lives. The reader may be sure that Pepita finds adventures.

MELIES.

TWO LOVES (June 20).—Found by the side of their parents, who died from thirst in the desert, Mary and John, the little orphans, are adopted by different families. Seventeen years later John sets out to buy cattle and tired with his long ride, he stops at a ranch whose owners are two girls by the name of Mary and Meg. Falling in love with the handsome stranger they beg him to stay. His choice falls on Mary, to whom he becomes engaged, much to the disappointment of Meg, who loves him to distraction. A month later John receives a letter, which, falling from his pocket, is discovered by Meg, and to her surprise she learns that John's surname is the same as that of her partner Mary. She rushes to tell Mary of her find and they both consult the family Bible left by her dead mother, which settles beyond a doubt that John is Mary's long lost brother. Glad to have made this discovery in time, Mary kisses John and begs him to marry Meg, who loves him so well.

BIOGRAPH.

A TEMPORARY TRUCE (June 10).—Mexican Jim, a good-for-nothing of the mining camp, spends most of his time in the tavern of the little town. On this particular day, having drunk up more than usual, he quarrels with Jack Hardy, a young prospector. Jack, under other circumstances, would have disdainfully ignored Jim's drunken garble, but he felt in none too good a humor, for things were not prospering with him, and his young wife was growing homesick for the East. Hence Jack's temper was on tap and he made Jim the laughing-stock of the town by giving him a walloping. Jim vows to get even; but how? He carries off Jack's wife and leaves a derisive note for Jack, and another at the saloon, to the effect that the joke is turned. Jim has forcibly taken Jack's wife as far as an old deserted well-box in the hills, when Jack, who started after them, comes up and opens fire. Jim has the advantage for he is sheltered by the well-box, and furthermore, Jack is careful for fear of hitting his wife. This warfare does not last long because of an outbreak among the young Indian braves, who have started out to avenge the death of one of their tribe at the hands of a party of drunken cutthroats, so Jack and Jim form a truce to fight the common enemy.

NEIGHBORS (June 13).—Two families, both French and naturally excitable. The two wives were bicycle fiends. Daily spins along the boulevard were indulged in, each woman envious of the other. Each derided the other's graceful (?) riding. Things are ripe when they bumped into each other. A spill, a broken wheel; two irate women; two hubbies aroused to a fury, demanding satisfaction. Of course, you realize that the answer is a duel. There is a duel and the most exciting one ever precipitated.

KATCHEM KATE (June 13).—Kate was a laundry girl and grew very tired of the ironing-board. She aspired to greater things, and when she saw an advertisement in the newspaper of a school at which one might become a famous detective in a few short, inexpensive lessons, with a guarantee of being provided with mysteries and criminals enough to keep one busy, she jumped at it. Was she successful? Well, see the picture.

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Absolom (Colored)	2 "	10.00	150.00	1 sheets, 3 sheets, 4 sheets, 12 sheets
The Traitress (Asta Nielsen)..	3 "	15.00	250.00	3 sheets and banners
Warm Blood (Asta Nielsen) ...	3 "	15.00	180.00	3 sheets and 1 sheets, banners
A Strange Bird (Asta Nielsen)	3 "	15.00	200.00	3 sheets and 1 sheets, banners
The Might of Gold (Asta Nielsen)	3 "	15.00	250.00	3 sheets and 1 sheets, banners
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Poor Jenny (Asta Nielsen).....	3 "	15.00	240.00	3 sheets, 1 sheets, banners
Price of Beauty...	2 "	10.00	125.00	3 sheets, 1 sheets, banners
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Independent Film Stories

RELIANCE.

UNCLE HIRAM VISITS WASHINGTON (June 5).—Uncle Hiram, a countryman, makes his first visit to the national capital. He arrives at the station, visits the equestrian statue of General Wm. Tecumseh Sherman, sees the Washington Monument, and is surprised at its height of 555 feet. He sees the capitol from the top of this monument. He goes into the treasury, where he meets Lee McClung, treasurer of the United States, who shows him $10,000 in gold, then forty million dollars in ten thousand-dollar gold certificates. He is shown a receipt for the largest single money transaction in the world. Leaving the treasury he sees the White House; the statue of Andrew Jackson; takes a walk along Pennsylvania Avenue and sees the Library of Congress. Coming to the White House, Uncle Hiram sees the members of the president's cabinet leaving, and recognizes Secretary Meyer of the Navy, Secretary Wilson of Agriculture, Secretary Stimson of War, Secretary Hitchcock. Postmaster-General, Secretary Nagel of Commerce and Labor, Secretary Fisher of the Interior, and Attorney-General Wickersham of the United States. Uncle Hiram recognizes Admiral George Dewey, and is shown the guns the admiral captured at Manila. He sees Major-general Leonard Wood, chief of the staff United States Army. Within the White House are shown the executive offices: the East Room (this is the first motion picture ever showing the interior of the East Room). Interior of the president's office; W. M. Pennell, the president's private doorkeeper; Rudolph Foster, assistant secretary to the president, and Major Thomas L. Rhodes, the successor to Major Archibald Butt, martyred hero of the Titanic. Outside the White House, Uncle Hiram sees two of the president's body guard mounted on motor cycles. Then he catches a glimpse of the president himself leaving the White House. Having seen all there was to see in the city, Uncle Hiram leaves for home.

KAINTUCK (June 8).—Kaintuck is a big mountaineer. He loves his sweetheart, Sue, with his whole simple, honest heart. One day an artist comes to sketch in their vicinity. He is immediately struck by Sue's beauty and asks permission to use her as his model. Kaintuck is not pleased with the idea, but the girl consents. When the artist secures board in Sue's home, Kaintuck's jealousy knows no bounds. One day he sees the artist posing Sue, and noticing that the man's arms are about the girl, he desides that she loves him. But the artist thinks only of Sue as a model, his heart being given to Dora, her sister. One day the artist stumbles upon an illicit still in the woods, and, inspired by its picturesqueness, he takes out his book and starts to sketch it. Some moonshiners who have been watching him, think that he must be a revenue spy who would be better out of the way, so they lead him out to shoot him. The girls see him, and Sue rushes up to plead for his life. Kaintuck, coming along, saves the artist for Sue's sake. Later he comes to the girl, telling her that he will give her up to the man she loves. She is surprised, but when Dora comes along with the artist the situation is explained to everyone's satisfaction.

THANHOUSER.

ON THE STROKE OF FIVE (June 11).—There was nothing particularly romantic about her love story. She was a poor girl and had two suitors, both humble workingmen. The man she chose was the more worthy of the two, and loved her fondly. The other man, a brutish individual of ungovernable passions, became involved in an altercation with his foreman and savagely attacked him. Through the efforts of the successful suitor, he was captured, and, as his reputation was bad, was sent to State's Prison for a long term.

When the prisoner was set free, eight years later, his first desire was to find the woman he loved and the man he hated. With very little difficulty he located them, for they had married and settled down in the quarter where they had lived most of their lives. The ex-convict rejoiced to find that his foe had met with an accident, was helplessly paralyzed, and while he still lived, could not move nor speak, only his eyes showed that he was alive.

Calling at the tiny cottage, the convict gloated over his foe, but was careful to conceal his feelings from the wife. In the presence of her or her little girl, he was the sadly sympathetic friend. When alone with the helpless man, he gloated over him, and whispered insults into his ear. The invalid was unable to retort or complain, he could only gaze at the man, and wish that his strength might come back so that he could defend himself

The convict found that his love for the woman still existed, and he proposed that she elope with him. She rejected his advances with scorn, and his love turned to hate. He brooded over what she regarded as his wrongs, and planned a fiendish revenge.

He called at the house, pretending great friendship, and presented the little girl with a music box. She was delighted, and the mother was also pleased. Then while the two were playing with the new toy, the convict tiptoed over to the paralytic and whispered to him that the music box really contained an infernal machine, and that it had been cunningly set by clockwork to go off on the stroke of five. Then he pointed to the clock, which marked fifteen minutes of the hour, bid a pleasant farewell to the family he designed to destroy, and departed.

The woman and the child suspected nothing wrong; the man, who knew, was powerless to say anything. He suffered mortal agony as time sped, on, and he was unable to warn them. Finally his little daughter came over to "cheer up poor papa," and noticed his intense gaze. He looked from her to the blocks, which were on the table at his elbow. The two had often "played spelling." The girl would speak a word, then hold up blocks. When she picked the right letter, the man would blink his eyes, and the little girl knew how to spell many words, having learned it in this unique way.

This pastime was now put to a stern use, the man supposed to be helpless was able to convey the warning. The woman hurled the bomb from the window in time, and it rolled down the steep hill to the feet of the ex-convict, who was waiting there for the explosion that meant death of three innocent people. He had no time to escape, and the fate he had meant for others became the frightful death that providence dealt him.

THE NIGHT CLERK'S NIGHTMARE (June 14).—He was the night clerk in a country hotel, and his one dream was of the time when he could wed the head waitress (she was also the only one), and they would own a little hotel of their very own. Under these circumstances the clerk was indignant when a drummer, one of the guests, paid marked attention to the girl. She was flattered by the compliments of this man of the world, and temporarily forgot all about the poor clerk, who, like a certain patent medicine, "works while others sleep."

The drummer, having the evening to spare, decided to go to the "Opera House," and being a sociable creature, asked the waitress to accompany him. She gladly accepted the invitation, and they strolled out toward the theater, leaving the clerk to his tasks, which were few, and his thoughts of vengeance, which were many.

Night clerks in country hotels usually receive small pay, partially because they generally sleep while on duty. This particular clerk was a faithful follower of the precepts of his order, and despite his sorrowful thoughts, he dropped off to sleep before the stove.

In his dreams he followed the couple to the "Opery House," just as a terrible fire broke out. The drummer was a coward, and would have left the girl to perish, had it not been for the brave clerk, who did a heroic bit of rescue work. The girl was led off in safety, and the drummer perished in the flames, BUT——

When the clerk had taken the girl back to the hotel, the dainty drummer trailed along, as spick and span as ever, and firmly led his partner away again.

The night clerk's nightmare led him into astonishing adventures, and he disposed of his rival in many novel ways, one by throwing him into the Whirlpool Rapids at Niagara Falls, a stream which no swimmer can navigate. Still, nothing phased the drummer, he was a persistent chap, in the dream.

The poor night clerk tossed and snorted and gurgled. Finally, just as the police arrested him for a series of crimes, he woke up. The girl and the drummer returned from the theater, the drummer paid his bill, took his grips and departed to catch a midnight train, and the girl went up to her room, first stopping to blow a kiss to her fellow employee and admirer. Then the clerk realized that it had all been a dream, and that the drummer was really a fine chap, did not love the girl, but simply was killing time between trains.

He also realized that the girl loved him, and he was happy, but his terrible experience spoiled his sleep for the rest of the time that he was off duty, which showed that his experiences made a profound impression on him.

WHY TOM SIGNED THE PLEDGE (June 14).—Deacon Prim is as prim as his name, and a shining light in the cause of temperance. His son Tom, however, thinks along different lines. The deacon tries, without success, to get Tom to sign the pledge.

One evening Tom goes out with some of his fast friends, while the deacon attends a temperance meeting and is quite the star of the evening. On his way home, however, the deacon has the misfortune to fall, and breaks his eyeglasses. He also gets his clothing rather dirty.

As he blunders along the street, half blind, he meets with one disaster after another. He bunks into a lampost, blackening his eye. Robbers despoil him of his belongings, and smash his hat. A man against whom he stumbles, beats him. Finally, a friendly drunken man pours a gallon of whiskey over him So when the deacon arrives home, he looks as if he had been having a very gay night. His explanations are received with scorn, and his wife insists that he sign the pledge, which he finally does.

But good comes out of evil, for Tom is so effected by his father's supposed fall from grace, that he signs the pledge himself, being sure that he will never want to drink again, after seeing his father in such an awful state.

REPUBLIC.

WAS HE A SUFFRAGETTE? (June 11).—Mrs. Green and Mrs. Bibbs, two dyed-in-the-wool suffragettes, are all aflutter over the coming suffragette parade, and are causing no end of trouble to their respective husbands by insisting that they participate in the parade and thus show their loyalty to the cause. Both women are typical "amazons," and, while Mr. Green is a normal sized man and well able to take care of himself in spite of his wife's pugilistic tendencies, poor Bibbs is not so fortunate, as he measures a little over four feet and weighs but 110 pounds, while his wife tips the scale at 230. Like all little men, Bibbs is quite sure he can control his wife and make her do as he pleases. To prove his strength of will, he wagers $100.00 with Green that he will not parade with the suffragettes in spite of his wife's demands.

The day of the parade arrives. Green like a wise fellow, has disappeared from town on pretense of business. Bibbs decided to stay at home and show his wife that he was boss. Imagine his great surprise when Mrs. Bibbs insisted that he join the paraders and when moral suasion proved futile, the weaker sex grabbed Mr. Bibbs by the collar, and, in that humiliating position, he was compelled to not only walk through the streets, but also join the parade of suffragettes up Fifth Avenue, and what was more humiliating, when his spouse tired of the struggle, there were plenty of volunteers to help her. The next day in his office, poor Bibbs silently paid over $100.00 to Green.

A SHADOW OF THE PAST (June 15).—Bess Brinkley is left an orphan at an early age, and but for an uncle, who has gone to the great West, is left alone in the world. Betrayed by a man whom she loved, she gradually becomes a partner in crime of a famous pickpocket. Her early training finally gets her disgusted with the life she is leading, and when a home is offered to her by the long-lost uncle, who has returned a prosperous man, she gladly gives up the old life and starts anew.

She meets a handsome young foreman of the fire department and is not averse to his attentions, so different from the attentions of the men in the underworld. Eventually she marries the young fire man, who finally becomes chief of the department.

No cloud mars the happiness of the young couple until one eventful day, a former companion of Bess's underworld acquaintances appears and hovers like a shadow in the vicinity of her home, seeking an opportunity to rob it. He finally breaks in and is interrupted in his work by Bess. The mutual recognition brings on a frightful struggle, during which a disastrous fire occurs. Bess beats the man into insensibility and makes her escape from the burning building. After escaping, her conscience trougles her, when she thinks of the unconscious body lying amidst the flames, and she plunges into the firey furnace to rescue him. In the meantime, the fire alarm has been given in the fire station, and when the chief learns that the fire is at his home, he becomes frenzied, and taking the whip from the driver's hands, lashes the horses unmercifully, urging them into a maddening speed. The other drivers, seeing their chief in this state, urge their horses with whip and voice and in a little time, they arrive at the fire, hook their hose in record time, and follow their chief into the burning building. None too soon, the bodies of the chief's wife and the stranger are rescued from the fire, as the flames have eaten into the entire structure.

When the wife gains consciousness, she explains to her husband the cause of the fire, not disclosing the identity of the stranger, who, after his recovery, calls upon the chief's wife to thank her for saving his life, at the same time assuring her that in the future he will follow the straight and narrow path.

IMP. .

PRESIDENTIAL POSSIBILITIES (June 8).—This subject gives a unique record of the present presidential campaign. The three most picturesque figures in the contest are shown. These three are unquestionably Theodore Roosevelt, William H. Taft, and Senator La Follette, of Wisconsin.

In one part of the picture, Roosevelt is seen vigorously talking against Mr. Taft. In another part Mr. Roosevelt is shown by himself addressing a crowd, whilst yet in another section of the film Mr. Taft has the field to himself.

Then Senator La Follette is shown with his characteristic smile of self-confidence. Governor Wilson of Trenton, N. J., presents an austere appearance to the camera, whilst last, and possibly not least, Champ Clark, the speaker, a possible Democratic nominee, is also depicted, minus, however, the celebrated "Dawg."

NOTHING SHALL BE HIDDEN (June 10).—Fred Langdon, a young inventor, has a sweetheart, Lilian Stanhope, who returns his affection, but there is a parental objection. Fred is poor and Mr. Stanhope has ambitious schemes for marrying his daughter to a man of present wealth and position, rather than to one whose wealth and position

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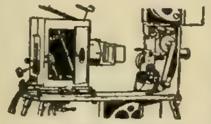

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are probably still in the making. So he parts the young people.

However, Fred is assiduous in his work and in the course of it makes one or two important scientific discoveries with regard to the transmission of sound and light waves. Calling up his still loyal sweetheart, he makes the discovery that at that moment Mr. Stanhope's house is being ransacked by burglars. So Fred calls up the police station and the burglars are captured. Fred made his discovery in virtue of the fact that he could hear what was taking place in the room although there was no direct telegraphic connection.

The burglars having been captured and Mr. Stanhope becoming aware of Fred's usefulness in the matter, offers to buy an interest in the invention, but the young lover told him nothing short of his daughter's hand would buy any part of it. Mr. Stanhope, anxious to get in on the marvelous invention, and realizing that his daughter was more than willing to trust herself to Fred Langdon, gave his consent to the union.

LET NO MAN PUT ASUNDER (June 13).—Drink is fastening it's arms around Frank Downing; he has broken promise after promise made to his wife to reform and she in despair appeals to a friend, who endeavors to persuade her to leave and accept a position as teacher in the village school in a distant part of the state. One night Downing comes home helpless, having spent his week's wages on drink, and there is no food in the house for Edna and the boy, Tommy. This decides the question and Edna and the little boy leave the degraded man to go forth into the world and earn their living.

Upon arriving in the village where her school is located, Edna meets and inquires her way of John Stevens. He is a widower and is devoted to his little daughter, Doris, to whom he is both father and mother. Through this chance meeting a friendship is established between Edna and John, which grows stronger and stronger as time passes, until John discovers that he loves her very dearly, and asks her to be his wife. Edna then admits her love and confides her story to him. He is willing to wait until she can secure a divorce.

During vacation Edna and Tommy return to their old home town, and here she secures her freedom. And now queer fate enters the picture. While she is away a man, a wreck and practically a tramp, is arrested in the village and tries to dispose of some carpenter tools, which are recognized as being the property of John Stevens. The man is Downing. He is taken to Stevens' shop in order that the tools may be identified Downing makes an appeal to Stevens—the appeal of desperation, and John, who is touched, saves the man from the law's grasp by stating he is a new workman whom he has just employed. Downing is put to work and Stevens helps him to fight his curse. Finally, he is reclaimed and becomes a man in fact.

Edna returns to the village, full of hope, and Stevens still ignorant of the relations that once existed between her and the man he has saved, is awaiting her with all a true lover's impatience. Edna enters the shop, and comes face to face with Frank. And thus does John learn the truth. The situation appals all—all but John, a man who knew his God, and knowing Him, abided His will. He joins their hands, saying, "Whom God Hath Joined Together, Let No Man Put Asunder." Downing with the past before him, refuses the sacrifice, and endeavors to leave, but John stops him. "It is God's will," he says, and the reunited husband and wife pass out of his life together.

HOW SHORTY WON OUT (June 15).—Shorty, like all freshmen, is compelled to perform many little services for the sophomores, juniors and the seniors of his college, and while serving one of his classmates, he meets charming Betty Rossmore, and immediately falls in love with her.

His bliss is not of long duration, however, as his upper classmates force him to introduce them, and then he is left out in the cold A junior promenade ball is to be given from which poor Shorty, being only a freshman, is barred. Six students invite Betty to this affair, while Shorty invites her to a dinner.

Betty, hoping to have some fun, accepts each and every invitation The six, one after another, drive up in their automobiles and enter the house. Such looks are exchanged as each comes into the room. Finally Betty appears, shaking with suppressed laughter Then Shorty walks on the scene, and triumphantly leads Betty from the room and house, enters his auto and speeds away.

The disappointed boys however, have a mix-up on the pavement, to decide who shall escort Betty, not realizing she has vanished with Shorty. A policeman is called, and the six are bundled into a patrol wagon and hurried off to jail. There they meditate on the perversity of woman, whole Betty and Shorty are enjoying their dinner.

BULL FIGHT IN NUEVO LAREDO, MEXICO (June 15).—On the occasion of Washington's Birthday, which was celebrated at Laredo, Texas, in February, there was included amongst the festivities at Nuevo Laredo, Mexico, just across the border, a bull fight, which was very largely attended by those who took part in the celebration. The various scenes attendant upon this form of sport as shown in the picture, have no trace of cruelty or brutality. Two or three sturdy bulls are turned into the ring and beset by the nimble picadors, matadors and others whose duty it is to irritate the animal and escape risk of assault by his horns.

LUX.

AFTER MANY YEARS (June 7).—The plaudits hushed, the arena empty, withi ntheir caravans the sprightly talent of the ring removes its make-up and become mortal once again. In his van, Richard, the clown, is wiping the powder from his face, whilst he jects merrily with his little son. In the friendly shade of the circus tent his wife keeps rendezvous with the man who has alienated her affection, and for whom "One master passion in the breast, Like Aaron's serpent, swallows up the rest."

Louisa, the clown's wife, was as happy as any woman until Carlo, the dashing lion trainer, came upon the scene and caused her to forsake her loving husband and her darling child. Poor Richard is so upset by his wife's flight that he is no longer able to follow his old profession. His little son takes his place in the ring, however, and meets with great success. Years roll on, and the little clown becomes director of the circus. In his employ is a certain Carlo, famed for his skill in the lions' den. He has succeeded in casting off the woman he so basely deceived and congratulates himself upon the fact that she will not think to find him back again in the same comapny in which they first met.

Returning to her old haunts, Louisa finds the man she has sought so long, and with tears and entreaties implores him to take her to his heart again He pushes her roughly aside and is about to strike her when Richard, the old clown, comes to her aid. Thus Louisa is taught the treachery of the faithless lover and is brought face to face with her much wronged husband. Overwhelmed with the sense of her ingratitude, she falls at his feet and begs forgiveness. Richard is adamant, but his son appears upon the scene and finally persuades his father to forgive and forget. He yields at last, but is almost too late, for his poor wife, worn out with her terrible experiences, sinks into a deep sleep from which there is no waking.

GAUMONT.

NANINE, THE ARTIST'S WIFE (June 9).—Nanine and Yolande are two quaint, charming peasant girls of Middle France. Often have they heard of the large city of Paris, but never have they seen or tasted of its pleasures. They are entirely contented with their lot, however, and never expect to get much further than their parental dwelling, until one afternoon, when the two girls, in company of two young peasant admirers, while frolicking over the fields, intrude upon the privacy of Maurice Crosby, the noted French artist. Crosby becomes fascinated with Nanine.

He pays Nanine a visit, only to be reprimanded by her father. Excusing himself for the intrusion, the artist takes his departure, only after leaving his address with the young peasantess, and assuring her that he would want to be the first one to give her assistance any time she might be in need of same. An opportunity for calling upon Maurice was soon granted through an accident which befell the girl's father. Nanine writes him of her plight. The artist sends back hasty word for her to come on to him where she can find honest work.

Nanine and Yolande leave for Paris in all their peasant finery, and arrive at their benefactor's studio. Crosby, however, is able to make good use of them, and is even inspired by their presence. The preference that he seems to pay to Nanine soon arouses the jealousy of Yolande, who quarrels with her sister and makes her feel so uncomfortable that she decides to return home. As she leaves the door to start her homeward journey, Maurice intercepts her, and refusing to listen to her reason for going home, pledges her his love, with the result that they are married. Thus is the dainty little Nanine properly rewarded.

THE TALE OF AN EGG (June 13).—Young Mary is indeed a pretty, winsome little damsel, but somehow or other she has never fallen in with the right fellow. This is probably due to the life of isolation that she leads, away off in her country home town. During her vacation she evolves an original scheme to make known her wishes by writing the following on a newly laid egg: "I am young, pretty and rich. I want to marry a nice young man." To this she signs her name and address and awaits further developments. After many, many incidents, the egg is finally served, hard boiled, to three young gallants in a town restaurant. The one who reads the mission on the egg, notifies the rest and the three start off in hot pursuit. The address takes them to a time-known mansion, under the grape arbor of which they discover an old maid, of whom they inquire for "Mary." She very exultantly informs them that that is her name, whereupon two of the three make their escape, the last being held in her clutches. He produces the egg, believing that it must be a mistake, but she informs him that she is the authoress of the letter on the egg, which was written thirty years ago, when both she and the egg were fresh. The dismay of the young gallant is, however, turned to exultaiton when old Mary introduces a most charming young niece, who accepts the obligation of marrying the handsome young man whom her aunt has corraled.

JIMMIE AS A HYPNOTIST (June 13).—Jimmie is deeply interested in the science of hypnotism. He studies, drinks and sleeps it. One evening, during his parents' absence, while he is engaged with his sister in the wonderful influence of hypnotism, the servant, Orphelia, helps herself to his mother's toilet dainties. Jimmie, without confiding to anyone else, notices the theft but keeps it concealed until his parents return. They, not suspecting the maid, place the blame on Jimmie's shoulders, who assures them that he is not at fault and can produce the culprit through his understanding of hypnotism. Without further ado he puts his sister (whom he has taken into the secret), in a hypnotic spell, and, of course she singles out the culprit.

NESTOR.

THE HALF-BREED'S WAY (June 3).—David Miller, a Western farmer, is betrothed to Marie Mantell, an Eastern girl. He is addicted to drink and his constant imbibing of whiskey brutalizes his nature. He goes East and marries Marie, bringing her to a desolate Western farm. He continues drinking and his young wife suffers much cruelty at his hands. A half-breed cowboy, who is employed at the ranch, becomes devoted to her to the extent of protecting her at crucial moments when the farmer, in a drunken state, threatens to strike her. Phillip Hall, an Easterner, comes West for his health and is given work by Miller. He is hurt in a round-up and nursed by Marie. He is a ray of light in her desolate life, and the Easterner's heart is full of pity for the young wife. David goes on a drunken rampage and destroys Marie's little garden, which she has nurtured tenderly. When she remonstrates with him, he menaces her life. The half-breed again puts himself between them and David knocks him to the ground. The half-breed picks himself up and the sight of the weeping woman makes him swear Indian vengeance. Getting a rifle, he follows the farmer, who had mounted his horse, and rode away, and shoots him. Miller falls near Philip, who has been reading in the woods, and when his calls bring the sheriff and his men, he is accused of the crime. The half-breed has returned to the house, and when the sheriff stops at Miller's ranch with his prisoner, the half-breed maintains an Indian stolidity until Marie and Philip, in the stress of the situation, divulge their love for each other. He confesses it was he that killed the farmer and makes a dash for liberty, with the posse in chase. They gain on him when a shot rings out. The half-breed prefers death at his own hands rather than give himself into the hands of the law.

THE MOUNTAIN DAISY (June).—Jack Spencer, a tenderfoot photographer, arrives on the stage-coach, and the next day meets Daisy Layson while he is out taking pictures. The young people are mutually attracted, but Mr. Layson has already selected Bert Howard as his prospective son-in-law, and will not give his consent to his daughter's marriage with Jack.

The young people plan to elope. Their plans, however, are overheard by Bert, who hastens to Mr. Layson and acquaints him of the fact. Jack has become a favorite with the boys and the stage-driver in particular, so when the young people tell him that they expect the old man to give chase, the driver at once promises to help them. Accordingly, he writes a note to the sheriff as follows: "Sheriff Carter:—I expect to be held up between here and Elveda by two men well known to you. Send posse quick, as I have a very valuable package aboard. Jim Ruskin." He sends the note post haste and the sheriff and his men at once respond, overtaking Mr. Layson and Bert just as they reach the stage-coach. Greatly to the amusement of the passengers, who are in on the joke, the sheriff and his men hustle father and rejected suitor off to prison until Daisy and Jack are safley made one.

THE RANCH GIRL'S CHOICE (June 7).—While Bess, the ranch owner's daughter, is on her way to town, her horse goes lame. Bud, awandering cowboy, happens along at this moment and takes a stone out of the horse's hoof. The girl hands him a flower, which Tom, the foreman of her father's ranch, had given her. They part: the girl to go to town; the boy to go on his way looking for work. He stops at a sign reading: "Cowboys wanted at the Circle K Ranch." On arriving at the ranch, the foreman takes a dislike to him, recognizing the flower the cowboy is wearing as the one he had given Bess. The owner of the ranch, however, likes the boy's looks and engages him, much to the dissatisfaction of the foreman.

Bess returns home and is delighted to find the young puncher employed on her father's ranch. The foreman, observing the growing friendship between Bud and the girl, makes Bud's lot a hard one, calling him down whenever an opportunity presents itself and finally discharges him. Bess's father, when he hears of this action, re-engages the boy and discharges the foreman instead. Three other cowboys on the ranch, friends of the foreman, threaten to leave unless the ranch owner takes the foreman back, but the ranchman is obdurate and the four men ride off, threatening vengeance.

A week later, as the boy is returning from the bank with money for the payroll, he is seen by one of the ex-foreman's friends and the news is carried to the foreman at the Lone Tree Saloon. They arrange to hold up the boy and give the ranch owner the impression that the boy has stolen it.

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Taking a short cut, they head Bud off and he is taken to an old hut, where he is bound and thrown into a corner while the men play cards and drink.

In the meanwhile, the ranch owner is becoming anxious at the prolonged absence of Bud and sends the new foreman to the bank to see what is causing the delay. The foreman comes back to the ranch with the news that the boy left the bank hours ago. The owner orders all his men out to find Bud, accompanied by Bess. Coming to the cross roads, the girl decides to go the other way alone and comes to the hut. Looking through the window, she sees the men and hastens to the cowboys. They follow her to the hut and Bud is released, while the men are taken to the sheriff's office. On returning home, the father of Bess gives his consent to the marriage of his daughter to Bud.

SOLAX.

MICKY'S PAL (June 12).—After serving out their three-year sentence, Micky and his pal, Tom, are released from prison. Micky goes back to his former manner of living and tries to induce Tom to do likewise. Tom, however, is tired of an underworld existence and determines to be "straight." Hence he breaks with Micky and they both pursue different paths.

Tom finds employment with good folks, and gets along nicely, until one day, while out walking with his sweetheart (the maid servant in the house where he is employed), he meets Micky. Anxious to forget his past and to avoid making explanations to his sweetheart, Tom snubs his former pal.

Micky decides to fix him. He goes back to his hovel and writes an anonymous letter, informing Tom's employers that Tom is an ex-convict. Tom after his outing comes home feeling sorry that he had snubbed Micky. He writes him a letter apologizing and encloses some money. Tom's employers disregard the letter which Micky has written. However, their suspicions are aroused, and so they decide to test Tom's honesty. Before going to the opera, they place on a dresser within the sight of Tom an imitation pearl necklace worth 15 cents.

Micky, who is "laying for" Tom, goes to the house that very night and steals the imitation pearl necklace. This happens about the time Tom's employers return from the opera. Tom is near their auto smoking a pipe. He is watching the car while the chauffeur is having a drink. Thus employed, Tom sights an object skulking in the backyard. He hides as the object approaches the car. Then when he recognizes Micky, he makes a spring for him and demands an explanation. Micky shows fight. During the struggle, Tom's pipe lands in the car and sets it on fire.

Tom's employers confront him and although he explains they are not satisfied. His record is against him. They have him discharged.

Micky returns home and finds Tom's letter of apology and the money enclosed. He is full of remorse and returns and straightens things out for Tom.

THE GREAT DISCOVERY (June 14).—An old scientist is at work perfecting a "child incubator." He engages a young chemist as his assistant. The young chemist is attracted by the scientist's daughter. While the old man is busy with his scientific conferences and research work, the young pair go off and get married. A year later finds the scientist still at his labors, while his daughter, in the meanwhile, gives birth to a baby. The absent-minded and eccentric scientist is kept in ignorance of the circumstances. His son-in-law one day gets an idea. He places his baby in the old man's incubator and when the scientist discovers the crowning glory of his work he takes the kid and runs off to spread the glad news to his associates of the scientific research societies, a superannuated collection of old fogies.

When the wife discovers that her baby is gone she grows frantic and naturally her young husband run off to the scientific conference to rescue his offspring. He is of a diabolical turn and decides to scare the scientists by substituting a monkey for the baby. He succeeds splendidly.

AMERICAN.

THE BRAND (May 30).—Jim Haroll was a blacksmith. He lived alone with his old father until the matrimonial bee lodged securely in his curly head. Then Jim found a copy of "Cupid's Darts," fell madly in love with an advertised beauty and sent for her to share his hearth and fortune. One year tired the beauty. A perfumery salesman called one day and Jim, glancing through the window, beheld her in his arms. In blind rage he rushed to his forge, seized a red-hot iron and pushing his wife's betrayer to the floor branded him upon the cheek.

THE GREEN-EYED MONSTER (June 3).—Jess loved Norman Brown, but Jess was jealous, and when Norman replied to some pleasantries from a village belle, Jess was seized by the Green-Eyed Monster. It caused a terrible lot of trouble in La Mesa and when Jess "picked up" with a tramp in the woods the town was agog with excitement.

CUPID THROUGH PADLOCKS (June 6).—Old Bob Langfall guarded two pretty daughters carefully. When Jim and Charley Bradley met them by accident, old Bob showed them the butt of his gun and bade them adieu. But Jim and Charley had a widowed mother, and old Bob was a widower. And now you begin to see how it all came about. "In Union There Is Strength."

FOR THE GOOD OF HER MEN (June 10).—Zeke Farrell, with his loving wife, two sons and two daughters, had long run an illicit distillery. The boys liked their own brew and often quarreled. The mother sobbed herself to sleep many a night at the thought of the coming drunkards and the old father in an unlawful business. Then Will Beverly came. Love sprang up between him and the pretty daughter, Mabel. The mother knew they could never marry. So she made the greatest—the supreme sacrifice she told the Federal marshal of the still. Will Beverly, through an odd twist in the story, was accused. How he extricated himself and won Mabel is reserved for one of the best Western subjects you have ever seen to tell.

CHAMPION.

CAMILLE (June 10).—The locale of the story is in France and the characters of the nobility as well as those of the half world who live by their wits. Camille is a woman who belongs to the latter class and her associates are of the Bohemian sort, actors, painters and literary folk, and her male friends are an old Duke, who showers money on her, and a Count who is her escort to places of amusement.

Camille is beautiful, accomplished, and at the period of the opening of the story, is satiated with pleasure and her better nature asserts itself. She longs for something genuine, a love that is good and pure. Armand du Val is the son of a nobleman and theirs is an old and honored family. He sees Camille and falls in love with her, worshipping her at a distance. He calls at her house in company of a friend and the visit is most opportune. Camille has returned from the opera with the Count and he bores her with his coarse and unwelcome attentions. Armand is introduced and his frank, manly avowal of love comes like a revelation and is sweet music to her ears. For the first time in her eventful life she loves and is deliriously happy.

There is a season of bliss for the young couple. Camille removes to the country and Armand is in constant attention until their dream is shattered. A sister of Armand is betrothed to a young nobleman and the father of the groom learns of Armand's infatuation for Camille, and breags the news to his father. Camille is induced to break with Armand so that the young couple may marry and be happy and no scandal shall mar their bliss.

Armand does not understand and Camille will not explain. Armand denounces her for a flirt. He creates a scene in a gambling house, hurling Camille from him brutally and throwing his winnings in her face. There is a duel with the Count, her former love, and Armand is exiled in disgrace. The dread disease, consumption, lays hold of Camille and she is in the throes of death with her beauty gone. Armand is summoned by his father and goes to Camille, but, alas! too late! She sees him, imprints one long loving kiss on his lips and expires in his arms.

A WESTERN CHILD'S HEROISM (June 12).—Bill Burton, a miner, with his wife and child, the latter a girl of 12 years, lives in a little log cabin in a clearing of the Blockwood Hills. One day, two rustlers, Mexicans, are being chased by a posse and one of them is shot from his horse, and is thought to be killed, but as the party sweeps by, he crawls into the bushes and makes his way to the cabin of the miner, Burton. The miner is just leaving when the Mexican arrives and craves shelter. At first, Burton refuses this, but heeding the pleadings of his wife and child, he consents to take him in, and when the searching party passes by that way he pretends to know nothing of the Mexican's whereabouts.

Later Burton makes a lucky strike at the diggings. He returns to his cabin elated over his find. While explaining this to his wife the Mexican overhears, but pretending to sleep he averts suspicion, and sees the secreting of the gold in the chimney place. Then pretending a sudden illness, the Mexican preys on the sympathy of the miner and the latter sets off to secure a doctor. Immediately, finding the coast clear, he makes ready to rob his benefactor. The miner's wife struggles with the Mexican. Dorothy, the daughter, now takes a hand and, securing the villain's gun, she forces him to desist from his fell purpose. He goes off, with maledictions on his lips.

He soon makes good his threats, for he enlists the services of a number of marauding Indians and they sneak upon the cabin. Luckily the child discovers their approach. A fight then begins and the miner and his faithful wife fire with deadly effest on their enemies. The Indians no wprepare to set the cabin on fire. In the meantime the child climbs up the chimney, and stealing a horse from among the bunch tethered by the Indians, she makes off for assistance. The fire now rages without the cabin and pretty soon the inmates will be consumed, but at this juncture on dash the cowboys led by the young heroine, Dorothy. The Indians are driven off, the family is saved, and in the meantime the Mexican is captured.

MAJESTIC.

ROOM 257 (June 9).—A thief, having registered at the Grand Hotel, sneaks into room 257 to make a "haul." The occupant of the room surprises him at work and is shot. The thief arranges the appearance of the victim so that the police will dismiss the case as a suicide; but he forgets the stub of a cigar and also leaves the imprint of his heel on a piece of hotel stationery lying on the floor. While walking in the lobby of the hotel, the floor of which is being mopped by the porter, the thief leaves tracks, which enable the clever detective to find him. With the aid of the cigar stub and the heel print, a clear case is shrewdly made out against the guilty man, and the manner in which he is quietly taken into custody wins the admiration of all concerned in what appeared to be a baffling case.

SHOCKING HIS FLOCK (June 9).—Parson Jonas is very anxious to fire his colored congregation with religious zeal and enthusiasm. But preach as he may, the colored brothers and sisters fall asleep regularly during the taking of the collection. The parson and Deacon Jackson put their heads together, and decide that some desperate action must be taken to save the church from going bankrupt. Electricians are called in, who wire the pews of the church, so that the parson can shock the occupants of any pew he desires. The following Sunday the congregation gathers in goodly numbers, but during the appeal for money, falls asleep as usual. Parson Jonas asks who will donate ten dollars to the cause. No one responds, but when the parson throws on a switch, the first row rise as though they were extremely anxious to give away their money. The other rows respond in turn with equal spirit and the church members start a revival that is wonderful to behold. If some bad boys had not introduced a ghost through a front window of the church, the exit of the congregation would have been quieter.

UP A TREE (June 11).—The wives of several members of a fashionable club have been invited to an affair at which no men will be allowed. The curiosity of the women is awakened, but they will not admit to each other that they care anything about the affair. Hamilton Roe sneaks off to the ball at which the women are to gather, and, with a large pair of opera glasses in possession, climbs the tree himself, but what he sees is rather good view of the interior of the building. A policeman happens along, and hearing a noise overhead, looks up into the tree and orders Roe down. To his surprise, twenty men fall out of the tree, each with a telescope, opera glasses and all sorts of "aids-to-the-eyesight." The policeman is about to arrest them, when he is told of the women's meeting. He accepts the largest telescope and climbs the tree himself, but what he sees is rather disappointing.

THE ARTFUL CURE (June 11).—The pretty wife of George Hoper is a very charming woman, an excellent housekeeper, and, in fact, all that any man could desire for a life partner. But the breakfast food craze has taken complete possession of her and she has reached a point where the mere mention of meat as a food fills her very soul with horror. Her husband eats his vegetarian diet with forced cheerfulness, but the craving for a nice big, thick steak constantly increases, and when he sees his wife give a large, juicy pork chop to the cat, he can stand it no longer, and steals the luscious morsel for his own dinner. The pork chop gives him an idea. "If one cat causes wifey to buy one pork chop, twenty cats should result in twenty pork chops." Hoper goes to a bird-store, and after playing with the monkeys and rabbits, buys a litter of kittens and several pretty little puppies as a gift for his wife. He anxiously waits for the dear little pets to be fed, so that he can steal their food, but his feelings can't be imagined when he sees his loving wife feeding them on milk and breakfast food instead of meat. Hoper becomes desperate. A friend shows him an article in the newspaper giving an account of a bad case of "Rickets" caused by eating only vegetable foods. He immediately calls his servants together, and they all pretend to be suffering from "Rickets." They paint blotches on their faces and fool the wife completely, but she will not believe that the lack of meat is the cause of their illness. Finally, one night while she is peacefully sleeping and dreaming of whole wheat biscuits, Hoper paints her pretty face, so that she awakes to discover that the "Rickets" have attacked her in vigorous fashion. This is an argument in favor of meat that appeals to her vanity, and, thoroughly scared, she orders enough meat to feed a menagerie.

ECLAIR.

HAMFAT'S SUCCESS (May 30).—Anthony Ceaser Brutus Hamfat is a struggling tragedian whose one-night stand performances bring him to success. He applies vainly to K. E. Frobert, the famous manager, and returns home to find his landlady in a fury for his delayed payment. As he hurries to his room the landlady speeds for a policeman. Hamfat, in extreme despair, pulls on an old rube costume and makes a hasty exit in disguise. Two swindlers believe this to be a splendid chance and they invite the "old farmer" to dine with them in a gay Broadway cafe. Hamfat accepts. He does not neglect exhibiting a roll of stage money which he found in the costume. The swindlers are

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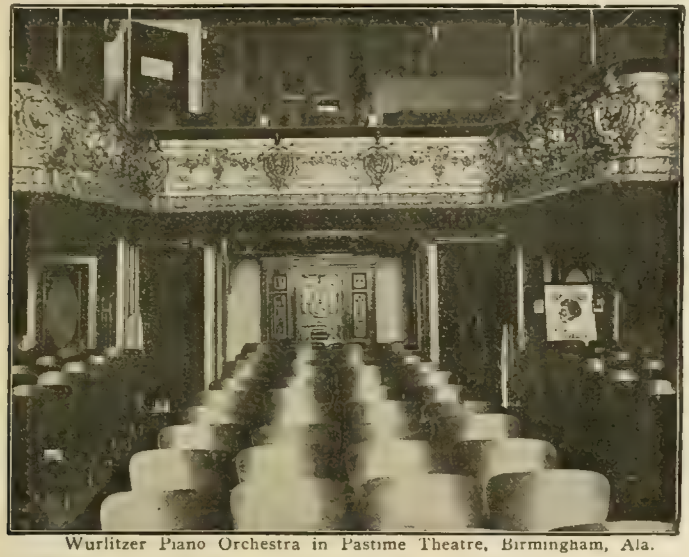

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New York City

greatly pleased with themselves. At length they propose selling a third interest in an imaginary mine and Hamfat agrees. He is the real gainer, for he takes his change in real money. Hamfat hastens homeward in a taxicab to settle his accounts, buying flowers for his landlady. The swindlers are apprehended by the police and get a richly deserved punishment. It happens that Frobert, the manager, has been dining in this same restaurant. Hamfat is recognized. Just as the Thespian is giving the long-suffering landlady her money, a messenger brings an offer from Frobert to give Hamfat a good part in comic opera. He is proven an actor, after all!

CHESTNUT GROVE MYSTERY (June 2).—The aged beggar is alone in his hut. It is nightfall. Carefully closing the door and window he takes a bottle of whiskey from the fireplace and gayly empties its contents. He goes to the wall and uncovers a hiding place, and takes out a hollow piece of wood, from which he brings forth gold, jewels and banknotes, upon which he gazes lovingly. He falls asleep, and dreams he sees himself on the road again, laying in wait for the unfortunate Tax Collector of Subourg. The carriage approaches. He calls and begs for help. The collector stops pitying the poor wounded man, and helps him into his carriage. Later, while making repairs on the carriage, the collector receives a heavy blow from the beggar's cane and dies. After robbing the dead collector, the beggar drags the body to an adjacent pond, near a chestnut grove. This murder still remains unsolved. Suddenly he awakes. Someone is knocking. He hides the precious piece of wood. The door opens, and in walk two gendarmes who seek shelter. The old man trembles. The gendarmes are surprised at his attitude. Being refused a drink they start a search and first find the empty whiskey bottle, and later come upon the hiding place of the piece of wood, which they find to their great surprise, full of gold, etc., which is wrapped in a piece of newspaper telling of the mysterious murder. Understanding that they are in the presence of the escaped murderer, they handcuff him and take him away.

THE HARDEST WAY (June 4).—Dolly Brown, a young English girl, comes to America to seek employment as a governess. She is swindled at the dock by two wily rogues, and then temporarily befriended by a good old colonel and his sister. She insists on seeking employment, however, and finds it a very difficult path. At last, she obtains a position in the offices of a millionaire broker who is attracted by her resplendent beauty. This man woos her persistently, sends flowers, gifts of all sorts, which the proud girl refuses to accept. A young reporter who had assisted her on her arrival, recognizes her in the broker's office. While he is waiting outside to see her again, her employer calls her into his private office, and tries to kiss her. The girl faints, and the alarmed and cowardly millionaire snatches his hat, to disappear through a private entrance. As the girl regains consciousness, she hears the telephone ringing. She answers and learns that the fine old colonel is being swindled by some stock operators, who are sending word to Barney, her employer, to buy all the colonel's mining stock possible, in order to freeze him out. Dolly takes down the message, and then determines to save her benefactor from the machinations of the swindlers. She risks her undesirable position, takes her hat and coat and hastens out. There she is met by the persistent reporter, to whom she confides her story. He realizes its importance, and he telephones an order to his own broker to act on the information which he now holds. The two young people then hurry downtown and arrive at the colonel's office just in time to interfere with the sale of his stock to the very same swindlers who had defrauded the young girl on the dock. Dolly and the reporter both make fortunes for themselves by their quick-witted actions, and the colonel's property jumps up tremendously in value. The colonel and his sister adopt her. Dolly finds her haven at last, and the young reporter wins as his wife a very splendid woman who has been tried and found pure gold.

SUFFRAGE AND THE MAN (June 6).—A young man learns that his betrothed is leaning toward the suffragette cause. He remonstrates with her father to be told "my butler and my bootblack may vote—why not my wife and daughter?" He cannot agree, however, and their quarrel brings about a broken engagement. Disappointed and unhappy, he seeks forgetfulness by going to a summer resort. There he succumbs to the wiles of a designing mother, and caught in an embarrassing position her daughter "feinting a faint" in his arms—he permits their engagement to be announced. He learns, by an accidental eavesdropping, of the mother's trickery. He loses no time to denounce the deception and withdraw his offer of marriage. The mother and daughter promptly start suit for breach of promise. In the meantime votes have been won for women. The trial of the suit comes up before a mixed jury, of men and women, with the old sweetheart as forewoman of the twelve peers. Their verdict is acquittal! And as might be expected, "suffrage wins Herbert" with a permanently happy result—in his reconciliation and marriage.

TIT FOR TAT (June 9).—Two grenadiers are sent to the house of a rich peasant. They are admitted by the little girl of the house and are courteously received by the servant. She is quite pleased with them and has set the table for them. But the master does not like this. They should be served in the barn, with soup and water. To her great dislike, the servant obeys the order.

Through the window of the barn, they see the master feasting with a friend. They go into the yard, saw the boards in a little bridge which spans a stream, and then let the geese loose. They call the peasant. He runs after the geese, attempts to cross the bridge, when the boards give way and he falls into the water. Quickly the grenadiers go to the rescue. Grateful for their noble act, the peasant invites them to join him at his meal. Later, the peasant returns to the bridge to repair it. But what is this? A board is sawed! Ah, the deceitful rascals. The peasant understands all now. Now is his chance to laugh! Craftily he puts the boards back without fastening them and in a friendly manner calls the grenadiers. Not suspecting, they start to cross the bridge. They fall into the water and are struggling, to the great amusement of the peasant, who lets them struggle so as to enjoy his revenge the better.

POWERS

THOSE WERE HAPPY DAYS (June 12).—It is springtime, and the flowers are in bloom and the woods and fields look inviting. Willie and Margery find the school-room hot and stuffy, and they do not wish to pursue their studies. Their parents intervene and they start to school with clean faces, but in rebellious spirits. On the way they stumble over a can of black paint. Margery has an inspiration and they act on it. They will feign illness in order to avoid going to school. The little girl proposes that they decorate their faces to indicate they are afflicted with measles. To think is to act, and they are soon tattooed in a manner to strike consternation to anyone beholding them. They wander into the school-room, take their seats, and soon attract the attention of the fussy old pedogogue. He examines their faces by the aid of a magnifying glass and is frightened. He hastily dismisses school, admonishing the other children to flee for their lives. He rushes to the huddle and seeks the services of a doctor. The parents of the children are notified, and a general hunt for Willie and Margery is instituted. The children wander away to a cool and sequestered spot and are enjoying themselves, eating a sumptuous lunch, when the party descends upon them, timid and apprehensive of being afflicted with the contagious disease. The parents are grief-stricken, but boldly approach and take the schemers in their arms. The paint rubs off by contact with their clothing and the ruse is discovered. Willie and Margery are soundly spanked and the procession of villagers wind their way homewards, filled with resentment.

VIEWS OF THE HUDSON VALLEY (June 12).—This subject shows pictures of quaint and picturesque scenes and historical points of interest. This section is rich in scenic splendor, and students will recognize many points of interest of which they have read and which have furnished important material for the chroniclers of history.

ITALIAN FRIENDSHIP (June 15).—Tony is an Italian laborer whose household is presided over by his sister, Rosa. At breakfast Tony complains of feeling ill, but resolutely goes to his work. Guido is looking for employment, and applies to the foreman over the gang with which Tony is working. He is given work and joins Tony in the task of removing heavy stones from a quarry. Rosa brings Tony's dinner and is introduced to Guido and they are mutually impressed. Tony gradually becomes fainter and stops to rest. John, the brutal foreman, appears on the scene and discharges him without pay. Tony returns home and tells his sister of his treatment and she is incensed. They debate the question and Tony leaves with only one desire—to obtain the money that is rightfully due him. He enters the office of the foreman and pays himself out of the cash drawer. Just as he is leaving the foreman steps in and, in the dim light, a fight ensues, in which Tony is wounded by a knife thrust into the arm. He goes home and his hurt is bandaged by Rosa. Guido enters just as a policeman accompanies the foreman to the cabin of Tony. Tony is accused of the theft and the foreman points to the wound on his arm. Guido takes in the situation and, noticing a knife on the table, he inflicts a wound on himself, corresponding to the one on the arm of Tony. He then announces that he stole the money and engaged in the fight. The officer is in a quandary, but finally settles the affair to the satisfaction of everyone concerned. Tony and Guido have a feast during which the foreman broods over the occurrence and resolves to have revenge. He repairs to the hovel and, looking through the window, sees the gay party and he is compelled to swallow his wrath.

GREAT NORTHERN.

THOSE EYES (June 8).—An actress is the possessor of a life size portrait of her mother. She is in love with a young fellow who escorts her to the theater. During her absence, a burglar breaks into her rooms and commences searching for articles of value. The eyes of the portrait annoy him, so he cuts them out. He hears the actress returning, and, hiding behind the painting, applies his eyes to the holes he made. The lover departs, and the actress is left alone. Looking at the painting she is horrified to see the eyes watching her, and after a long period of agony she manages to telephone to her lover for aid. He arrives with a policeman just in time to save his sweetheart from the housebreaker.

THE NEW TEACHER (June 8).—A young man receives an appointment as a teacher, and finds he has to take charge of two mischievous boys. The pranks they play upon him constitute the laughter-provoking incidents of the story. The school-room is soon a perfect wreck, and the teacher receives a summary dismissal for being unable to maintain discipline.

REX.

THE DIAMOND PATH (June 4).—There's something brave and bold and individual about the name Dorothy. Dorothy happened to be a reporter, and a reporter always happens to be where things are happening. Her landlady happened to have a daughter, who happened to be the maid of an heiress. There were two impecunious scions of society. They couldn't make any money, so the next thing to do was get some anyhow. They didn't waste scruples on the exact method of obtaining the necessary. The Diamond Path looked not so worse to them.

They conceived the kind idea of convincing their social friends that paste was just about the same as diamonds, settling the argument by substituting the bogus for the genuine stones. However, one of their victimized friends was not entirely convinced—and the maid was accused. Remember the maid? Her mother, with fears and tears, told Dorothy all about it and then a few sentences. Dorothy determined to detect the real thieves and exonerate the girl. Diamonds, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication, just deserts and gratitude play the leading part in the rest of the story. Dorothy and honesty triumph, and the end of the gentlemen thieves and the story are simultaneous.

THE PRICE OF PEACE (June 6).—She was dying. Already beyond was near. Her spirit was approaching the afterwards. With a brave effort, she turned her face to her husband and sweetheart, to whom she was more than all. Feebly her trembling lips whispered, "It is cold." The icy finger of the skeleton with the scythe had already touched the body that was his forfeit. Into the man's eyes came a hard glint, the light of battle. His grief declared war against the invincible antagonist whose very defeat is but transient, whose victories are eternal. Again she turned to him. "It is dark," she murmured. Tenderly he kissed the faded lips and lighted the candle.

She was dead. With her had withered all the accumulated hopes and tender plans of youth and love. With her had died all of himself but his body. His being was minus. He tried to forget, but memory was stubborn and cruel. Always he would see her in his tortured mind, with the tender smile of old on her lips and the soft glow in her eyes—and in desperate abandon, he would curse death.

Then he met the devil. Bright lights, wanton women, careless kisses, vice embraced in the arms of sin, a carnival of corruption, a feast of folly—he came within a few hours of hell. But stronger than the evil and the devil in him was the memory, casting its halo over the hollow haunts of hell—and the memory triumphed.

One day, his soul pitying the pathetic burden of his heart, it whispered a message of its immortality, the promise of reunion in the eternal sequel, and, eager and impatient, he went to meet her. He went to the country, and in the lonesome woods his lonely longing sought release. Revolver in hand, he was ready to send that which would remain and live after what had been, he was dead across the oceans of space to the shores of eternity, where she was waiting. Twilight was mantling the earth with its soft veil. A few monks from the near by monastery were walking through the woods, communing with their Master. They met him. His story was told and heard—and they offered him the peace that bides and abides. He entered the House of God, peace entered his heart, and a song sang in his soul.

TEARS O' PEGGY (June 9).—A pretty woman's tears are the greatest persuasive argument on the planet earth. A woman's tears will melt the coldest heart, and will make the heart manifest itself when there isn't any at all.

They were in love, and pa frowned on the romance. When a pa frowns on a romance between a pretty, determined girl and the man "she was born to marry" there's always an interesting story. The girl knew the power of tears—because she was a girl! And she determined to cry her father into submission. Such weeping and wailing was never heard since Gomorrah went into the cemetery business. And the accompanying "gnashing of teeth" was contributed by pa. The next few days were devoted chiefly to tears. Theirs was a happy home. His stubborn will was almost drowned, when it became so used to the flood that it learned to swim. And hour after hour, day after day, the crying specialty continued. The tears and the girl had their way, and the mock sadness turned into a very genuine joy and jubilant justice.

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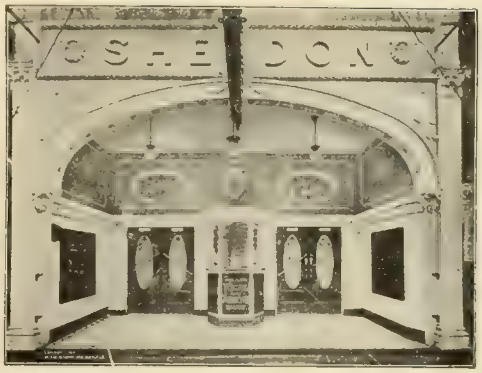

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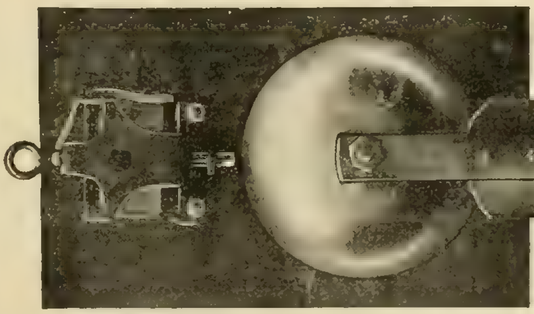

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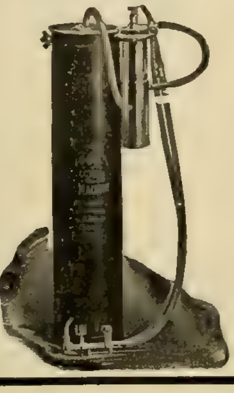

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BISON.

THE OUTCAST (June 8).—The prologue shows the life of a trapper, living in the solitude of the forest. He digs a bear trap, which is covered with boughs and grass. An Indian girl, armed with a bow and arrow, creeps close to a wild turkey, which she brings down. As she runs forward to gather up her prey she falls into the trap. Evans, the trapper, finds her there and on lifting her from the pit, finds that she has sprained her ankle, and takes her to his cabin, and makes her as comfortable as possible. As the shades of evening fall and the pain subsides, the girl drops into a slumber, and loth to awaken her, Evans leaves her in possession of his cabin and, wrapped in a blanket, sleeps outside.

In the morning, the girl having recovered sufficiently, he lifts her to his horse, and mounting behind her, proceeds to the Indian camp. On the way he is attacked by a trio of Indians, who fire at him from behind a tree, and the trapper brings down one of his assailants. The others rush back to the camp, and when Evans arrives he is roughly dealt with by the Indians, but is saved by the intervention of the girl, who is the daughter of the Sioux chief.

Some time later a party of Cheyennes visit the Sioux, and the chief buys the girl from her father. Though she has not seen the white trapper since the day of her accident, the Indian girl's heart has gone out to him, and the prospect of becoming the squaw of the Cheyenne chief is distasteful to her. It is an unwilling bride, indeed, whom the old Cheyenne brings to his tepee, and when he attempts to subject her, she turns upon him with a knife, and leaving his lifeless form dying in the tent, makes her escape. When she reaches her own village, however, she fears the wrath of her father, and suddenly the thought occurs to her to seek refuge again in the trapper's cabin.

Evans, who has fallen in love with the girl, assures her of his protection. The Cheyennes, wild with anger at the death of their chief, call upon the Sioux to deliver the girl to them, and are assured that she is not in camp. They trail her to the cabin, and, while Evans is away examining his traps, break down the barricaded door and set the house on fire. As Evans is returning he sees the Indians gallop off with their prisoner, and flying to the Sioux camp tells of what has occurred. The Sioux chief immediately calls out his braves, who start in pursuit of the Cheyennes.

The girl is about to meet her death when the Sioux arrive, and a hand to hand conflict ensues, in the heat of which Evans rescues the girl and gallops away with her. As the sun is setting, standing on the crest of a hill, he points out to her a wagon train of emigrants, and hand in hand they go to his people—and safety.

Among the Exhibitors.

Knoxville, Tenn.—The Gay Theater, on Wall Avenue and Gay Street, will be opened up as a moving picture house.

Cottonwood Falls, Kan.—A new moving picture theater will open up here on Broadway.

Saskatoon, Can.—A new theater will be erected here on Second Street and Jasper Avenue.

Westmoreland, Kan.—A new moving picture theater is being erected by H. M. Pomeroy.

Thief River, Minn.—Roy Morgan obtained a permit for the erection of a theater on La Bree Avenue, between Effinger's pool room and Rolland's store.

Lake Geneva, Wis.—Work will begin on the erection of the new Opera House to be erected here.

Murpheysboro, Ill.—Al Loy opened a large airdome here adjoining the Gem Theater. It will seat between 1,300 and 1,500 people. A stage 20 x 30 feet and a large dressing room has also been built. Should a rainstorm come, the people can go into the Gem, and the show be staged there.

Spokane, Wash.—The new Rex Theater, on Riverside Avenue, just east of Washington Street, opened its doors recently, with moving pictures at 5 cents. The house is built with a high ceiling, with a view of giving excellent ventilation, and has a seating capacity of 500. The front is an arch studded with scores of electric lights.

New York, N. Y.—The Columbia Educational Motion Picture Co. Capital $150,000, inc. A. W. Gale, Philadelphia, Pa.; G. S. B. Mettler; F. L. Mettler, Wilmington, has been incorporated.

Sault Ste. Marie, Mich.—A new theater will be erected here which will cost $20,000.

Lewiston, Idaho.—William Burford will commence at once the erection of a $15,000 theater on Main Street, this city, to be used as a moving picture and vaudeville house.

Seymour, Ind.—William Kelso has purchased of J. H. Hopewell & Co., the Nickelo Electric Theater on East Second Street, this city. Mr. Kelso expects to make a number of changes at the theater, and will endeavor to show his patrons the best films he can secure.

Fort Dodge, Iowa.—David Barnett, owner of the Airdome Theater on Central Avenue and Tenth Street, this city, is preparing the summer theater for opening.

Cincinnati, Ohio.—Carl Hill will open up a new picture show in a large room in the Wood Building.

New Haven, Conn.—M. J. Slepjack leased the store of McCusker and Schroeder on Church Street, and will convert the place into a moving picture theater.

Chehalis, Wash.—Frank C. Williams of Olympia, is here with a view to erecting a new theater.

Hornell, N. Y.—A new theater will be opened here on Broad Street.

Evansville, Wis.—George Mitchell has sold his Crystal Theater, this city, to Geo. Lavzow, who took possession.

Forest City, Ia.—Fell Bros. sold their electric theater to A. D. Waller.

Burlington, Iowa.—Mr. F. H. Vogt is now the sole owner of the Comet Theater, 207 North Main Street, this city, having purchased the interest of his former partner, Mr. W. F. Ohlschlager.

Bayfield, Wis.—I. G. Larson, who has been a member of the firm of Larson & Wasmuth, proprietors of the Princess Theater here for the past year or so, disposed of his interest in the theater to Ulric Boutin.

St. Joseph, Mo.—A new airdome is to be erected here at Lake and Illinois Avenues.

Houston, Tex.—Wyndham Robertson Moving Picture Co., capital $5,000, inc. Wyndham Robertson, F. L. Berry and Jules Bujac.

Quincy Ill.—A new theater will be erected here at a cost of $30,000.

Bowling Green, Ohio.—Harry Hazlett has purchased the Royal Theater, a picture show, from George Carnes, who has conducted it for five years.

Rockford, Ill.—A new moving picture theater is to be erected here at a cost of $60,000.

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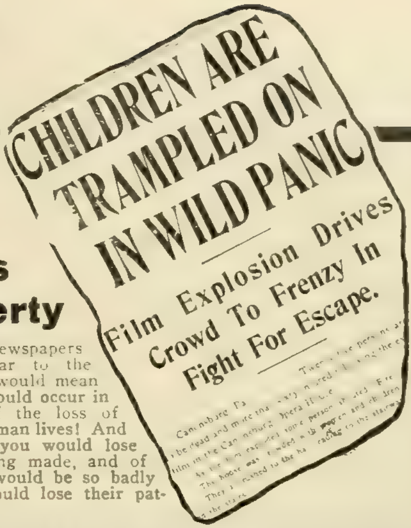
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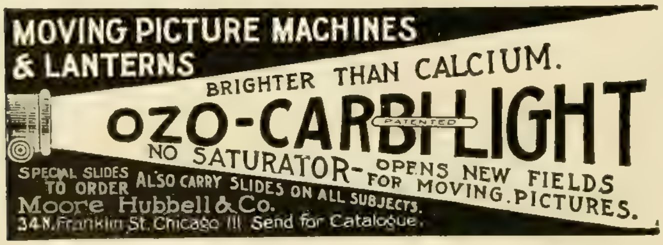
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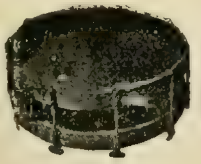

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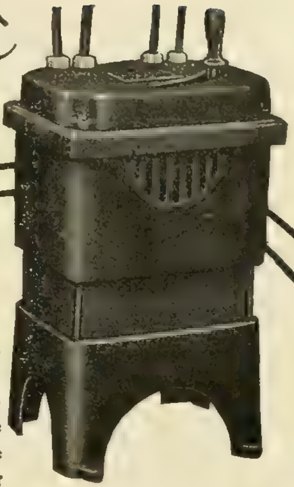

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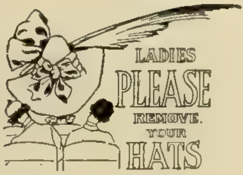

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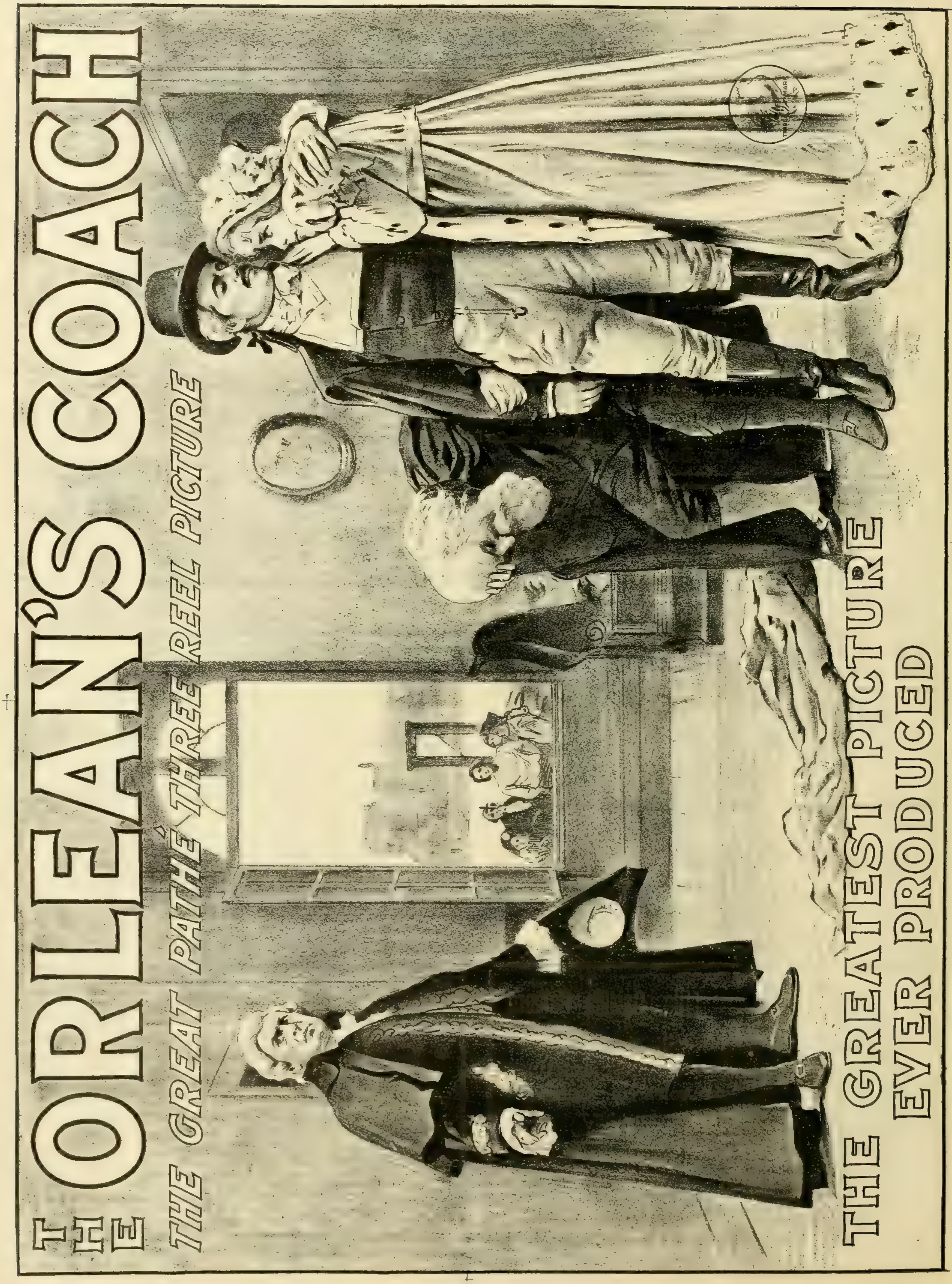
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June 6—Cupid Through Padlocks (Com.)......
June 10—For the Good of Her Men (Dr.)....1000
June 13—The Simple Love (Dr.)..............1000

AMBROSIO.

May 1—(No release this date.)
May 22—The Diamond Earrings (Com.).......
May 22—A Country Man's Experience (Com.)..
May 29—The Ghost (Dr.).........................
May 29—The Optician's Dream (Com.)........
June 7—If I Were King (Com.)..............

BISON.

April 15—Blazing the Trail (Dr.)..............
May 1—The Post Telegrapher (Dr.)...........
May 15—The Crisis (Dr.).......................
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May 1—An Italian Romance (Dr.)........... 950
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May 27—The Ranch Woman (Dr.)............ 950
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COMET.

Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).......................
Jan. 19—Thirty Days (Com.)...................

ECLAIR.

May 14—Saved from the Titanic (Dr.)........
May 16—Roses and Thorns (Com.)...........
May 19—Her Folly (Dr.).........................
May 19—Andalusian Dancers (Dancing).......
May 21—Chamber of Forgetfulness (Dr.)......
May 23—The Beauty Spots (Com.)...........
May 26—Married Without Knowing It (Com.)
May 26—Types of the Caucasus (Edu.)........
May 28—Feathertop (Dr.) ....
May 30—Hamfat's Success (Com.)...........
June 2—The Chestnut Grove Mystery (Dr.)...
June 4—The Hardest Way (Dr.)..............
June 6—Suffrage and the Man (Com.).........
June 9—Tit for Tat (Com.)...................
June 9—Portuguese Army (Military)..........
June 10—The High Cost of Living (Dr.)........
June 13—The Rustic Maiden (Com.)..........
June 16—A Lucky Fright (Dr.)................
June 16—Scenes of Luxor and Thebes in Egypt (Scenic) ....

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..

GAUMONT.

May 12—The Lost Ring (Dr.).................
May 12—Upper Bavaria (Scenic)..............
May 19—The Fate of Mothers (Dr.).........
May 23—Tommy Becomes a Toreador (Com.)..
May 23—Jimmie is Nearsighted (Com.)........
May 26—Two Fold There Were (Com.-Dr.)....
May 30—Zanetto's Marriage (Dr.)............
June 2—The Midnight Wedding. (Dr.).......
June 6—The Virtuous Horse (Com.)...........
June 9—Nanine, the Artist's Wife (Dr.).....
June 13—The Tale of An Egg (Com.).........
June 13—Jimmie As a Hypnotist (Com.).......
June 16—When the Leaves Fall (Dr.).........
June 20—Bells of Paradise (2 reels, Dr.)......

GREAT NORTHERN.

May 11—Uncle and Nephew (Dr.)............
May 18—A Close Call (Dr.)...................
May 18—A Doubtful Pleasure (Com.)........
May 25—A Cry In the Night (Dr.)............
May 25—The Isle of Bornholm (Scenic)........
June 1—Love At First Sight (Dr.)...........
June 8—Those Eyes (Com.)..................
June 8—The New Teacher (Drama)..........

IMP.

May 13—Jim's Atonement (Dr.)..............1000
May 16—Lady Audley's Secret (Dr.)..........1000
May 18—English Hunting Scenes (Sporting).. 400
May 18—Henpecked Ike (Com.)................ 600
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May 25—The Maid's Stratagem (Com.-Dr.)... 600
May 25—Views of Los Angeles, Cal. (Sc.).... 400
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June 6—The Return of Captain John (Dr.)....1000
June 8—Presidential Possibilities (Topical)... 600
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June 13—Let No Man Put Asunder (Dr.)......1000
June 15—How Shorty Won Out (Com.)........ 600
June 15—Bull Fight in Nuevo Laredo, Mexico (Sporting) 400

LUX.

May 3—Go to the Rescue! (Com.) 557
May 3—Arabella's Droll Wooing (Com.)..... 377
May 3—Bill As a Brigand (Com.)............. 557
May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com).......... 890
May 17—The Convict's Sister (Dr.)..........1000
May 24—The Smuggler's Dogs (Dr.).......... 685
May 24—Arabella's Flight (Com.)............. 291
May 31—The Apache Ball (Dr.)............... 698
May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)............. 950

ITALA.

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Jan. 20—No Release on This Date.............
Jan. 27—Toto Enamorato (Com.)...............
Feb. 3—The Ascent of the Matterhorn.........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.)............
Feb. 10—Hunting Ducks (Sporting)...........
Feb. 17—The Italian Army in Tripoli...........
Feb. 17—Making a Cinematograph Scene........

NESTOR.

May 18—Estudillo House, Cal. (Sc.)..........
May 20—The Power of Melody (Dr.)..........
May 22—How the Ranger Was Cured (W. Com.)
May 25—Santa Monica Road Race (Topical)...
May 25—Oil Fields, Cal. (Ind.)...............
May 27—The Foreign Spy (Dr.)...............
May 29—The Scalawag (W. Dr.)..............
June 1—The Sheriff Outwitted (W. Dr.).......
June 3—The Half Breed's Way (Dr.).........
June 5—The Mountain Daisy (Com.)...........
June 7—(Release Cancelled for this Date)....
June 10—The Belle of Bar Z Ranch (Com.)....
June 12—The Squatter's Child (Dr.)..........
June 14—The Girl and the Sheriff (Dr.)........

POWERS.

May 21—For the Good of All (Com.-Dr.)......
May 25—The Housekeeper (Dr.)..............
May 28—The White Brother's Test (Dr.).......
June 1—His Second Wife (Dr.)...............
June 5—Babies Three (Com.)..................
June 5—There's Many a Slip (Com.)...........
June 8—Hats and Happiness (Dr.)............
June 12—Those Were Happy Days (Com.)......
June 12—Views of the Hudson Valley (Scenic)
June 15—Italian Friendship (Dr.) ....

RELIANCE.

May 1—Return of John Gray (Dr.)...........
May 4—His Love of Children (Dr.)...........
May 8—The Recoil (Dr.) ....
May 11—The Miser's Daughter (Dr.)...........
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)................
May 18—The Boa Constrictor (Edu.)..........
May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.).............
May 29—Curfew Shall Not Ring Tonight (Dr.)
June 1—His Mother's Son (Dr.)..............
June 5—Uncle Hiram Visits Washington (Edu.)
June 8—Kaintuck (Dr.) ....
June 12—A Day at the Zoological Gardens (Edu.) ....
June 15—Virginius (2 reels, Dr.)..............

REPUBLIC.

May 7—The Baby's Shoes (Dr.).............
May 11—From the Path Direct (Dr.)...........
May 14—President Incog (Com.)..............
May 18—Trifle Not With Fire (Dr.)...........
May 21—The Old Chief's Dream (Dr.).......
May 25—Her Birthday Roses (Com.)........
May 25—Seeing Washington (Sc.)...........
May 28—The Soldier's Last Call (Dr.).........
June 1—The Other Man (Dr.)................
June 4—Reparation (Dr.).......................
June 8—A Western Triangle (Dr.).............
June 8—Beautiful Palo Duro (Scenic).........
June 11—Was He a Suffragette? (Com.)........
June 15—A Shadow of the Past (Dr.)..........

REX.

May 5—The Thorn in Vengeance (Dr.).......
May 9—Drawing the Line (Dr.)..............
May 12—The Eternal Conflict (Dr.)...........
May 16—Lost Years (Dr.)....................
May 19—What Avails the Crown (Dr.)........
May 23—From Grass to Glass (Ind.)..........
May 26—Stars—Their Courses Change (Dr.)...
May 30—Grandfather's Clock (Dr.)...........
June 2—Ashes of Hope (Dr.)..................
June 4—The Diamond Path (Dr.)...........
June 6—The Price of Peace (Dr.)............
June 9—Tears o' Peggy (Com-Dr.)...........

SALES CO.

May 1—Animated Weekly, No. 8 (Topical)..
May 8—Animated Weekly, No. 9 (Topical)...
May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly No. 11 (Top.)......
May 29—Animated Weekly No. 12 (Top.)....
June 5—Animated Weekly, No. 13 (Topical)
June 12—Animated Weekly, No. 14 (Topical)
June 19—Animated Weekly, No. 15 (Topical)

SOLAX.

May 17—In the Year 2000 (Com.).............
May 22—The Glory of Light (Dr.)............
May 24—The Knight in Armor (Com.).........
May 29—A Message from Beyond (Dr.)......
May 31—Just a Boy (Com.).................
June 5—The Old Violin (Dr.)..................
June 7—The Dog-Gone Question (Com.)......
June 7—Billy Boy (Com.)......................
June 12—Micky's Pal (Dr.)....................
June 14—The Great Discovery (Com.).........

THANHOUSER.

May 14—Jilted (Dr.).........................
May 14—Niagara the Beautiful (Scenic).......
May 17—The Little Shut In (Dr.)............
May 21—On the Stroke of Five (Dr.)...........
May 21—Jess (Part I)) (Dr.) ....
May 24—The Ring of a Spanish Grandee (Dr.)
May 28—Jess (Parts II and III) (Dr.)........
May 31—Whom God Hath Joined (Dr.).........
June 4—Dottie's New Doll (Juvenile-Dr.)......
June 7—Her Secret (Dr.)......................
June 11—On the Stroke of Five (Dr.)........
June 14—The Night Clerk's Nightmare (Com.)
June 14—Why Tom Signed the Pledge (Com.)

VICTOR.

June 14—Not Like Other Girls (Com.)........

MAJESTIC.

May 19—Dogs (Com.) ....
May 21—The Marriage Game (Dr.)...........
May 26—Priscilla (Dr.).......................
May 28—Love's Call (Dr.)....................
June 2—The Great Boggs Hair Grower (Com.)
June 2—How He Won Her (Com.)............
June 4—Stage Struck Mamie (Com.)..........
June 9—Room 257 (Dr.).......................
June 9—Shocking His Flock (Com.).........
June 11—Up a Tree (Com.)...................
June 11—The Artful Cure (Com.)............

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April 15—The Dead Man's Child, 3 reels (Dr.)

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Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.)........................
Dec. 18—The Love Chase (Com.)..............

SHAMROCK.

May 7—A Gypsy's Love (Dr.)...............
May 11—Algernon's Busy Day (Com.)........
May 14—On the Verge (Dr.)..................
May 18—Algernon's Busy Day (Com.).........
May 21—The Thorny Path (Dr.).............
May 25—A Cold Reception (Com.)............
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May 31—A Petticoat Ranch Boss (Com.)......

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

May 9—A Lodging for the Night (Dr.)......
May 13—When The Fire-Bells Rang (Com.)...
May 13—The Furs (Com.) ....
May 16—His Lesson (Dr.) ....
May 20—When Kings Were the Law (Dr.)....
May 23—A Close Call (Com.)..................
May 23—Helen's Marriage (Com.)..............
May 27—A Beast At Bay (Dr.)..................
May 30—An Outcast Among Outcasts (Dr.)....
June 3—Tomboy Bessie (Com.)................
June 3—Algy, the Watchman (Com.)..........
June 6—Home Folks (Dr.)......................
June 10—A Temporary Truce (Dr.)............
June 13—Neighbors (Com.)......................
June 13—Katchem Kate (Com.)..................

CINES.
(G. Kleine.)

May 21—Fatima (Dr.) ....
May 21—Scenes in Padula, Italy (Sc.)......
May 25—A Mysterious Telephone Call (Dr.)..
May 28—The Lottery of Love (Com.).........
May 28—Fountains of Rome (Scenic)..........
June 1—The Bogus Professor (Com.)..........
June 1—Rome on the Tiber (Scenic)..........
June 4—The Trifler (Com.)...................... 815
June 4—Picturesque Padua (Scenic).......... 170
June 8—Scenes of the Turkish-Italian War (Topical) 1015
June 11—A Soldier's Heart (Dr.)............... 710
June 11—Messina As it is To-Day (Scenic).... 280
June 15—Leah, the Telephone Girl (Com.).... 570
June 15—Venice, Italy (Scenic)................ 420

EDISON.

May 17—The Convict's Parole (Dr.)...........1000
May 18—A Romance of the Ice Fields (Dr.)... 635
May 18—Scenes in Delhi, India (Sc.).......... 365
May 21—Their Hero (Com.).....................1000
May 22—The Artist and the Brain Specialist (Com.-Dr.) 1000
May 24—The Sunset Gun (Dr.).................1000
May 25—A Western Prince Charming (Dr.)..1000
May 28—Jim's Wife (Dr.)........................1000
May 29—The Passion Flower (Com.)...........1000
May 31—Views in Calcutta, India (Scenic)....1000
June 1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Topical)......... 500
June 1—Eddie's Exploit (Com.)..................
June 4—The High Cost of Living (Com.).....1000
June 5—Very Much Engaged (Com.)...........1000
June 7—The Man Who Made Good (Dr.).......1000
June 8—The Shadow on the Blind (Com.).....1000
June 11—Ten Days with a Fleet of U. S. Battleships (Naval) 980
June 12—The Angel and the Stranded Troupe (Com.) 1000
June 14—The Prisoner of War (Dr.)...........1000
June 15—How Father Accomplished His Work (Com.) 570
June 15—Kitty's Hold-Up (Com.)............... 430

ESSANAY.

May 3—The Chauffeur, the Girl and the Cop (Com.) 1000
May 4—Broncho Billy and the Bandits (Dr.).1000
May 7—"Alkali" Ike's Bride (Com.)..........1000
May 9—In Quarantine (Com.)..................1000
May 10—Out of the Night (Dr.)................1000
May 11—The Dead Man's Claim (W. Dr.)......1000
May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.)...............1000
May 17—After the Reward (Com.)..............1000
May 18—The Sheriff and His Man (Dr.)......1000
May 21—A Western Legacy (Com.).............1000
May 23—A Good Catch (Com.).................1000
May 24—Detective Dorothy (Dr.) 1000
May 25—The Desert Sweetheart (Dr.)..........1000
May 28—Margaret's Awakening (Com.-Dr.)...1000
May 30—The White Hope (Com.)...............1000
May 31—The Laurel Wreath of Fame (Dr.)...1000
June 1—Broncho Billy's Bible (Dr.)..........1000
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June 13—The Honeybug's First Quarrel (Com.).1000
June 14—The Passing Shadow (Dr.)...........1000
June 15—Western Hearts (Dr.)................1000

KALEM.

May 6—The Outlaw (Dr.)......................1000
May 8—Hypnotic Nell (Com.)..................
May 8—American Tourists Abroad (Sc.).......
May 10—Suppressed Evidence (Dr.)...........1000
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May 15—Ranch Girls on a Rampage (Com.)...
May 15—Egypt, the Mysterious (Sc.).........
May 17—The Pilgrimage (Dr.) 1000
May 20—Egypt (Ind.)..........................1000
May 22—Her Convict Brother (Dr.)..........1000
May 24—Under a Flag of Truce (Hist.-Dr.)..1000
May 27—The Fighting Dervishes of the Desert (Dr.) 1000
May 29—The Gent from Honduras (Com.)....
May 29—Luxor, Egypt (Scenic)................
May 31—Into the Jungle (Dr.)................
June 3—Missionaries In Darkest Africa (Dr.)..1000
June 5—The Drummer Girl of Vicksburg (War-Dr.) 1000
June 7—The Pugilist and the Girl (Com.).....1000
June 10 Making Photoplays in Egypt (Vocational) 1000
June 12—The Gun Smugglers (Dr.)............1000
June 14—The Girl Strikers (Dr.)..............1000

LUBIN.

May 11—Brave, Braver and Bravest (Com.)....
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May 13—The Wooden Bowl (Dr.)..............1000
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June 13—An Indian's Gratitude (Dr.)..........1000
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MELIES.

Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)...........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)................1000
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May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.)..................1000
May 23—All Is Fair (Com.)....................
May 30—The Rustler's Daughter (Dr.).......1000
June 6—Making Good (Dr.)....................1000
June 13—Ghosts At Circle X Camp (Com.)....1000
June 20—Two Loves (Dr.).....................1000

ECLIPSE.
(G. Kleine.)

May 22—Her Better Nature (Dr.)..............
May 22—The Jumping Champion, MacMoreland (Athletic) ....
May 29—Slippery Tom (Com.)..................
May 29—Rope Making by Hand In Kent, England (Ind.)..........................
May 29—Glimpses of Belgium (Scenic)........
June 5—In Days of Old (Dr.)..................1000
June 12—Percy's First Camera (Com.)........ 330
June 12—Making Silk Hats (Ind.)........... 495
June 12—Through the Saskatchewan (Scenic).. 175

PATHE.

May 16—The Justice of Manitou (Dr.).........
May 18—From the Lawyer's Window (Dr.).....
May 20—Pathe's Weekly No. 21—1912 (Top.)
May 22—Sing Lee and the Bad Man (Dr.)....
May 23—'Tis Mother (Com.)....................
May 25—The Prospector's Sweetheart (Dr.)...
May 27—Pathe's Weekly No. 22, 1912 (Topical)
May 29—For the Honor of the Name (Dr.).....
May 30—The Leading Lady's Baby (Com.)....
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
June 2—The Orleans Coach (3 reels) (Dr.)....
June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.)............
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.)................
June 10—Pathe's Weekly, No. 24, (Topical)..1000
June 12—Any Old Clothes (Com.)............
June 13—A Redskin's Appeal (Dr.)...........
June 15—Niagara Falls (Scenic)..............

C. G. P. C.

May 14—Max Is Convalescent (Com.).........
May 14—The Harvest in Sicily (Agriculture)..
May 17—A Royal Whim (Com.)................
May 21—Hollowhead as a Magician (Com.)....
May 21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)..
May 24—Foxy Cupid (Com.)..................
May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
May 28—The Musketeer's Duel (Com.)........
May 28—A Lesson in Liquid Air (Scientific)...
May 30—Siam—Its Rivers and Canals (Scenic)
May 31—His Wife's Whims (Com.)............
May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.).........
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile)......
June 7—The Irbith (Siberian) Fair (Travel)...
June 11—Trap of Death (Dr.).................
June 11—Cavalry Test Marches in Belgium (Military) ....
June 14—Pepita's Escapades (Com.)..........
June 14—Catching Crocodiles on the River Nile (Industrial) ....

SELIG.

May 7—A Humble Hero (Dr.)...............1000
May 9—The Stronger Mind (Dr.)............1000
May 10—The Katzenjammer Kids, No. 2—They Go Tobogganing (Com.)........... 500
May 10—Seeing New Orleans (Sc.)........... 500
May 13—The Love of an Island Maid (Dr.)...1000
May 14—The Turning Point (Com.-Dr.)........ 700
May 14—Scenes in Cuba (Sc.)................ 300
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May 31—The Part of Her Life (Com.)........ 500
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June 3—Life With a Circus (Vocational)......1000
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May 11—The Greatest Thing in the World (Dr.).1000
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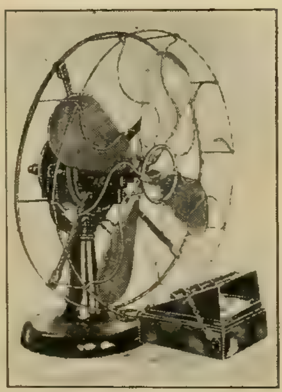

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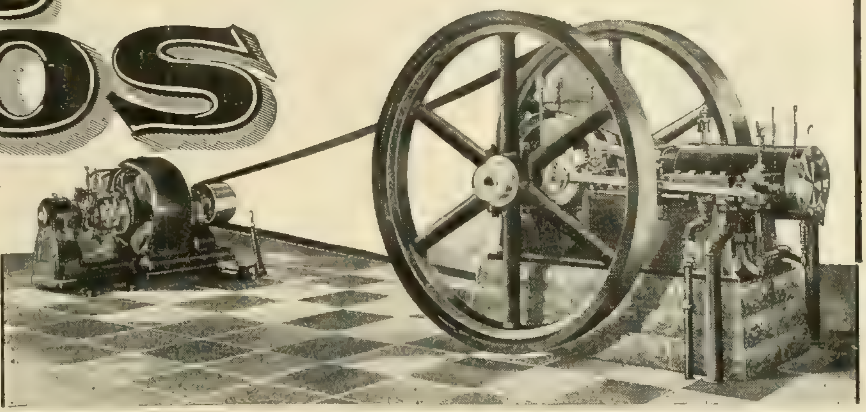

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MOVING PICTURE WORLD

THE FILM INDEX

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Bound Volume No. 11

January to March, 1912

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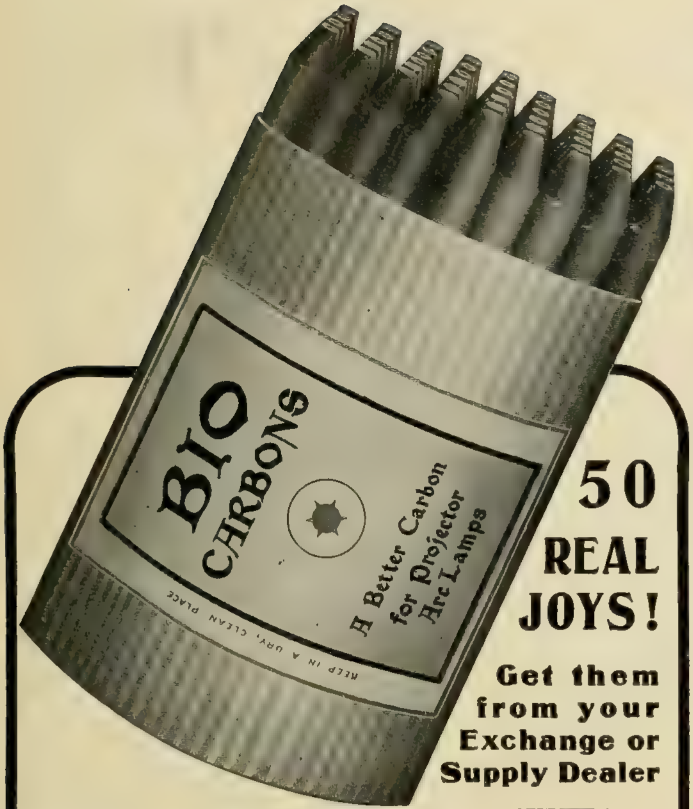
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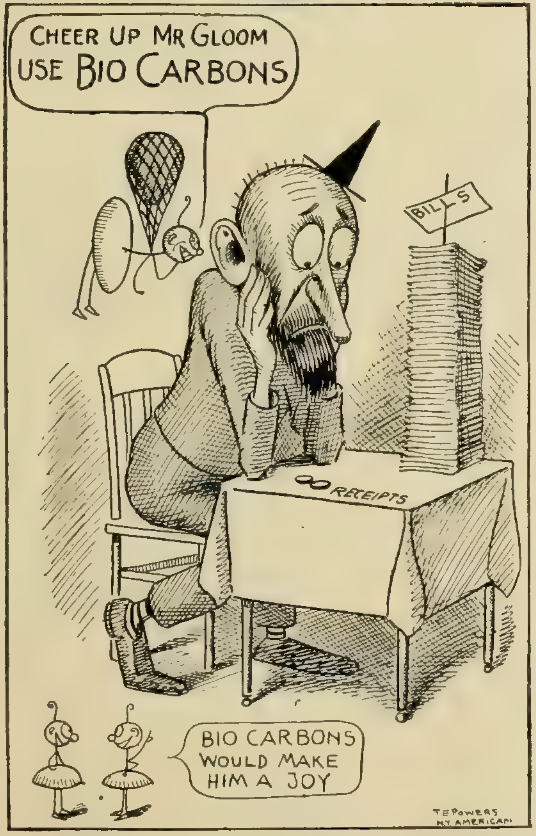
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All manuscripts must be typewritten and accompanied by return postage or self addressed envelope.

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The stories will be read and passed upon by a committee composed of moving picture experts. All contributions considered available will be purchased. The names of successful authors will be placed on the films.

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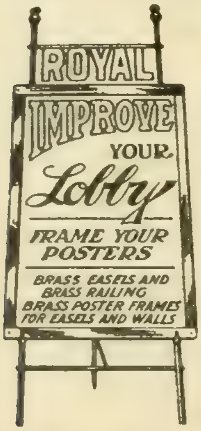
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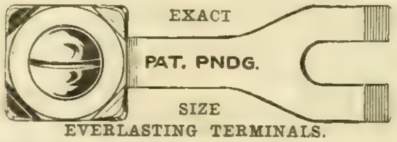

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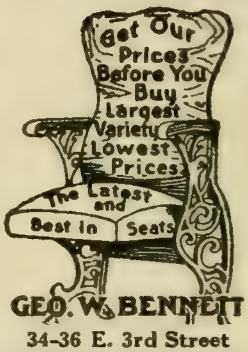
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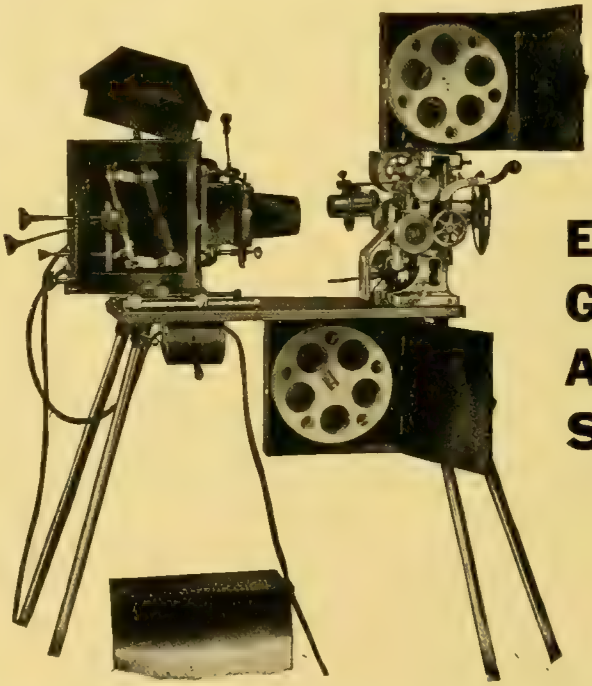

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MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "A Soldier's Honor" (Bison).

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TURN TO PAGE 1073 NOW

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"DERBY DAY AT CHURCHILL DOWNS"
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Friday, June 21st - - - - - -	INDIAN SUMMER

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A thrilling story, in which the old pioneer lives again the days of his youth when he crossed the wild Western country as an emigrant. The Indians plan to capture the wagon train and a treacherous half-breed secures employment as a guide and tries to lure it into an ambush.

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"SHE."
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"THE PASSING."
"AS IT WAS IN THE BEGINNING."
"LAST OF THE MOHICANS."
"WHOM GOD HATH JOINED."
"INTO THE DESERT."
"A LOVE OF LONG AGO."
"THE ARAB'S BRIDE."
—and, Oh, so many others!

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a two-reel costume production in which the climax is love and the finale happiness! Look it over and you won't overlook it.

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"The Diamond Path"

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THE TALE OF AN EGG and Jimmie as Hypnotist

JUNE 18 - - - (Tuesday)
When the Leaves Fall
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JUNE 25 - - - (Tuesday)
THE AUTO SMASH=UP

JUNE 27 - - - (Thursday)
When Money Isn't Money

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The Lion's Revenge

One Reel
July 2

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Let that WHEN be
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DON'T MISS THIS
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A Rushing, Ripping, Roaring Comedy in 997 Feet
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June 17th—The Bandit of Tropico (Drama)
June 19th—The Land of Might (Drama)
June 21st—Beneath Western Skies (Drama)

DAVID HORSLEY : : BAYONNE, N. J.

June 16th:

"The Little Quakeress"

An Amusing 1000-ft. Comedy Along Entirely New Lines With Miss Mable Trunnelle at Her Sweetest as "PATIENCE PRIM."

June 18th:

"Hoop-Skirts! My Dear!" and "The Bowery Pearl Fishers"

Two 500-ft. Laughs Featuring the Popular Artists, Mr. Herbert Prior and Mr. William Power, in An Entirely New Line of Comedy.

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June 23d

"Meals By Weight"

A 20th Century Comedy With Real Fun in Every One of its 500 Feet

—and—

"The Knight and the Friar"

A 15th Century Comedy with the Quaint Humor and Pretty Costumes Peculiar to that Interesting Period.

June 25th: **"Papa's Double"**

1000 feet of the funniest situations ever produced by a case of mistaken identity.

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Faithfully depicting the experience of a man with a large family in renting a flat — A story of compelling interest.

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A comedy with one continuous laugh which is infectious. Being the experience of two brow-beaten husbands who drive dull care away and turn the tables on their wives.

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FILMS OF QUALITY — FILMS OF QUALITY

KLEINE

CINES Release of June 22, 1912

KLEINE

-:- HER -:- VENGEANCE

1100 FEET OF THRILLS.

This film will make your audience lean forward in their seats. Each dramatic situation suggests another, which does not fail to come.

Imagine the fury of a woman scorned by her husband. She wreaks her vengeance in a most thrilling manner.

WAS SHE JUSTIFIED?

Cines Release of June 18, 1912 **THE FRAILTY OF MAN**

The story of a young man who yields to temptation, but is saved from ruin by a strange coincidence. This film is nothing short of a sermon on gambling, with a beautiful interwoven love story.

Eclipse Release of June 19, 1912

MOTORBOAT RACES

See the speed limit exceeded on the high seas.

STUDIES OF FISH LIFE

Not one person in a thousand knows about the different kinds of fish that are shown in this film. Focused right on the bottom of the sea.

BERGEN, NORWAY

The beauties of nature as it beams for the sturdy Scandinavian are shown in this picture.

This is another one of those 3-subject Urban-Eclipse reels that exhibitors and the public have taken such a liking to.

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LUBIN FILMS

Released Wednesday, June 12th, 1912
Length 1060 Feet

"Fire and Straw"

A beautiful and pathetic tale of the slums, and the wonderful work of the "Mission." Mary Light goes out to save souls, and in the effort loses her heart to one of the most desperate characters of her flock. Love, however, prevails and a prospective jail-bird becomes a worthy and devoted sweetheart.

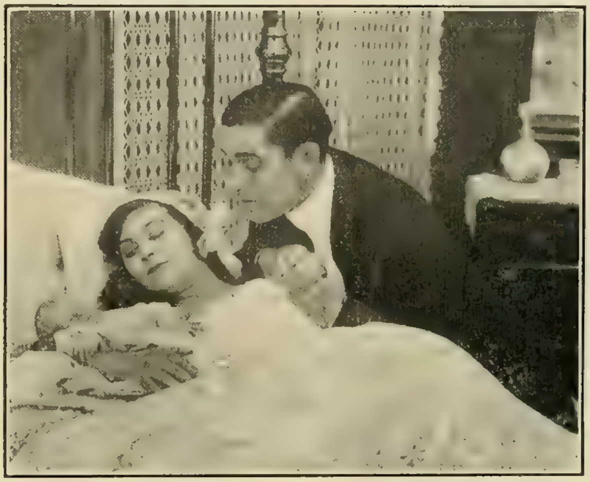
Released Thursday, June 13th, 1912
Length 1059 Feet

"An Indian's Gratitude"

Circumstancial evidence has over and over again caused suffering to innocent people, but in the end the old saying that "Murder will out" brings vindication. This Photo Play vividly illustrates the righting of a wrong through the evidence of a grateful Indian which brings happiness to a worthy man and his sweetheart.

Released Saturday, June 15th, 1912 *Length 1060 Feet*

"HER GIFT"



John Gregory, broker, is pressed to the wall by a flurry in the cotton market. He borrows $50,000 from a banker on a three-day note; still being pressed, he asks for an extension of time, but the banker, who has unfair designs on John's wife, refuses. The wife, having much jewelry and diamonds, borrows the sum needed from a diamond broker and pays the note. Next day a shortage of cotton is reported and Gregory cleans up a fortune.

Released Monday, June 17th, 1912
Length 1060 Feet

The Choir of Densmore

Nellie Perry, her husband and little boy of three months, tho poor, are happy until by an accident Perry is killed. Nellie with the aid of an aunt and the Rev. Dr. Belden gets a position in a country church choir. Her wonderful singing causes a jealousy and the gossips of the choir raise a question about the child. The minister, however, being advised of the true circumstances, addresses the congregation and Nellie is taken warmly back into the fold.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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The Helen Gardner Picture Players

THE first picture in which Miss Gardner will appear in her own company of players will be a five-reel presentation of "Cleopatra."

Her support will be consistent and capable. Dramatically and scenically the production will be an innovation in the picture art. It will move smoothly and inevitably to the tragic crisis. It will be as rich and sumptuous as money and cultured taste can accomplish. It will be as interesting and dramatic as the best talent in the world can make it. Miss Gardner's beautiful personality will saturate it. "Cleopatra" will be a free and liberal adaptation and co-ordination of the plays of Shakespeare and Victorien Sardou. Technically, from the picture play point of view, it will be a work of splendid power. It will live as a blaze in the memory of all who see it on the screen.

Following "Cleopatra" will come regular bi-weekly releases of similar plays, all of them having been written in the original for Miss Gardner. Nearly all of them are five-reel productions—three will require six reels. Several are Biblical stories, "The Wife of Cain" and "Jeptha's Daughter" being classics. "The Wife of Juda" will also take its place permanently in motion picture literature.

All of these plays are ambitious, powerful, gripping, convincing stories, beautifully and dramatically told. They are the sort that men and women of understanding love to see, the sort that elevate the begrimed lowlings and force beauty and grandeur into their lives and understandings.

The Helen Gardner Picture Players will address themselves more particularly to enlightened people—who even now make up the larger part of all respectable picture theatre audiences, and who complain loudly at the nonsense drooled out to them by the trusts.

Confident that merit and quality must always win, Miss Gardner approaches her labor with courage, absolutely certain of success.

TO AGENTS AND EXHIBITORS:

Get on our mailing list at once. The productions of The Helen Gardner Picture Players, consisting of four and five-reel works, such as "Cleopatra," "Lucretia Borgia," "Galatea," "Sappho," and original stories written especially for Miss Gardner, will be big winners and big money-earners.

Such productions will fill your houses, not for a day and night, but for weeks.

Nothing yet undertaken in the motion picture art has been greater than the work undertaken by Miss Gardner and her company.

The day of the mushy love piffle usually infecting the one-reel subject has passed, as well as the day of the very funny "Western" drama and the melancholy "comedy."

The demand is for virile drama—picture plays that will entertain a whole evening, and that tell mighty stories and romances.

None know this better than exhibitors.

Motion pictures have passed the swaddling clothes period.

The big winners to-day are the big productions.

The "low-brow" picture patron has gone.

It is doubtful if he ever was.

A new sun is rising.

All of the old-fashioned producing companies are stumbling over each other's big feet to get out of the way of each other in the production of big stories.

They are like chickens among which one worm has been distributed.

They can't all get the worm.

Some must eat sand.

If those old-fashioned people can't give you what your patrons want, cut 'em out.

That's what they'd do to you if you couldn't give them what they want.

You all know Miss Gardner—you all know that your patrons love her, and love to see her in pictures, and you do yourself.

You know that she is a great picture actress.

Well, this is to tell you that she now has a great company of her own, and that she will produce great stories in which she does great work.

Nothing could be simpler.

Write for our literature. . . And place your orders for the first five-reel release, "Cleopatra," in which Miss Gardner herself plays the title-role.

THE HELEN GARDNER PICTURE PLAYERS

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"LULU'S DOCTOR" *Monday, June 10th*

A special case. Two aching hearts, two longing hearts. United by the simple faith of a child in her doctor. He mends her doll and she mends the breach between her auntie and the doctor.

"PANDORA'S BOX" *Tuesday, June 11th*

Full of life. An inquisitive maid gets the lovers all mixed up. Things are straightened out when she opens a box filled with mice and lets the cat out of the bag. A lively comedy of fun and frolic.

"YELLOW BIRD" *Wednesday, June 12th*

Beautiful in every detail. A thoughtless forester trifles with the affections of an Indian maiden. In revenge, she steals his infant daughter, who years later marries an Indian brave. The white man spurned the Indian girl; his own daughter, not knowing her father, spurns him.

"THE LIGHT THAT FAILED" *Friday, June 14th*

It strikes home every time. Conflict between employer and employees leads to sad consequences. Reason should not be unthroned by selfish motives, violence or revenge.

"DAYS OF TERROR" *Saturday, June 15th*

Thrilling plot. The struggle between the masses and the classes, during the French Revolution. Magnificently costumed, dramatically acted. Something exceptional. A feature.

NEXT WEEK **NEXT WEEK**

"THE NIPPER'S LULLABY."—Sounds good. MONDAY, JUNE 17th.
"HER DIARY."—A life portrayal. TUESDAY, JUNE 18th.
"CHASED BY BLOODHOUNDS"—Going some. WEDNESDAY, JUNE 19th.
"HER BROTHER."—Can't forget it. FRIDAY, JUNE 21st.
"THE GAMBLERS."—A game of hearts. SATURDAY, JUNE 22nd.

Use the beautifully colored Vitagraph Posters. Made Especially for Each Subject.

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IN THREE REELS

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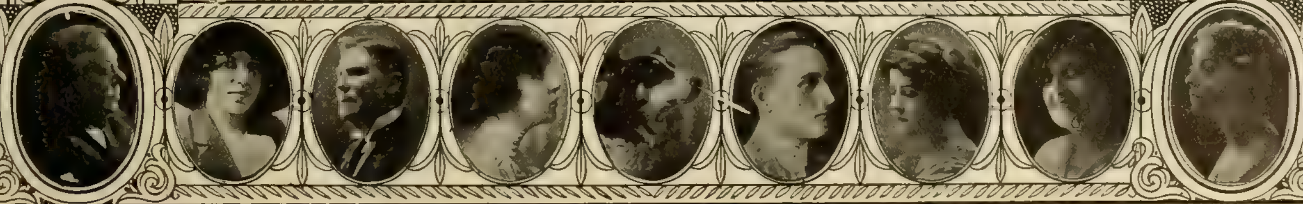

"Martin Chuzzlewit"

To lovers of Dickens, this wonderful film is — Dickens. To those who lost its beauty in the length of the novel, it is an education. To those who know and care nothing about Dickens, it is a comedy, a tragedy and a love story beautifully costumed and staged, and acted by a brilliant cast at its best.

YOU NEED THIS FILM

Released June 10th Three Reels (3,000 feet) Code, Vorjaehrig

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Adjustable Outside Revolving Shutter, Chain Take-up, Extra Large House with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1 1-4 inches in diameter. A very substantial stand. Price, with Rheostat, 110 volt, 25-40 amperes, $225.00.

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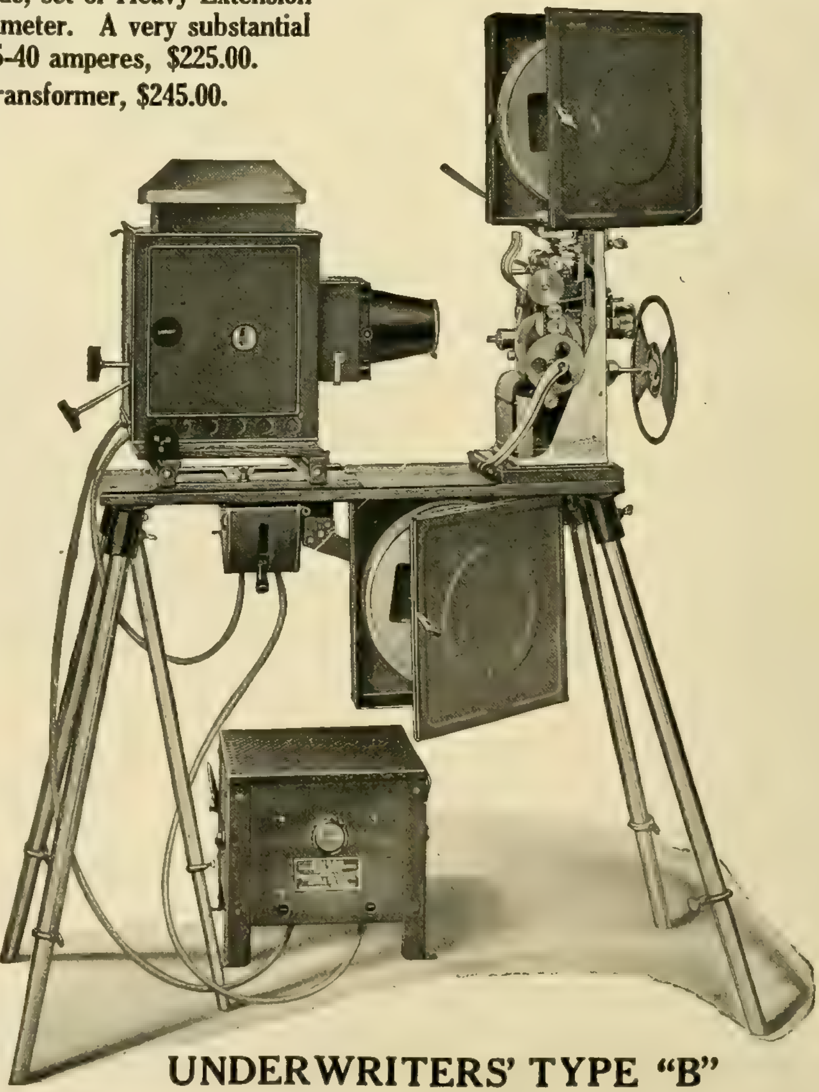

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Current Edison Films

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YOU WANT THEM

June 18—**"A Man in the Making."** Produced in co-operation with the Industrial Department of the International Committee, Young Men's Christian Association; 1,000 feet, Dramatic.

" 19—**"Target Practice of Atlantic Fleet, U. S. Navy"**; 650 feet, Descriptive.

" 19—**"Apple Pies"**; 350 feet, Comedy.

" 21—**"The Passer-By,"** by Marion Brooks; 1,060 feet, Dramatic.

" 22—**"The Girl at the Key,"** by R. Guthrie Kelly; 1,000 feet, Dramatic.

" 25—**"The Little Bride of Heaven,"** by Mary Imlay Taylor; 1,000 feet, Dramatic.

" 26—**"Pennsylvania State Police, Troop 'B'"**; 500 feet, Descriptive.

" 26—**"The Wooden Indian"**; 500 feet, comedy.

" 28—**"Master and Pupil,** introducing Harry Furniss, the well-known artist and illustrator; 1,000 feet, Dramatic.

" 29—**"The Father,"** by Bannister Merwin; 1,000 feet, Dramatic.

Thomas A. Edison
INCORPORATED

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June 17th

The Professor's Wooing

The heart romance of an island maid and a struggling professor, whose love was at last rewarded.

About 1000 Feet

June 18th

The Captain of the "Nancy Lee"

An unusual comedy drama of sea-faring life. One of the best laughing hits of the year.

About 1000 Feet

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TO-DAY

TRADE MARK

June 20th

IN EXILE

A picturesque drama of love and duty. Produced in beautiful orange-blossom land.

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June 21st

Sheep Shearing in New Mexico

An entertaining educational film with picturesque features. About 500 ft. On the same reel with THE KATZENJAMMER KIDS No. 8.

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In which the world-famous comic supplement characters perpetrate many new and amusing pranks. About 500 ft.

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Featuring General C. Rhys Pryce, an insurgent officer, for whom the Mexican Government has offered a reward of $25,000, dead or alive. General Pryce was especially engaged by the Kalem Company for this production.

Released Monday, June 24th

Captured By Bedouins

This production was made by Kalem Company on the S.S. "Adriatic" while crossing the Atlantic Ocean; in Cairo, Egypt and on the Great Sahara Desert.

Released Wed., June 26th

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25 Cents.
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Special One, Three and Six-Sheet, Four-Color Lithographs

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A Splendid Story With a Moral

Released Friday, June 28th

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Facts and Comments

RARE and precious is the man who dares to speak out against a false notion which is firmly entrenched in the minds of the vulgar or ignorant. Mayor Gaynor has flashes of this sort of righteousness. When he decided in favor of a proper Sunday exhibition of motion pictures he took occasion to rebuke and enlighten the fanatical Sabbatarians. Whenever anywhere a man of prominence and standing in his community speaks in the same vein and lifts his voice in defense of the Sunday exhibition of moving pictures he deserves to be quoted and duly credited in these columns, which are devoted to the best interests of the industry! In Ensley, Alabama, an agitation was started recently against keeping the picture theaters open on Sunday. Human owls hooted out of their medieval darkness and raised the cry of "desecration of the Sabbath." Thereupon Dr. George Evans, the "most beloved and popular pastor in town," as the local papers put it, gently, but not without force and emphasis, reminded the Sabbatarians "that it is lawful to do good on the Sabbath day." He dwells on the intolerance of those who would deny the recreation of the mind which the pictures give to the poor as well as the rich. "The very people," he says, "who won't allow the shows open for the poor man have Sunday suppers and parties or at least easy and comfortable places where there are books and pictures. Do they go to church on Sunday night? They do not. They need no picture theater. But the homeless boy with nothing to do, the man who has a poor and comfortless place, may not go to see the pictures or hear the music. We ought to have the best films showing the best things and running on Sunday nights if demanded. We ought to use Sunday nights to teach people what is best." We welcome the Rev. Dr. George Evans into the host of enlightened and Christian friends of the motion picture. It is a safe guess that motion pictures, properly selected and presented, will continue to be shown on Sundays in the place where he is pastor. Such views expressed by such men give a tremendous momentum to the movement for a liberal and useful Sunday and greatly influence public opinion everywhere.

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IN view of the absurd zeal of the local Board of Aldermen to "improve and reform" moving pictures and the places where they are exhibited, THE MOVING PICTURE WORLD feels bound to lay renewed stress on its suggestion that if there is to be any official regulation of moving pictures at all, it should be in the hands of the State authorities rather than in the power of a hundred conflicting, petty jurisdictions. It will be well for organized exhibitors, who plan legislative action in the near future, to bear this advice in mind. State control is both more effective and more dignified. It means as a rule a better and more responsible class of officials. State officials are in more direct touch with the chief executive of the state, who can be appealed to in case of a gross abuse of power. The control of a state board over moving pictures should at all times be subject to judicial review. It should also be provided that the industry itself is to have representation on the board either in the person of an exhibitor or manufacturer of moving pictures. There is no doubt that state regulation, even where it conferred limited powers of censorship, would bring about changes for good. Petty graft could be eliminated; arbitrary and ill-considered decisions, harsh and literal enforcement of drastic legislation would be less likely to occur, and there would be a uniform system of license fees, properly graded according to the size of the cities. Many of us will remember what a fruitful source of corruption the liquor traffic was in this state while it was regulated by local ordinance. Ever since the state has assumed exclusive control there has been a profound change for the better. As "reforming agencies" the yellow journals and the New York Board of Aldermen belong in about the same class.

* * *

OUR emphatic and repeated demand for historical accuracy in pictures purporting to portray events and incidents of history is ably seconded by M. F. Laurent, a well-known French writer, who gives considerable attention to this subject in a recent article which is published in "Le Cinema." He speaks of the grosser sort of inaccuracies in pictures of ancient history. "For certain directors Egypt, Rome, Assyria, Greece are all one. Sesostris wears an Athenian chlamys and the togas instead of their ancient simplicity show all kinds of modern and complicated designs. . . . Other periods, however, fare not much better, as for instance the Middle Ages, the Renaissance and the beginning of the modern era. It is no uncommon thing to see costumes and furniture which are at least a century out of the way." We could name shocking departures from history in a number of "historic" films. Instead we will note with pleasure that in depicting scenes from the Revolutionary and Civil Wars at least three of our American companies have at times shown a degree of care and accuracy which comes close to perfection. It seems to us that for the purposes of the film-maker both the periods named still offer an abundance of materials. Nothing takes with an American audience like a true American picture.

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While on this subject, it might be pointed out to producers of historic subjects that they had best confine themselves to the history of their own nation and avoid others, except the history of the ancients. A French producer will do best with French historic subjects, and the portrayal of American history may safely be left to Americans. Again and again have we seen French and Italian producers of great ability fail wretchedly in an attempt to visualize episodes of English history. The intention of these producers is excellent, their actors do the best they can, they strive after correctness of detail in the matter of costumes and furniture, but they are utterly incapable of either understanding or reproducing the national characteristics of other nations. Recently, we have seen an attempt to pay a cinematographic tribute to the memory of John Milton. It was worse than a failure; it was a travesty. It is difficult to overestimate the harm that is done by such pictures. The number of intelligent and educated patrons of the motion picture is steadily increasing. Nothing is more calculated to alienate their loyalty to the picture and make them turn with disgust from the motion picture theatre than the production of shockingly false and preposterous so-called historic pictures, especially where they offend against the traditions and the common knowledge of a race or nation. The name of John Milton is sacred to the ears of the English-speaking race. It is quite fair to assume that ten per cent. at least of the average audience to-day have a good and even accurate knowledge of his life and his character. Now, in this picture the great poet is represented as an insufferable ranter, theatrical in the extreme, full of furious gesticulation. The Milton of English history is an entirely different personage. We know him for his lofty faith, his noble resignation, his sublime calm in the midst of reverses and afflictions. We think of him clothed with dignity as with a garment. It hurts us to see him parodied, even when we know that there is no intention to do so. We say nothing of the fact that the plot of the story is not only pure invention, but clumsy and improbable as well, or that the costuming in parts is absolutely wrong. These objections alone would be enough to condemn the picture, but they might have been forgiven more easily than the burlesque on the character of one of the greatest of all Englishmen. The Moving Picture World believes it to be an unavoidable duty to take exception to this kind of historic pictures. They make the art of cinematography ridiculous. Better far to keep away from historic subjects altogether than mangle and tear them into tatters. We propose to keep a close watch on historic pictures, and for the sake of the dignity of the art and the educational importance of the thing we shall continue protesting against the mongrel historic pictures. They are an effense to the educated public and a burden to the exhibitor.

* * *

A FUND of about three thousand dollars has been raised in Germany for the purpose of fighting the enemies of the motion picture. The principal contributors to this fund are the manufacturers. Out of a total list of seventeen manufacturers who have contributed substantially to this fund three are Americans with no European branch, but a good European market; seven either have plants both here and abroad or have a recognized standing in the American market. We observe the names of Gaumont, Pathe Freres, Cines, Essanay, Vitagraph, Imp, Eclair, Great Northern in the list. The idea of raising this war-fund was started by exhibitors and is directed against "arbitrary officials," "the libels on motion pictures spread by the daily press," as well as "against prejudice generally." A committee of six has been put in charge of this campaign of publicity for the defence of the motion picture. This committee consists of men prominently identified with the cinematographic journals of the empire. We gather from the proposed program of agitation that the committee will report weekly to the contributors and the industry at large as to the progress of the work. It is expected that the fund will swell to generous proportions, "for," as the circular to the industry states, "the number of our enemies is considerable, and every person connected with the industry ought to contribute." The circular states further that the "unjust and unjustifiable attacks against the motion picture have created a feeling of insecurity among exhibitors and manufacturers and have compelled united action among the journalistic representatives of the industry." Conditions in our country are such that a movement of this sort could be started at any time through the medium of the National League. While things have improved here and the prejudice is gradually dying out, a newspaper crusade or a self-advertising official or reformer or "a wave of public sentiment" may have to be met at any time

Lest We Forget

WE are well aware that our readers who are most closely in touch with actual conditions in the moving picture field do not need any reminder from us as to present conditions in the moving picture industry when compared with three or four years ago. The steady, substantial increase in popular favor of moving pictures all over the country, their increasing favor in educational circles and the gradual decrease of the antipathy and contempt of former years is plainly evident to all who care to see—and *why?*

Why is the public demand for censorship greatly increasing rather than diminishing in Europe and especially in Germany at the present moment? True, the so-called legitimate stage is bending every energy to discredit the pictures on the Continent. True, also, the upper classes have more influence in such matters in these countries. Nevertheless, if popular opinion was overwhelmingly in favor of the pictures, as it now is in this country, these attacks on the pictures would have as little effect as they have here. Is it not because the standard of the photoplay has not been raised by both manufacturers and exhibitors as it has been here? Is it not because those who are fighting the pictures over there have still so much that is objectionable to point at, that the industry is in such an unpromising and discouraging condition, especially from the exhibitor's point of view?

Can it be that there is still in the ranks of either manufacturers or exhibitors in this country one who does not realize that the surest way to kill the goose that lays the golden egg is to lower our present ideals and standards or go back to conditions of even a couple of years ago. Is it not true that the manufacturers and exhibitors who are reaping the golden harvest to-day and who are even carrying all the others along with them are the ones who are making and showing the best pictures from a moral, educational and ethical standpoint? Does not one picture of low moral tone and with objectionable situations undo at one fell blow the confidence of our theater-going public, give those who are clamoring for stricter censorship more material for argument and raise a question in the minds of our leading educators as to the advisability of linking an instrument of questionable reputation with the great cause of education?

Popular and great as is the magnitude of the industry in this country to-day, it is only an indication of what it may and will be if we only keep increasing the present high standard of quality. Clean sport, clean politics, clean business methods, clean cities, clean living is the universal demand. Surely this demand must be met more than anywhere else in the producing and exhibiting of the motion picture, which enters by "eye-gate" into the minds of so many of our population of tender age. Are we all really awake to our possibilities? Certainly not one of us can measure them fully and foretell the magnitude of the industry in the next decade. The future of the business depends on the product of to-day, and the Moving Picture World believes that the ever-increasing improvement of the productions of the American film manufacturers insures for many years to come the continued growth of this most popular form of public entertainment.

BIG KALEM FEATURE COMING.

The Kalem Company announces that it has sold to the General Film Company a big two-reel African feature picture entitled "Tragedy of the Desert," which will be released by the latter company on July 1st. This is a thrilling picture taken on the desert near Luxor, Egypt, and will prove a great money getter.

Motion Picture Exhibitors' League
OF AMERICA

TO NEW YORK STATE EXHIBITORS.

THE Motion Picture Exhibitors of the State of New York will hold a convention in New York City at the Union Square Hotel, Fifteenth Street and Fourth Avenue, Wednesday, June 19, 1912. The convention will be called to order at 10 o'clock A. M., by M. A. Neff, president of the Motion Picture Exhibitors' League of America. A large attendance is expected; over two thousand invitations have been sent out to the exhibitors throughout the State of New York. Every exhibitor is requested to attend the convention whether he has received a letter or not.

This convention is held for the purpose of organizing the motion picture exhibitors of New York into a State organization, which will co-operate and affiliate with the National Motion Picture Exhibitors League of America. Matters which vitally interest the motion picture exhibitors will be discussed at this meeting.

This is to be a strictly business meeting for the purpose of getting together, so that the exhibitors may become acquainted and, through a strong vigorous organization, cooperate for the uplift of cinematography and the protection of the exhibitors' commercial rights and the advancement of the exhibitors' interests. The Motion Picture Exhibitors' League of America is the rock upon which the whole business rests. Many who were at first antagonistic to the organization now realize that it is based upon the high principle of justice to all and a fair, square deal to each and every one engaged in our line of business. This is a day and age of organization and big things; the individual in the commercial world is but a grain of sand upon the beach. An injury to one exhibitor would be the concern of all exhibitors, therefore every exhibitor's interests can be looked after and every grievance adjusted honestly and fairly through organization.

I wish to urge the importance of every motion picture exhibitor in the State of New York attending the meeting to be held on June 19, 1912, in New York City, at the Union Square Hotel. A National Vice-President will be elected who will represent the great State of New York in the councils of the National Organization. A State President, First Vice-President, Second Vice-President, Secretary and Treasurer will be elected, and several important committees are to be elected. Do not wait to read about the convention, but let history record the fact that you were one of the charter members that linked your interests with hundreds of others who acted together to bring about a friendly co-operation through an organization that has proven to the world that it is capable of dealing efficiently with all things and conditions pertaining to the motion picture business.

Do not forget the day and date and the place of meeting, Wednesday, June 19, 1912, at the Union Square Hotel, Fifteenth Street and Fourth Avenue, New York City, New York. Let the Slogan be "On to New York, where we will make history." Any one desiring information in regard to the convention will please write to Mr. M. A. Neff, President of the Motion Picture Exhibitors' League of America, 1003 Mercantile Library Building, Cincinnati, Ohio.

M. A. NEFF,
President M. P. E. L. of America.

NOTES FROM CINCINNATI.

Cincinnati Local Branch No. 2 of the Motion Picture Exhibitors' League of America is doing things all the time. Their new code, which is to be presented to the City Council, will be completed at their next meeting. All the members of Cincinnati Local Branch No. 2 have agreed upon issuing a pass to their friends which is good at fifty-one (51) theaters; in other words, one of these passes will admit the holder to fifty-one theaters in Cincinnati and Hamilton county. This pass is issued by the Local instead of the individual theater owners. Cincinnati Local Branch No. 2 is growing very fast, new members coming in at every meeting. Big arrangements are being made to go to Toledo to attend the State Convention, which is to be held there July 16 and 17, 1912. It is also making arrangements to attend the Chicago Convention, which will be held August 13, 1912.

Mr. Chas. T. Beeching, of the Orpheum Theater, a member of Cincinnati Local Branch No. 2, has been in Chicago several days. The Worldorf Amusement Company, composed of some of the leading business men of Cincinnati, are erecting two first-class moving picture theaters; one will seat 800 and the other one 600. All of the Worldorf Amusement Company's stockholders are members of the Local League. Mr. Otto Luedeking, who is president of the company, is also treasurer of the local organization.

Dr. Kolb, president of the Empire Theater Company, will open a new motion picture theater, at Fifteenth and Vine Streets, Cincinnati, Ohio, June 6, 1912. Dr. Kolb is a member of Local Branch No. 2 and his company is building several new theaters in Cincinnati. Mr. August Carbin, vice-president of Cincinnati Local Branch No. 2, is now running the Gayety Theater, at Fountain Square and Fifth Street, which is one of the most prominent theaters in Cincinnati.

Cincinnati Local Branch No. 2 met at the Sinton Hotel, on Wednesday, May 29, 1912, and transacted a large amount of important business. Mr. Orene Parker, National Vice-President, from Kentucky, and several other visiting exhibitors were present.

K. and C. Local Branch No. 2, of the State of Kentucky, held a meeting at the Industrial Club, Covington, Ky., on Tuesday, June 4, and elected permanent officers. Mr. M. A. Neff, president of the National League, was present, and addressed the Local League. Mr. Dittman, of the Majestic Theater, Louisville, Ky., reports that Louisville Local Branch No. 1 is in a prosperous condition, and that he is working in the interest of his local organization. Mr. J. H. Tamper, Jr., President of the Motion Picture Exhibitors' League of Kentucky, reports that they are doing effective work in the State of Kentucky, and that two organizers have been put in the field to secure new members.

A new local is to be organized in Portsmouth, Ohio, this week, which will be known as Portsmouth Local Branch No. 6, of the Motion Picture Exhibitors' League of America. A new local will also be organized in Chillicothe; in the near future, Youngstown, Springfield, Akron and Lima, Ohio, will also be organized.

Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, left Cincinnati, Thursday, May 30, for Chicago, where he attended a banquet at the La Salle Hotel, which was given by the Chicago executive committee on convention arrangements. It was a grand affair and everybody was highly pleased with the progress being made for holding the National Convention of the Motion Picture Exhibitors' League of America, which is to be held in Chicago next August.

Mr. C. M. Christenson, National Secretary of the Motion Picture Exhibitors' League of America, Cleveland, Ohio, met Mr. M. A. Neff at the La Salle Hotel, Saturday morning in company with Messrs. R. R. Levy, Wm. J. Sweeney and L. Schindler. They went to Milwaukee, Wis., where they attended a big banquet given by the Motion Picture Exhibitors' League of Wisconsin at the Plankinton Hotel, Saturday noon. Every one had a most enjoyable time. Mr. M. A. Neff, National President; C. M. Christenson, National Secretary; L. Schindler, Chicago; Wm. J. Sweeney, Chicago, and R. R. Levy, of Chicago, addressed the convention. Mr. Klein introduced the toastmaster, Mr. C. H. Phillips. After the banquet a group picture was taken, automobile rides and a visit to several of the picture theaters. At 6 o'clock the delegation returned to Chicago. Mr. Neff returned to Cincinnati, and Mr. Christenson to Cleveland.

PENNSYLVANIA CONVENTION.

The Pennsylvania State Convention of the Motion Picture Exhibitors' League of America, which will meet in Pittsburg on June 24th and 25th, is attracting not only the attention of Pennsylvania exhibitors, but a large number from adjoining States will attend. Pittsburg, no doubt, will have the largest attendance of any convention heretofore held, and it is confidently expected that the entertainment will surpass all previous attempts made by conventions of this kind.

Studio Saunterings

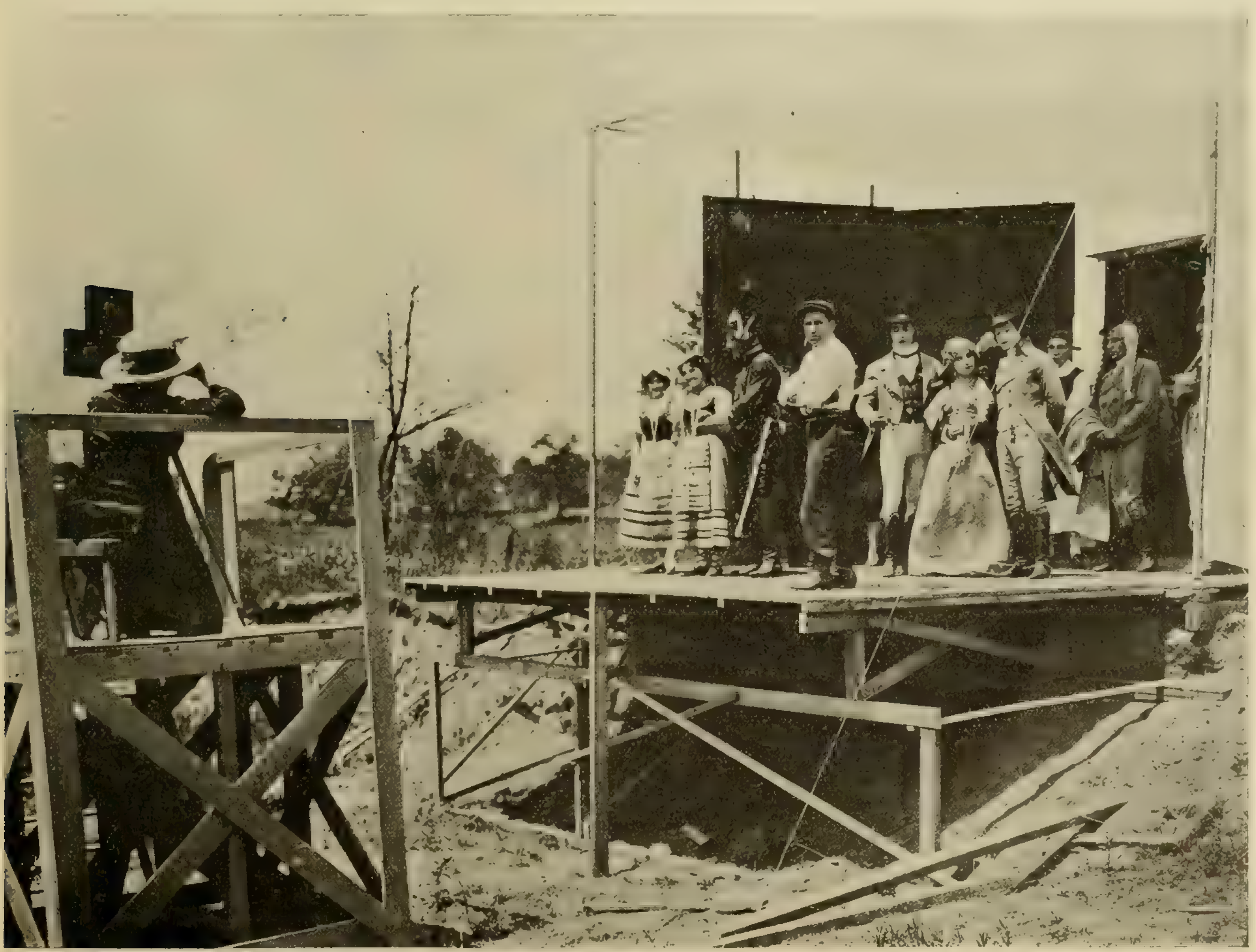
By Louis Reeves Harrison

IN approaching a studio or an office you may find yourself dealing with a raw specimen of humanity at the outset—you can make up your mind there and then that you will come upon some half-baked ones further on. And the contrary is true. If you are treated with courtesy and consideration from the outset, as I was when I sauntered over to the Solax studio at Flushing, you can count upon it that some one of enlightenment and superior breeding is high in control of affairs. In this case, the head of the business, the originator of it, the capitalist, the art director, the chief working director, is a refined French woman, Madame Alice Blache.

This is woman's era, and Madame Blache is helping to prove it without making any fuss at all. She only favors universal suffrage when satisfied that women are ready for it, and she is so modest about what she has done in the Gaumont and Solax companies that I had to depend upon others for any details relating to her remarkable career in the production of moving pictures. Modesty is the most endearing quality woman ever shows to man, egotism being his specialty and most pronounced characteristic, and along with it the head of the Solax Company exhibits a delightful composure of manner under all circumstances, no matter how trying. The average business man imagines that he enhances his importance by exhibiting that enemy of politeness, haste, as if the tremendous responsibility of making a living kept him in a state of constant high pressure.

I have been in studios where there was no inherent lack of appreciation of the value of publicity, but those in control assume that old you'll-have-to-excuse-me air, as though a momentary diversion of energy would cause the entire commercial structure collapse, and those men of small ability to meet contingencies are the first to complain that they are never able to attract attention. At the Solax, I was personally conducted by gentle-mannered Levine, editor of "The Magnet," and so well treated from start to finish that my work became a pleasure. Levine realized that I was not at the studio as an individual, but as the representative of the only periodical generally regarded as an established authority on moving pictures in this country. He is a live wire.

From Levine, and from others, I learned that Madame Alice Blache became associated with the Gaumont Company very early in the game, when Mr. Gaumont was absorbed with the scientific department of production or merely engaged in photographing moving objects. She *inaugurated* the presentation of little plays on the screen by that company some sixteen or seventeen years ago, operating the camera, writing or adapting the photodramas, setting the scenes and handling the actors. I had an opportunity to see how efficient she was in her diversity of roles before the day was over and was amazed at her skill, especially in directing the action of a complicated scene. She came to this country in 1907—her husband then being general manager of the Gaumont Com-



Madame Blache Rehearsing Cast in "Fra Diavolo."

MADAME ALICE BLACHE, President of the Solax Company.

pany in America—and established an entirely independent organization, having no connection with the older one, and launched it successfully as the Solax Company.

When I reached the present studio—a new one is in process of construction across the Hudson in New Jersey—Madame Blache and a large body of actors and actresses had gone some distance into sylvan scenes of Long Island for the purpose of producing in the sunlight several acts of "Fra Diavolo," a large photodrama adapted from Auber's opera of the same name. I went immediately to the base of operations in an automobile with Levine and came upon a fully-equipped stage set up in the open, with Madame Blache conducting rehearsals from an elevated camera platform.

The scene from the south was an inn interior, presumably that of L'Hôtellerie de Terracine, but it was a two-faced arrangement, the north side representing the entrance of the hostelry. From within one could look out into the open and note the approach on horseback of the famous Calabrian bandit (Billie Quirk in this instance), and his action at the entrance could be depicted from either an exterior or from an interior point of view, a most ingenious disposition of the entire structure. On the stage at the moment was jovial George Paxton in the role of a *richard,* a pompous gentleman of wealth, with *seduissante* Miss Simpson as his young and attractive wife and inn loungers, all seated at tables, while picturesque waiters and waitresses, fresh from the opera, enlivened the effect with their gay costumes.

The entire group was a glowing palette of color, a bright and warm costume treatment against an interesting background, with an especially well designed fireplace as the striking decorative feature, but the thing calculated to make us forget the theater was the glimpse of nature through the open door of the inn. There is an abundance of movement in the scene, which becomes intensified when innkeeper Foy announces to his servants that another traveler is in sight. Sure enough, there is Billie Quirk in the title role riding up to the entrance from the near distance. There is a stir over his entrance; the young wife notices the handsome stranger; the elderly husband regards the newcomer contemptuously; Fra Diavolo orders refreshments and the action becomes extremely complicated, especially in the small scope of the foreground where the principals are gathered.

It is to be expected that Fannie Simpson, Billie Quirk and George Paxton will carry on their parts with intelligence and harmony of relation, but there are a half dozen or more others to fit in and not complicate matters; the director's eyes have to be everywhere. Madame Blache gives her signals with as much ease and composure as though there had been a month of dress rehearsals. She is never ruffled, never agitated; never annoyed by the obtrusive efforts of minor characters to thrust themselves into prominence. With a few simple directions, uttered without apparent emotion, she handles the interweaving movements like a military leader might the maneuvers of an army. "I like American actors and actresses," she said brightly; "they are so willing to do as they are told and take such a live interest in what they are doing."

I was surprised to hear her say that—every little girl and boy in France seems to be born with the dramatic instinct. "Are they as good as the French?" I asked. "Quite as good," she assured me, "and so much more pliable. It is pleasure to train them." The secret of it lies in her own sweetness of manner and inexhaustible patience. I could have hurled several two-edged epithets at a waiter who kept thrusting into the main action. The directress has that essence of politeness, a very kind heart. She accomplishes gently what a man would at-

Spreading the Eats Between Rehearsals of "Fra Diavolo."

tempt by stinging sarcasm. I could not help recalling what the distinguished British statesman, orator and writer, Edmund Burke, once said.

"Manners are more important than laws. They vex or soothe, barbarize or refine us, by the constant and insensible operation of the air we breathe. They give form and color to our lives."

Rehearsal of the interior scenes had been concluded, the detached platform was occupied by Madame Blache, the camera man and myself, there was some talk of adjourning for lunch, when the wildest kind of a scene was enacted before our eyes, only a few feet from the structure to be photographed. Some horses attached to an old-fashioned stage had been standing unattended in the sunlight when they took fright and dashed straight for the prospective stage of Fra Diavolo's misdeeds. They started another unattached team of horses, became entangled in an uprearing and mad struggle, stagehands and actors in costume dashed into the perilous situation, and it looked as though a vast amount of damage would shortly result. With all that going on the camera man stood inactive where a newspaper photographer would have used every reel in his machine. Perhaps he was afraid to use the moving-picture camera, as it was not his own, but a more animated picture could not have been prepared.

One team finally escaped and made a bee line for the spot where a number of performers, including little Magda and her mother, were sitting while waiting their turns or watching the rehearsal, veered from this fatal course, and ran away toward Flushing. The bed of a moving picture actor is not *always* one of roses. The company sought a shady nook, and I asked the enterprising camera man to snap a shot at a picturesque group of principals gathered together under the trees—they were occupied in appeasing the never-failing professional appetite. I now had opportunity of renewing acquaintance with the tiniest tot of three, who appeared in "The Little Major."

Little Magda has improved to such an extent since she appeared with Helen Anderson in "The Little Major"—she could barely toddle through her part then—that she has become an accomplished actress. She was a comical baby then, though very pretty, and she gave no signs of possessing histrionic ability—it was all we could do to make her keep her eyes shut when she was supposed to be asleep. I was amazed, therefore, when I watched her act on the Solax stage a few weeks ago, to see her perform with intelligence and feeling far beyond her tender years. This remarkable change is probably due to an unusual environment, both her mother and her father appearing regularly in the photodrama.

Magda's parents keep her strong and healthy—off stage she is nothing but a sturdy, romping child—and they do not deplete her energy by shutting her up in some ill-ventilated school. Yet she is brighter than most kidlets of her age and is building the physical strength in this formative period that she will need later on in life. She has an ability that grown-ups often lack, that of concentrating her attention upon what she is doing while the picture of her movements is being taken—she can fix her mind upon the subject in hand better than many mature women—and seems to act correctly in a difficult situation from instinct. This serious work has not in the least spoiled the little girl. She is simply a happy child of tender heart and strong natural affections, more like a restless and vigorous little boy than a repressed girl, and her conduct is just as natural as if she had never played some difficult leading roles. She is what children should be.

After lunch in the woods came the actual performance of part of "Fra Diavolo" as it will appear on the screen.

Scene from "Fra Diavolo," Produced by the Solax Company.

It always sets me on edge, like a close ring fight or anxious game of ball, to watch the performers in action while the moving picture is being taken. The smallest error may result in doing the entire scene over again, there is a feeling of suspense like that awakened by old-fashioned melodrama, when it looks as though the heroine would get her head sawed off, and one experiences relief when all turns out well. To repress my excitement, I fastened my attention upon a string of garlic hanging in this Italian inn, supposedly to give it "atmosphere," and waited. There was only one slip. That same waiter obtruded where he was not required and the whole scene had to be done over again from the beginning.

I was glad to see Madame Blache insist upon good conduct among members of her company—this she did firmly, though her methods are invisible—for actors are not particularly strong on manners. Only recently it was asserted by a prominent New York manager that not an actor in this city could conduct himself on the stage, not even walk across it, like a plain ordinary gentleman. Old Socks-and-Buskin is still fond of spats and the matinee idol cannot leave his silk hat home when he goes to the country. In moving picture companies there is a tendency to play to the camera, which robs a performance of intense effect.

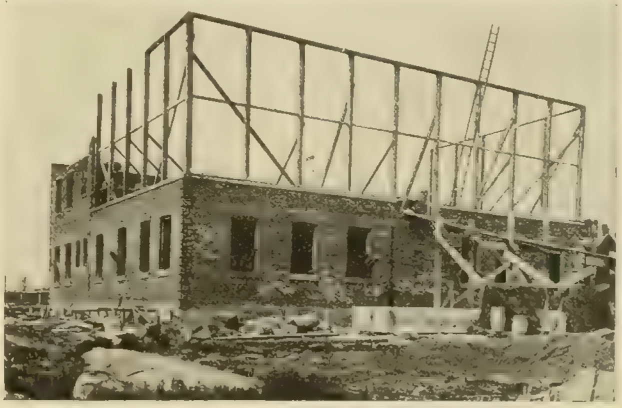
The Stage Coach Used in "Fra Diavolo."

In a highly emotional photodrama I should like to see the performers enter more deeply into the spirit of the story, express as closely as possible the vexations and petty anxieties of actual existence more than they do. These are quite as effective as murderous glances out the corners of eyes or copious weeping in moments of sorrow. Thousands of people show fortitude in trial or trouble, though the suppressed emotion may leave its character traces on the countenance. The great idea is to indicate clearly though delicately what is passing in the mind at an intense moment, and this can be best done by *feeling* as the character would under the circumstances.

I would like very much to have a woman of such exceptional taste as the head of the Solax Company make a study of our beautiful country homes from both an outer and an inner point of view, not the pitiful humbug that goes on at watering places. The esthetic tendency of American women has been highly cultivated during the last ten or fifteen years by really wonderful periodicals such as "Country Life," devoted to describing successful homes with illustrations of correct interiors. The photodramas show absolutely none of these except when taken in Los Angeles, and the selections there seem to be made at random.

A Frenchman will easily set a French interior—that is largely a question of periods—and the same is true of a cultivated English director, but our audiences are compelled to look at veritable abortions for our own settings—they look as though they came from a second-hand store or junk shop—and this is so offensive that many of the best people are driven from the little theaters by the hideous and repulsive furniture and drapings of "home" interiors. Correct scenes, representatively American in the best sense of the word, would greatly enhance any brand of moving pictures both here and abroad. It must be remembered that the visual appeal is all in all, these are *pictures,* and to have great power they must be consistent.

Cheap-looking colonials have been used to the point of nausea, and as it would not be possible to enter the true American houses where dinners, dances and week's-end parties are given in a brilliant social atmosphere, the surest guide can only be found in the great periodicals given over to illustrating the delightful interior life of American people. The fresh and original beauty of these homes would contribute tremendously to the charm of moving pictures and give the first producer of them a Tiffany-like standing in this country and abroad.



New Solax Factory at Fort Lee, N. J., Under Construction.

I was loath to leave Madame Blache and her happy family of brave men and fair women, but the declining sun reminded me that I had a long journey before me, and we poor scribes have to do our work at all hours, so I reluctantly said goodbye. I was, however, cheered on my way by the last words of sweet little Magda:

"When r'you comin' again?"

FUNNY THINGS THAT HAPPEN IN THE STUDIO.

As there are over 400 people in the Lubin plant, birthdays are of frequent occurrence. However, two rather important ones have been celebrated in the past week—Peter Lang, May 29th, and Charles Brandt, May 27th, both juvenile men of the Studio Stock. The respective ages, over 50, have been carefully suppressed. Both of the boys were the recipients of nice gifts from friends, among others Brandt received a Hamilton gold watch worth at least $125. The most valued present received by Lang was a gold medal from Siegmund Lubin, the design being the Lubin Bell. Lang is very proud of it and has three times shown it to the press agent.

CHANGE IN GAUMONT RELEASE DATES.

The Gaumont Company announces a change in its release dates from Sundays and Thursdays, as heretofore, to Tuesdays and Thursdays, commencing with the week of Tuesday, June 11th, on which date is released "Nanine, the Artist's Wife," a one-reel black and white production. The change from Sunday to Tuesday allows an improvement in the weekly program of the Film Supply Company of America by offering some of the Gaumont hand-colored, lion pictures, and two-reel features on the first of the week.

CHICAGO LETTER.

By Jas. S. McQuade.

THE question, "What benefit will be derived from the approaching convention of exhibitors at Chicago?", is being asked by many at the present time. It has been put to me by several people who are not quite satisfied that there will be any benefit, that is, commensurate with expenditures in the form of donations and otherwise that are expected from film manufacturers and exchanges for the occasion, and in the expenses incurred by local exhibitors and by those who will attend from faraway points.

If the convention meant only that a "good time" is guaranteed visitors, then the resulting benefit would be incommensurate with the outlay. So would it be were the main object of the convention one of mere enlargement of the membership of tne Moving Picture Exhibitors' League of America. There must be a more vital object in view to make the convention worth the labor, time and expense laid out in preparations, and one that will insure lasting benefit.

What is this vital object? Is it not that the exhibition department of the film industry shall be directly benefited by the interchange of opinions of exhibitors East and West, and North and South; that a spirit of greater emulation to excel in presenting pictures shall be created; that resolutions shall be honestly made by those present to do all in their power to make the picture theater a blessing to the nation and not a menace?

It seems that certain members of the National League are already prone to attend to outside matters rather than to their own housecleaning. They are devoting themselves to petty matters instead of engaging in the big tasks that are worth while. They are appealing to the smaller and not the nobler instincts of their fellow members. These men seek to build a lasting edifice on foundations of sand; but among the exhibitors of the country there are men, many of them, that can and will build so wisely and so strongly that the National League of Exhibitors will become a powerful regulator of the evils that retard the progress and uplift of the moving picture theater.

Chain of First-Class Houses for De Luxe Pictures.

S. L. Rothapfel, who won eminence as a presenter of motion pictures in the Alhambra, Milwaukee, and in the Lyric, Minneapolis, has been appointed general manager of a chain of first-class theaters, which will shortly present motion pictures de luxe. These houses for the present include the Lyric, Chicago; the Boyd, Omaha; the Shubert theaters in St. Paul, Kansas City and St. Joseph, Mo.; the Garrick, St. Louis; the Lyric, Minneapolis, and the Grand, Atlanta. These high-class theaters are all on the Shubert circuit, and, if the venture proves a financial success, other houses on the circuit will be added until the number reaches twenty-six.

The Lyric, Chicago, the largest and highest priced Shubert house in the city, will be the first to open under the new policy, the opening date being Sunday, June 9th. Mr. Rothapfel, at the time of writing, has already made complete arrangements for the first week's program. The weekly program will consist of two parts. The first part will be devoted to topical, scenic and educational films; the second to special three-reel features. Seven reels will be used for each program and only weekly changes will be made.

Pathe's Weekly will always be included in the first part of the programs. The first program will also include "The Tale of Two Cities," "Shriners' Pilgrimage at Los Angeles," and "Scenes From the Turkish-Italian War."

The orchestra will consist of ten pieces and a large pipe organ, every musician being an experienced soloist. A high-class quartet and two solo singers have been engaged to appear during intermission. Care has also been taken in providing for sound-effect accompaniments of the Rothapfel type.

Chicago is to be congratulated on the advent of Rothapfel's De Luxe Pictures. Presented amid the most favorable surroundings by a man whose natural talent and acquired taste for such work easily places him at the head of all exhibitors in the country, motion pictures will attain a prominence and importance hitherto denied them here. Many thousands of cultured people, who have feared to enter a five-cent house and who have been out of touch with the marvelous progress and beauties of motography, will attend the Lyric and become ardent supporters of motion pictures. Let us hope that the rather out-of-the-way location of the Lyric will be easily overcome by the Belasco art of Rothapfel, in the presentation of pictures.

Admission prices at the Lyric will be 25 and 50 cents.

Municipality Runs Picture Show.

Haven, a small town in Reno County, Kansas, is believed to have the only municipal moving picture show in the country. Haven is so small that no private concern would operate there. Traveling picture shows came occasionally, but that didn't supply the demand; so the city government decided to go into the business and now shows are given every night in the week.

The business men contributed the money to buy the machines, and the city operates them and takes the receipts. After the merchants had been reimbursed, the city took all the receipts, and whenever the operations show a profit the shows are given free until the fund is exhausted. The films for the Haven show are changed twice a week.

Up to the present time the shows have been given in the City Hall, but now the city is building an open air theater, which will be paid for out of the receipts.

Paul J. Rainey's African Hunt.

"Have you been in Africa?" is becoming a common question in certain circles here just now; for Rainey's African Hunt is being shown at the Colonial, and the Colonial has become another name for Africa. It takes from 25 cents up to a dollar to follow Rainey's trail and, say, it is well worth ten dollars!

I have seen other African pictures of the true brand, but none of them so thoroughly saturated me with the actual atmosphere of the wilds of the Dark Continent as did these. Dispensing with the scenes showing the safari, the other views created such intense interest, accentuated oftentimes by a succession of thrills, that the five reels were unfolded without any reflection as to the time involved.

Ned Holmes is managing the presentation at the Colonial and is much pleased with the box office receipts for the opening week. Walter Craven added much to the educational value of the films by following the scenes with an interesting and excellently timed lecture. Mr. Craven has the easy conversational style of a well-bred man in a drawing room. He does not aim at effects. He rather is the amiable member of an outing party, who always sees that his friends are kept well informed without boring them.

Chicago Film Brevities.

Harry L. Virden will shortly demonstrate by means of an educational film how his pupil, Walter Coombs, has been taught and the methods employed by Mr. Virden in the education of those who are both deaf and blind. This remarkable film, of 1,400 feet in length, has been made by the Selig Polyscope Co. Mr. Virden, who has devoted his life to educational pursuits, will exhibit this film in some of the leading Licensed theaters in Chicago; also in some of the public schools and colleges. Mr. Virden not only educates but supports Walter, who is now a youth of 17 years.

* * *

Commencing June 10th, the Universal Film Mfg. Co. will release 21 reels, three reels of the Eclair product being included in the number stated.

* * *

M. A. Neff, national president of the Motion Picture Exhibitors' League of America, was entertained Friday, May 31st, at the La Salle Hotel, by the members of the National Convention Committee of Chicago, No. 2. Mr. Neff consulted with the committee on several occasions concerning the approaching convention. He visited Milwaukee Saturday, June 1st, and returned to his home city on Sunday.

* * *

William Petralous, one of the owners of the Stadium Theater, 18th Street and Blue Island Avenue, was killed Sunday, May 26, by a blow on the head dealt him by the motorman of a street car with a controller handle. Mr. Petralous died the same night. The motorman and the conductor of the car were held without bail pending the inquest. The Chicago Motion Picture Exhibitors' League made arrangements for the funeral and sent a beautiful floral emblem for the coffin. The remains were interred Sunday afternoon, June 2, at Elmwood Cemetery.

* * *

Sidney Smith, manager of the Garfield Theater, has been appointed manager of the new Kedzie Annex on West Madison and Kedzie Avenue. This beautiful new house will open July 1st. It seats 900 people. A straight picture program, furnished by the G. F. Co.'s branch, 17 South Wabash, costing $150 per week, will be used. A four-piece orchestra and a large pipe organ, costing $5,000, will play accompaniments for the pictures. The house is owned by the

Kedzie Amusement Co. A feature that will be much appreciated during the summer by patrons of this house is a sliding roof that is operated by hydraulic power. The admission prices will be 5 and 10 cents, the seats about equally divided.

* * *

Harry B. Fitzpatrick, formerly manager of the Casino Theater for Mr. Weeghman, has purchased the Cupid Theater, 4043 West Madison Street. The Cupid seats 300 people and the admission is 5 cents. Manager Fitzpatrick reports excellent business. He gets his service from the G. F. Co.'s branch at 17 South Wabash. Mr. Fitzpatrick's successor at the Casino is Edward Haselman.

* * *

Mayer R. Schlesinger, manager of the Casino Theater, 403 North Clark Street, was discharged recently on a charge of disorderly conduct preferred by Mae Brown, his cashier, who charged that Schlesinger struck and knocked her to the floor in his office when she asked for $38 in wages. The defendant testified Miss Brown called him profane names before an audience.

* * *

F. B. Fissinger, traveling representative for the G. F. Co.'s branch, 17 South Wabash, has returned from a trip in the country, during which he visited Springfield, Peoria, Petersburg, Waverly, Gillespie, Athens, Decatur, Auburn, and Rushville, all in Illinois. The Opera House in Waverly, which plays road attractions during the regular season, offered programs of straight moving pictures beginning Monday, June 10, charging 10 cents admission. The new Air Dome was opened at Gillespie, June 12. Business did not seem to be as good, generally, as the same time last year, owing to the late spring, and the consequent business of farmers.

* * *

William Boschet has purchased the Erwin Theater, 2816 Lincoln Avenue, from its former owner, Mr. Ford. He reports satisfactory business. Mr. Boschet intends putting in a new front and redecorating the interior some time in August.

* * *

Copies of the first number of "The Photoplay," published in Sydney, Australia, reached the Chicago office last week. Issued in the form of a weekly bulletin, about quarto size, with 8 pages, J. D. Williams, of the Greater J. D. Williams' Amusement Co., Sydney, claims that it is "for the promotion and protection of the moving picture business in Australasia." It contains weekly letters from Melbourne, Brisbane and Perth, in addition to synopses of the stories of the various films handled by the aforesaid company's exchanges. "Watch it grow," writes Mr. Williams, in a foreword to exhibitors. American manufacturers of film are largely represented in the product used in Australasia. Louis M. Noto, 2035 Potomac Avenue, Chicago, is the American representative of the Greater J. D. Williams' Amusement Co.

* * *

E. W. Shaw, who formerly owned the Swastika Theater, in St. Joseph, Mich., was a visitor to the World office last week. He has purchased the Grand Theater, in El Paso, Ill., and states that he will open it after making a few improvements.

* * *

S. Decker has acquired sole ownership of the Northern Feature Film Exchange, having purchased the interest of Messrs. Goulden and Fischman. Mr. Decker has had considerable experience with several of the leading exchanges in Chicago. Mr. Goulden will remain in active management.

* * *

The America's Feature Film Co. announces that a new feature, to be sold on the State rights plan, will be advertised in next week's issue of the World. The film portrays convict life in the Ohio State penitentiary, and is said to be up to the usual high standard of this firm.

* * *

J. R. Freuler, general manager of the Mutual Film Corporation, announces that from this time until the first of September, he will spend a great deal of his time in New York in the interests of that company. After that date all exchanges tributary to New York will be under the supervision of a district manager, who will manage the New York office. The executive committee and officers of the company will make Chicago their headquarters and direct work from this city. In the near future, as soon as arrangements can be made, an advertising and publicity department will be installed in the Chicago office. Mr. Freuler states that two exchanges were opened last week, one in Boston and one in Toledo. He also states that the company is now negotiating with eight more, several of them being very prominent exchanges. Mr. Freuler expects that deals will be closed with them very shortly.

"A Nation's Peril" (Pathe)

THE intrigues of diplomatic service contain the nucleus of many a good story, and "A Nation's Peril" is one of them. As the title would indicate, the picture illustrates, to the average citizen, how at all times there are representatives of foreign powers spying upon the defenses of other countries, including our own. It points out the reasons why army discipline must be as strict as it is. One of the favorite tactics of some of the European courts has been to employ women as spies, and to utilize their enchantments and social connections as a means of obtaining information.

Scene from "A Nation's Peril" (Pathe).

Scene from "A Nation's Peril" (Pathe).

The story in question deals with a young army officer who has charge of a fortress. From this fortress are controlled a number of submarine mines, which may be exploded by push-buttons arranged upon a switchboard. All the mines in this harbor have been rearranged and shifted to other positions, and it is information about the new locations of the mines that is wanted by a hostile nation, that is about to declare war. The envoys of that country decide to use one of their female spies in obtaining the information they want. At an embassy ball the woman is introduced to the young officer, and at once the game is on. By feigning an interest in military and garrison life, this charming young woman induces the young officer, in a negative sort of way, to show her about the fortress and explain the workings of the various complicated mechanisms.

Gradually the young officer falls deeply in love with the female spy. The information she sought was gathered little by little, and quite a few days were required in which to do the work. The young officer was a man of magnetic personality, and before her work was fully accomplished this woman realized that she was in love with him. Matters had gone quite far. Already the principal part of the desired information was in the hands of the foreign envoys. They were speeding in a launch to a vessel lying in the harbor. This vessel belonged to the nation they represented. As the female spy watched them through a field glass she began to have regrets, and to think of the consequences her actions would bring upon the man she loved. She looked at the mine chart before her. By pressing a button she could undo in an instant all the damage she had done. Acting upon this impulse she pushed the button and there was a great explosion. The foreign envoys and their vessel went to the bottom, while she remained to marry the man she loved.

Doings at Los Angeles

Interesting Information Concerning Producers and Players on the Pacific Coast.

AN interesting situation which is now developing will be presented to motion picture fans within the next two months when two of the big manufacturers will release, at about the same time, big special productions of the same subject.

The Biograph Company and the Bison Company have just produced pictures dealing with the Custer massacre and the events leading up to it. The Bison's production will be another big three-reel effort of the kind which is rapidly making that company's lasting fame. The Biograph's production of the same subject will make two reels, according to report.

An interesting fact is that both pictures were made within ten or fifteen miles of each other and both were finished on the same day and the negatives were probably carried East on the same train.

The Biograph's picture was produced at San Fernando, a small town located in the foothills about fifteen or twenty miles from Los Angeles. The secrecy which usually surrounds the making of Biograph pictures was in this case broken down by the magnitude of the production. On the day Director D. W. Griffith staged his biggest scene depicting the raid of Custer's men on the Indian village and the slaughter of the women and children of the tribes, practically all business was suspended in the little town of San Fernando, two miles away, and the population moved out and swarmed over the nearby hills whence an excellent view of the show was to be obtained. Even the local school was dismissed, so that the children could join the exodus.

The Bison picture, produced by Director Ince, was made in Santa Monica canyon. In many respects it is the best thing this company has put out. Back of it are months of preparation and careful study of the many historical accounts of the great battle. The photoplay, which was written by Scenario Editor Spencer, of the company, follows the historical facts with the utmost accuracy possible. It is worth noticing that genuine Indians were used in the pictures and three of them were actually present when Custer lost his life. They were boys who followed the warriors and looted the dead. About 300 cavalrymen and twice as many Indians took part in the Bison production, and the Biograph company for the special occasion was almost as large. Griffith and his men spent an entire week at San Fernando, living during that time in a city of tents which was built outside the borders of the town.

The Bison Company has just finished moving its offices in Edendale. The move was not a long one—merely from one side of the street to the other—but it made all the difference in the world to the office force, for the new quarters give plenty of room, and light, and air. The vacated building is being torn to pieces and remodeled into dark rooms which, when equipped with additional drums and tanks, will more than double the present equipment.

For the present, following the release of the coming Custer three-reel picture, the company will go back to releasing four one-reel subjects every week. Two-reel productions will be resumed a little later when there will be two of them released monthly.

Biograph Company Goes East.

The big event of the week among the producing companies was the departure of the Biograph company the night of May 27. The Biograph players have been working here all winter and now go to New York for the summer. The two directors, Griffith, who has charge of the dramatic releases, and Mack Sennet, who directs the comedies, are to stop over for a few days at Albuquerque, N. M., where a couple of pictures are to be made. Griffith has been getting ready for some time to put on a historical picture which needs Albuquerque as a background, but just what it is about will have to await the pleasure of the Biograph Company for announcement. Only a part of the company will stop over in New Mexico. The others will go direct to New York. The summer work in the new Eastern studio which has just been completed is scheduled to start June 5.

The departure of the Biograph company has deprived Los Angeles and motion picture circles of a unique organization—the Biograph Grouch Club. The founder and president is L. E. Dougherty, scenario editor for the company. Miss Mary Pickford is president of the women's auxiliary. It was started about the first of the year and only persons on the Biograph payroll were eligible—otherwise the membership would have become unwieldy. As the name indicates, the loss of one's poise, otherwise known as losing one's goat, made one a member. Mack Sennet, the comedy director, held out bravely, but the rush of finishing the last picture before the plant was turned over to the caretaker was too much for him. His initiation made it unanimous. The emblem of the organization is a black pansy, pansies being for thoughts and the black pansy for black thoughts. An official flag has also been adopted. This consists of a buzzard on a yellow background attacking the dove of peace. At the meeting at which this was adopted there was a fight made on the yellow background, the argument advanced against it being that yellow symbolizes sunshine, a cheerful symbol. The advocates finally won with the contention that since the buzzard is represented as blotting out the sunshine it should be allowed to stand.

New Scale for Photoplaywrights.

W. H. Clifford, president of the Pacific Motion Picture Company of this city, comes to the front this week with a new policy that promises to revolutionize the photoplay-writing business. In an authorized announcement he says: "Hereafter this company will give credit to the author of a photoplay on every reel it produces. This is not new. Other companies are doing it and we are following suit only because that is the fair and right thing to do. The new feature is that we will abandon the practice of paying a flat price for photoplays. In future the author will be paid $5 for every print of his photoplay sent out. If we make 100 prints of a film the author will receive $500, and his royalties will continue as long as there is a demand for his work. I think that will be an incentive to the writers to produce big subjects. My idea is to get the best men and women in the business working for the Pacific company. More than that, I want to interest successful writers like Richard Harding Davis, Rex Beach and people of that sort in this new and coming field of art. The top-notchers haven't cared to bother with photoplay writing heretofore because the returns have not justified the effort, but I believe that a royalty of $5 a print will make it worth while for any of them to get down to studying the technique of this new art."

The policy goes into effect at once and Mr. Clifford invites authors to submit scripts. The address of the company is 1614 Temple Street, Los Angeles.

"Halimar," a big sensational special feature, is about to be put out by the Pacific Motion Picture Company. The central idea embodied in the picture is a unique and bold one to say the least. W. H. Clifford, president of the company, who wrote the story and has just obtained copyright on it, describes the central feature of the film in the following account: "A photograph of the eyes of a celebrated Hindoo hypnotist that will put under the hypnotic spell all in the audience who are susceptible to hypnotic suggestion, although the owner is thousands of miles away in his native India."

Clifford says he has tried it out on a number of subjects at private views of the picture and that it works. For this reason he thinks it will prove a sensation when it is given to the public. The reels are to be marketed on the State rights plan.

The hypnotist's eyes, of course, are only a detail of the picture. There is a story of mystery and intrigue connected with it and a love theme running through it. The scenes are laid in India and a great many of the performers in the picture are natives of India. All the pictures are hand-colored.

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The members of the Pathe Western company in search of "local color" and "atmosphere" for a Spanish romantic picture, this week invaded Sonoratown, headed by James Youngdeer, director of the company. Sonoratown is the old pueblo name for the picturesque Mexican quarter of Los Angeles. With its low adobe buildings, its narrow streets and its quaint people, it resembles more a section of the city of Mexico than a part of a modern American city. For some reason tourists seldom find it out and, what is more strange, the Pathe people seem to have been the first motion picture company to discover it.

* * *

The public committee which is making the arrangements for the convention of the National Municipal League, which is to be held here the week of July 8, has announced that public exhibitions of motion pictures will be one of the features of the National Civic Exhibit to be held in conjunction with the convention. The films will show glimpses of cities of this and foreign countries with special reference to the handling of municipal problems. The convention will attract city officials, engineers, architects, experts on all phases of city life, and students of municipal problems.

About the Players.

Fred Mace, one of the principal comedians with the Biograph company, did not accompany the other members when they left for New York this week. Instead, on the same day the company left, he opened an engagement with the Imp forces, where he will play comedy leads.

Terrell B. Ross, who was recently elected treasurer of the Pacific Motion Picture Company, is preparing to go to Europe this summer in the interests of his company.

Alvin Wyckoff, formerly cameraman with the Selig Polyscope Company, who left some time ago and joined the Imp forces, is again back in the Selig studio.

Fred Montgomery, formerly producer for the Selig Company, has resigned. A new producer named Garrick has been sent for and is coming to Los Angeles from the Chicago studio.

Charles Klopot, of Chicago, is in Los Angeles with two copies of the Eclair three-reel production of the French detective story, "Zigomar." Since he has been here the reels have been shown in six theaters and in every case they seem to have increased business.

The Angelus Picture Company, a strictly local concern, has been reorganized and will hereafter be known as the Los Angeles Motion Picture Company. Theodore Newman is the head of the concern, and the studio is located at 137 East Avenue 49. At present the company is doing nothing but commercial work.

W. T. Horne, owner of one of the principal downtown picture theaters, is making preparations to attend the forthcoming meeting of the executive committee of the Grand Lodge of the T. M. A. He is Grand Vice-President of the organization.

Globe Amusement Company Enterprise.

The Globe Amusement Company, a $1,000,000 corporation recently organized in this city to operate a chain of picture theaters, has just closed a deal which will give it another house, the fifth of a string which will ultimately number fifteen.

H. W. Nixon, general manager of the company, has just closed a contract with L. F. Spaulding, real estate owner and builder, to erect a $75,000 theater, with a seating capacity of 1,000, at 18th and Main Streets.

The company is now operating the Globe Theater No. 1 at Fifth and Los Angeles Streets, but this is to be torn down this summer to make way for a ten-story office building with a theater holding 1,400 on the ground floor.

Globe Theater No. 2, at Central Avenue and Jefferson Street, is nearing completion. The contract calls for a $30,000 building to hold 750.

Globe Theater No. 3 is also under construction. It is at Sunset Boulevard and Echo Park Avenue. The cost will be $35,000 and the seating capacity will be 800.

Globe Theater No. 4 is located at Pablos Verde and Sixth Streets in San Pedro, the harbor section of this city. It is now being erected under contract with Luke Kelly, owner of the site. It will cost $65,000 and will hold 700.

Locations for the ten other houses in or near Los Angeles have been tentatively selected and announcements will be made as the contracts are perfected. It is expected to have all the houses either in operation or under construction before October 1.

CINES AND ECLIPSE RELEASES FOR WEEK OF JUNE 15th.

George Kleine's Cines players were shown in the release of Tuesday, June 11th, in a very unusual war drama called "A Soldier's Heart," which is based on what is said to be a true incident of the Italian-Turkish War. It is a photoplay with a keen human heart interest involving a little Arab girl whose parents fell in their attack by the Italian Army on their little village in Tripoli, and a young Italian soldier of such tender heart that he cannot see the child, bereaved of her parents, suffer, and who, in order to protect and care for the little waif, risks the displeasure of his colonel and violates army regulations. She soon becomes the pet of the regiment and the idol of all the soldiers. To tell too much would detract pleasure from the picture and it had best be seen to be fully appreciated.

A short scenic was added to complete the reel and the subject chosen is very appropriate, as it describes scenes in Italy of "Messina As It Is To-day." Everyone will recall the terrible catastrophe that occurred when that picturesque city was destroyed. It is a remarkable series of scenes.

The Wednesday, June 12th, Eclipse was a three-subject reel containing a capital farce-comedy full of highly amusing accidents which should evoke many laughs. "Percy's First Camera" is the title and that in itself suggested the possibilities for amusing entertainment which an awkward amateur might create in snapping views and developing his plates. Percy, especially, is particularly unfortunate, and to crown a day fraught with mishaps and misadventures he becomes careless with his lighted cigarette while in the dark-room, and we will let the picture tell the rest of the story. On the same reel was an industrial subject which shows the process of "Making Silk Hats," an instructive as well as interesting film; taking us through one of the leading manufactories of London, England, and showing the various operations from raw product to the beautiful, finished silk beavers as turned out with the utmost care by expert workmen. To complete the reel a short scenic was added showing views "Through Saskatchewan" on the Canadian Northern Railway. This beautiful and fertile valley in the southwestern part of Canada is one of the most wonderful grain-producing sections on this continent, if not the world.

The Saturday Cines, June 15th, contained two subjects on the reel, a rippling comedy and a beautifully colored scenic. "Leah, the Telephone Girl," shows this popular Cines comedienne in a new role as a switchboard operator, where she succeeds by her laxity in so enraging the colonel that he secures her discharge, and then has a change of heart on seeing the charming young lady and how dejectedly she receives the news, and, as a result, a little romance is begun which ends—as you will best see in the picture itself. The scenic, "Venice, Italy," completes the reel and shows with beautifully colored views the interesting sights on the Lagoons, Grand Canal, the many historic bridges, St. Mark's Square and a number of palaces, street scenes and natives.

"THE THANHOUSER TWINS."

We have had "The Thanhouser Kid," "The Thanhouser Kidlet," and, lately, "The Thanhouser Poodle," but all this array must stand back for that which has just double the strength (numerically) of any of 'em—to wit, "The Thanhouser Twins." They make their first appearance in a film released Tuesday, June 18th, that is called "The Twins." The twins, of course, are the hit of "The Twins." Likewise "The Twins" would be naught without the twins. As it is, "The Twins" is a success and the twins are a success.

Scene from "The Twins," Thanhouser.

The story relates that a grouchy old uncle adopts one of the twins, when they become orphans—declining to have the other, who forthwith is sent to an orphanage. But the orphanage twin escapes from there and joins her sister at the uncle's. Here, through consummate cleverness and their remarkable resemblance to each other, they fool the uncle into thinking that just one sister is in the house.

IMP PICTURES A CHARLES READE STORY.

The announcement that the Imp Films Company is to follow up the highly successful two-reel picture, "Lady Audley's Secret," with another two-reel photoplay of a similar nature will not cause surprise. "Lady Audley's Secret" is one of the most successful and best acted pictures seen in an American moving picture theater.

Jane Fernley, King Baggot, William E. Shay, to say nothing of W. R. Daly, scored the successes of their moving picture careers, so far, in "Lady Audley's Secret."

The successor of "Lady Audley's Secret" chosen by the company is "It Is Never Too Late to Mend," which is slated for release in the near future.

"It Is Never Too Late To Mend" is a magnificent Anglo-Australian novel written by the late Charles Reade, one of the most renowned and powerful English novelists of the last century. It deals with life and adventure in Australia and in England and is as full of intense thrills as "Lady Audley's Secret."

The Independent Situation

Fierce Fight on Between the Two Factions—Status of Eclair in Doubt—A Third Combination Organizing.

THE condition of the independent motion picture manufacturers becomes more and more precarious as the fight between the Universal and Film Supply companies progresses. Both factions seem determined upon a fight to a finish with no favors, and, while those interests are battling for supremacy, new picture manufacturing companies are springing up like mushrooms in the night with the purpose of getting a foothold while the others are quarreling.

The Moving Picture World is informed that there is under way a well-defined third independent combination of some seven or more companies, all well organized and equipped, with pictures ready to release. The promoters have kept their plans well under cover, but will make an announcement very soon. This new element will tend to further complicate matters in the independent field.

Principal interest in the contest between the Universal Company and the Film Supply Company centers about the Eclair Company. When the Film Supply Company first announced its program the product of the Eclair was included, and the statement was freely made that President Joujoun, of that concern, was an advocate of the principles of the Film Supply. But when the Universal Company came forward with an offer for the Eclair plant which, in cash and securities approximated half a million dollars, Mr. Joujoun felt obliged to place the matter before his board of directors in Paris and took the transatlantic ferry last Wednesday for that city. Until he is heard from, the exact status of Eclair will not be known. At present its product is being announced as Sales Company releases, and the Film Supply Company has taken the Eclair from its announcements, which may be construed as a concession in favor of the Universal Company.

The Film Supply Company announces the organization of a new company to be known as the "All Star." This company, it is explained, will be composed of the best available talent, from camera men to players. Efforts will be made to enlist theatrical players of prominence and the most efficient directors. It will be patterned somewhat along the lines of the famous Society Film d'Art, of Paris. This company will be under the immediate direction of the Film Supply Co.

The Thanhouser Company announces that it will have a third weekly release to begin Sunday, June 23rd. Other companies affiliated with the Film Supply will increase their product.

One of the amusing features of the fight is the peculiar position of Harry Raver, who is wondering just where he is at. To begin with, he is vice-president and a director of the Sales Company; he is general manager of the Eclair Company and in charge of its affairs during the absence of President Joujoun, and, lastly, he is secretary of the Film Supply Company and probably the general manager of that concern.

There are many changes being made as a result of the split in the independent ranks and every day brings about changes in the status of trusted employes. It will be some time before business gets down to normal.

"THE GLASS COFFIN."

This wonderful three-reel subject comprises a modern novel of love and violence. It is a feature that appeals to the masses. The state rights for this picture are being handled by the Warner Feature Film Co., are selling fast and Mr. Warner reports the latest sale of "The Glass Coffin" to Mr. Lew Fisher, of the Media Theater, Catskill, N. Y., for the state of New York.

"HER VENGEANCE" (Cines).

A powerful drama to be released by George Kleine, June 22d. The story depicts with vivid reality, the truth that tenderest love abused, often gives way to the most cruel revenge.

A young couple are living happily together, when a sudden advent of prosperity causes the husband to develop a taste for leading the gay life. This does not appeal to his more sensible wife, who sees the folly and ultimate dangers of it. She is devoted to her husband, and tries her best to keep him in the straight and narrow path, but with little success.

One day, when they are out for a pleasure ride, the wife becomes ill, and is forced to rest in a lonely shed. Here the treacherous husband sees an opportunity to accomplish his wicked purpose; he sets fire to the shack and hastens away. Soon afterwards the wife awakes, and realizes her perilous situation. Rising to her feet she staggers about in a fit of terror, attempting to dodge the leaping flames. Finally she manages to make her way through the burning door to safety, but her mind has become unhinged.

A few months later, after partial recovery, her mind reverts to her past experience. She broods; she ponders; she stares, as if the power of some terrible thought were fastening upon her, and then leaps forward with an air of satisfaction. Her life has now an all absorbing motive; she must find her husband.

A long search brings her to his residence just in time to see him preparing to take his fiancee out riding. At the sight of his wife's approach, he attempts safety in flight, but he reckons not with whom he deals, for, quickly mounting the other horse, she desperately gives chase, and after a perilous ride, succeeds in bringing him to bay at the edge of a steep precipice. After a short struggle, she hurls him over the brink to his death.

The burning of the dwelling is a hair-raising scene, and the wild pursuit on horseback is almost beyond description; it will not soon be forgotten.

"THE HEROIC GIRL FROM DERNA"

Is the name of a forthcoming Italian masterpiece in two reels, soon to be released by the International Film Traders.

This picture portrays a real incident in the late war with Tripoli. A captain in the Italian army, while protecting a young Arabian girl from the insults offered her by the Turks, is severely wounded and taken a prisoner. After hearing of his capture, the captain's wife is suddenly taken ill, and confined to her bed, and it is left to the daughter to devise some scheme to secure her father's release.

Scene from "The Heroic Girl from Derna."

The scenes leading up to, and following the capture and escape enclose many intensely dramatic situations. The subject through its entirety is full of action, is well staged, acted and photographed.

BIOGRAPH PLAYERS RETURN.

Director Griffith and his company of Biograph players have returned from Los Angeles, Cal., and will shortly resume work at the new Biograph studio in the Bronx.

MISS ALICE JOYCE BACK IN NEW YORK.

Miss Alice Joyce, the leading favorite with the California Kalem company of players for the past three years, has returned to New York and will appear in the Kalem comedy company under the direction of Mr. Lawrence.

"Lincoln's Gettysburg Address"

A Vitagraph One-Reel Feature for Independence Day that Will Have a Perennial Value.

WHAT so rare as a reliable historical moving picture? On a certain day in this month of June, the Vitagraph Company exhibited in private its Fourth of July release. It comes somewhere near being an historical picture. It agrees with what boys and girls are taught at school. It does not insult anyone's intelligence by dragging in some fictitious love affair, commonly known as "heart interest." The great trouble with almost every historical moving picture that has been made is, that the manufacturer or producer would persist in introducing an entirely foreign love episode, that never had anything whatever to do with any part of American history.

Since the schools have begun to recognize the moving picture as a beneficial institution, the exhibitor has been more keen than ever to book reliable historical pictures, or at least those that will not give the school children a wrong idea of American history. The progressive picture theater manager we know will hail with delight this latest Vitagraph feature, which is one of the best Fourth of July offerings that has been made for a long time.

As a first assurance of success they left out the fictitious love story. They then proceeded to illustrate, step by step, that famous oration made by Abraham Lincoln at Gettysburg on November 19, 1863. By Lincoln, the battlefield was dedicated as a national cemetery. His memorial speech on that occasion has come to be recognized as one of the classics of the English language. In the compass of a couple of hundred well chosen words, Lincoln embodied a composition that is remarkable for the great volume of thought which it contains. Each sentence of his address sums up a gigantic undertaking of days gone by or days to come. Each sentence contains a story, with great picture possibilities therein. The Vitagraph Company has simply taken this address and illustrated it, sentence by sentence, in such a capable manner as to class the entire picture as one of the finest war subjects that has ever been produced by a motion picture company. As an undertaking the picture represents great expense, study and patriotic sentiment. The expense of staging the battle scenes was enormous, to say nothing of the labor and patience involved in maneuvering hundreds of troops in such realistic sham battles. A sham battle in the open, from a military point of view, is one thing, and the feat of getting it within range of a motion picture camera is still another thing, more difficult than the former.

The picture begins with the sub-title repeating the first sentence of the Gettysburg address: "Fourscore and seven years ago our fathers brought forth on this continent a new nation." In those words there lies a wealth of picture material. It covers the entire Revolutionary War. Conforming to this, the first scene represents the siege of Yorktown and the surrender of Lord Cornwallis to General Washington, and other Revolutionary incidents, such as the famous trio of fifer, drummer and flag-bearer, who represent so well the spirit of '76. The second phrase of the first sentence of Lincoln's address goes on as follows: "Conceived in liberty and dedicated to the proposition that all men are created equal." This phrase, as a sub-title, opens to our vision the story of the Liberty Bell, ringing out its message of freedom to mankind, which falls as music upon the ears of the assembled multitude outside of the State House at Philadelphia. A scene well done and entirely fraught with meaning to every American citizen. The second sentence of Lincoln's address begins, "Now we are engaged in a great Civil War." Another vista of the greatest magnitude opens its broad expanse with those words. It involves the great Civil War with its momentous times and consequences, among which the Battle of Gettysburg was only one of many bloody conflicts. The sentence goes on to say: "Testing whether that nation or any nation so conceived and dedicated can long endure." This brings us to the meditations of those wise and loyal men who were at that time in charge of the nation's affairs, and who brought their country through the crisis with such nobility and sacrifice. Lincoln's Cabinet is shown, to illustrate the labors and anxieties of that faithful body of men. And so on through the famous address the scenes alluded to are one by one taken up and shown in the fullest of detail.

Ralph Ince as Lincoln is, of course, the central figure of the picture. His well-known characterization of Abraham

A Meeting of Lincoln's Cabinet—Scene from the Vitagraph Patriotic Feature, "Lincoln's Gettysburg Address."

Lincoln is conceded to be one of the best historical make-ups that has ever been seen in moving pictures or elsewhere. Mr. Ince has made a special study of Lincoln. In his portrayal of that character, he has gone far beneath the surface or exterior appearance. He has studied Lincoln's moods and manners and gestures. He has exhausted many volumes to perfect the personal characteristics of the martyred President. On a number of other occasions he has appeared in the character of Lincoln, and no one who has seen him play the part will ever forget it.

Slaveship Scene from "Lincoln's Gettysburg Address."

This picture of "Lincoln's Gettysburg Address" was conceived by that splendid actor, Mr. James Young. The idea and the inspiration were his, and for that he deserves much credit. He also had a considerable part in the making of the production, although no one man deserves the credit for the entire production. Mr. J. Stuart Blackton is the man who really put through the finer points of photographic work and studio ensembles, including some double and triple exposure work that reveals the hand of a wizard. Mr. Young, having been a military man, had much to do with the battle scenes, while they were being taken. These battle scenes are the kind that start the blood in one's veins. There is one of them where the artillery is firing from the edge of a plateau that is a little masterpiece of composition. It reminds one of those exquisite groupings of Edouard D'Etaile or Meissonier.

"Lincoln's Gettysburg Address" is not a mere transitory Fourth of July release; it is one of those efforts that will last, like a well written book. It can be used on every patriotic holiday throughout the year, and no one would become weary of looking at it. It is a great undertaking, well done, and it is a pleasure to recommend it, not only to moving picture men, but to everybody. Release date, July 3. H. F. H.

HISTORIC GROUND FOR PICTURES.

American Company Stages the "Black Hawk" Production in Region Where the Disturbance Occurred.

The monster two-reel historical production, "The Fall of Black Hawk," which the American Film Mfg. Co. is soon to release, had an odd feature connected with the rehearsal of one of the scenes. The particular scene in question was the army encampment of General Winfield Scott. The soldiers are shown sick of fevers and cholera, and, while attending to the invalids, the historical meeting between Abraham Lincoln and Jefferson Davis takes place. This is an historical fact, and was actually the first time these two great American leaders saw each other.

It developed during the rehearsal of the scene that the sickness of the soldiers occurred on that exact spot which then constituted the old Illinois trail, over which General Scott marched his troops into Wisconsin in 1830. The information, while of little consequence to the public because not known, had much to do in allowing the producer an exceptionally fine bit of acting through the enthusiasm of the players.

"The Fall of Black Hawk" occurred in 1832. He surrendered to Colonel Zachary Taylor, after a fierce guerilla warfare extending over a period of two years. In presenting this great subject the American Film Mfg. Co. has adhered to the best reference books for historical data of those strenuous times.

Not only do the great personalities of Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott stand out as great features to advertise, but the picture also has been prepared with an eye to portraying some of those spectacular bits of work which go to make a film memorable.

There is the signing of the treaty of July 15, 1830, by which the Fox and Sac tribes relinquished all claim to lands east of the Mississippi. There follows the scenes of the white settlers arriving north of the Rock River, their quarrels with the Indians and Black Hawk's decision to fight. Then comes the enlistment of troops, in which Harry Launsdale, that famous impersonator of Lincoln, gathers together a handful of men and joins Scott's command.

What follows shows the days of suffering in the long march to Fort Crawford, Wis., and it is during this journey that Lincoln gains his first fame as a wrestler.

Black Hawk, hearing that Scott is on his way, decides to surrender, and many old Wisconsin settlers repeat the incident their fathers recited of how Black Hawk, after sending his four Indians with a peace message to Scott, waged unrelenting war when he heard that his four Indians had been ruthlessly shot down by drunken rangers.

Those historic scenes around Fort Crawford are reproduced as accurately as possible. The St. Louis home of Col. Zachary Taylor and his two daughters and their sudden decision to go through the Indian infested country to their father, are made a part of this subject. The capture of Sarah Taylor by the Indians, her thrilling rescue by Jefferson Davis, and the exploit of her sister, Elizabeth, who does a most remarkable lassoing feat from the limb of a tree in a critical moment, when death faces her sister, are all "thrillers" that will set the blood on fire with excitement.

The official release date will be announced in the immediate future.

FLICKERS.

While this warm weather is bringing the steam out of everybody, Mr. Bert Adler is giving us the "Ha-Ha!" He walked into the Moving Picture World office the hotest day last week with a big white sweater on.

* * *

Charlie Abrams, of the Great Northern Feature Film Co., New York, left for Baltimore, this week, to open a new office. Jerome Abrams, who has been assisting Charles in New York, has been installed as manager in the new office.

* * *

A new feature film company has been incorporated in New York City, with offices at 320 Broadway. Mr. F. C. Liebo is president of the new corporation.

* * *

Mr. H. K. Somborn, of the Feature Film Co. of America, Rochester, N. Y., tripped into New York City this week, and returned home with the State rights for exhibiting Great Northern Features in Ohio, Michigan, Wisconsin, Indiana, Kentucky, and New York State.

* * *

H. T. Nolan, manager of the Swanson Film Exchange, Denver, Col., considered one of the best exchange men in the country, is in New York arranging his program of releases.

* * *

There is always something new to be seen in the film business. They will all tell you that. Why, I saw Charles Baumann the other day driving his own car, and since he has learned to drive he doesn't want to see a chauffeur. The poor fellow has to hang on to a little seat built for him on the back of the car.

* * *

Mr. Ford, the new Bison director, has secured the services of Mr. Harold Lockwood for his leading man. Mr. Lockwood is a man of experience and ability, and a strong personality. We look for some good results from the new Bison Co.

* * *

W. E. Greene, of Boston, was in New York this week and, with that usual "smile that won't come off," told me that business was exceptionally good in the New England States.

* * *

Mr. A. S. Davis, of Pittsburg, representing the Independent Film Exchange of that city, visited New York City this week, and, from his light colored and immaculate dress, one would never know Davis resides in the Smoky City.

* * *

K. W. Linn, formerly of Pathe Freres, sailed Thursday on the Victoria Luise for a three months' sojourn in Europe. Mr. Linn will combine business with pleasure, and can be reached at his permanent address, Rhaunen, Bez. Trier, Germany. He expects to return to the United States sometime in September. MAC.

"The Return of William Marr" (Essanay).

Reviewed by Jas. S. McQuade.

ESSANAY'S Eastern company has produced a film of more than ordinary merit in "The Return of William Marr." The story is not new, but it has been treated in a manner that engages interest and holds it throughout.

The acting of the principal characters by Miss Martha Russell, Frank Dayton and Francis X. Bushman is commendable. Miss Russell especially shows a careful study and sure grasp of the role assigned her—that of the estimable wife, whose first husband is a worthless drunkard, and who marries a second, believing that the first has been killed in a railroad accident. Miss Russell does more than act the part when the first husband comes again into her life, after years have elapsed, and she is living happily with the second husband, who adores her. The shock brings with it an agony of speechless horror that is not only seen but felt by the spectator, so realistically does Miss Russell live the scene. Then her tearful and frenzied begging, that this ghost of a man shall spare her and the man she loves by going out again into the shadows, touches the depths of despair. Indeed, it may well be said that the work of Miss Russell lifts this production from what might otherwise have been commonplace.

Scene from "The Return of William Marr" (Essanay).

The scenes at the close, showing the accidental shooting of the first husband, is clumsy work and not at all convincing. It is apparent to all that the bullet never could have struck him, judging from the direction in which he held the pistol.

William Marr is a slave of strong drink. The opening scene reveals him quarreling with his wife because she refuses to furnish means to continue his debauch. He leaves the house in a rage, determined to satisfy his craving. At a corner he spies a man, poorly clad, drinking whiskey from a small bottle. Marr approaches and asks to be treated. The shabbily dressed stranger looks at him and refuses. Marr again asks, but the tramp points to the difference in their apparel—that of Marr being neat and respectable—and bargains to give the remainder of his liquor if Marr will exchange clothes with him. This is done, and we see Marr, in tramp's garb, draining the contents of the bottle, while the tramp, outwardly respectable, marches off whistling.

Next morning the newspapers announced the death of one William Marr, whose mangled body had been found on a railroad track. Cards in the pockets revealed the identity of the body. The tramp had come to his end while riding a brakebeam, in his new clothing, while the real William Marr still lived.

The wife of the supposed dead man read the item and so did William Marr. He resolved to take advantage of the accident and escape the burden of a wife and her sermonizing; she was horrified at her husband's untimely end.

Seven years elapse and we find Mrs. Marr in a beautiful home, where she has lived happily since her remarriage. Her home life is ideal and seems to have come by way of compensation for the anguish and heartbreakings of her first marriage. But the glad sunshine is soon to be obscured for a time. One day when the former Mrs. Marr and her second husband alight from a carriage in front of their home, a tramp chances to pass. He glances at the woman's face and immediately recognizes her. The tramp is William Marr.

He keeps close watch on the house, until the man who accompanied his wife goes out. Then he stealthily gains entrance and comes on the happy little woman in the sitting room. The terror and shock of the meeting numbs both the heart and brain of the woman, who sees her happiness wrecked. She pleads on her knees that he shall go away and never return. Marr demands money. Hastily she gives him all that she can spare and he departs.

Scene from "The Return of William Marr" (Essanay).

But William Marr returns a few days afterwards. He wants more money. She had given her second husband all that remained of the amount in her possession that very morning, and shows Marr the empty drawer where it had been left. With a curse he seizes the necklace she wears and wrenches it off. As he examines the jewels she opens a drawer and seizes a revolver. He is still absorbed in estimating the value of the necklace when she commands him to give it up. He starts in surprise and looks into the muzzle of the pistol.

But Marr does not believe that his wife will shoot, and by a ruse disarms her. As he sits twirling the weapon in his fingers and mocking the misery of the little woman, the pistol is discharged and he falls dead.

Husband Number Two and a police officer happen to be engaged in conversation in front of the residence and hear the report. They rush in and find Marr dead and the pistol in the hand of Mrs. Marr, who had taken it from the fingers of the dead man. The officer believes her guilty, but she points to the necklace still in the death grip of William Marr.

PICTURE PEOPLE MARRY.

Mr. Clement Rizzo, a well-known operator of Philadelphia, and at present in charge of the projection at the Inferno Theater, on the Boardwalk, in Atlantic City, and Miss Elizabeth Florence Holgate, also of Philadelphia, were married recently in Atlantic City. The ceremony was performed by the Rev. S. G. Pitt at the residence of the pastor on South Maryland Avenue, Atlantic City. The many friends of Mr. and Mrs. Rizzo join in wishing them a happiness and all the joy of married life.

SELIG COMPANY PLAN BIG PICTURES.

The Selig Polyscope Company has been busily engaged recently in the production of several elaborate single reel war pictures. Famous incidents during the Spanish-American War have been produced with realistic fidelity in the present series. The battle of San Juan will be among the first released.

"Called Back"

A Thanhouser Adaptation of the Most Popular Novel of a Past Decade—A Fine Two-Reel Dramatic Feature.

CONTINUING on its way in the interpretation of the world's best literature, through the medium of the moving picture, the Thanhouser Company is showing evidences of great improvement. The work of this company is beginning to show signs of bigness. Something of the master hand is clearly discernible to the critic. One of the cardinal points of a photoplay is, of course, the story, but ofttimes the story is neglected for some other branch of the picture maker's craft. The Thanhouser pictures, first of all, tell the story. Not with subtitles, but with the characters themselves. That point stands forth particularly clear in "Called Back," the latest two-reel Thanhouser production. The picture tells its own story in an unbroken line of interest. There is not a single extraneous incident in any part of it, and it bears right down to the nub from the very beginning.

"Called Back" is a pictured version of the novel of that name by Hugh Conway, which had enjoyed a great vogue of popularity about fifteen years ago. At that time everybody was reading it, and the work was a topic of conversation wherever people gathered socially. As a work of fiction it has endured long enough to put it in a class of books that will always be popular. One of the main reasons for that is because the story is a story of action. On that account it lends itself to moving picture adaptation unusually well. Apart from the story itself the scenic selections show taste of a very high order. Many a poor story has been helped out by an exquisite background; there are also some stories that have sufficient force to carry them over regardless of the setting, but in this Thanhouser picture there is combined a strength of story with an equally compelling choice of landscape, and the result is manifest in interest and charm. All this apart from the good acting and the really high-class photography. While no attempts have been made at fancy lighting effects, the light is finely distributed in all the scenes; the characters stand out well modeled and unusually stereoscopic. There is much quality in this respect, and it is quite certain that someone at the Thanhouser studio understands lighting down to the minutest fraction of a second, which, after all, is the principal trick of photography.

All the contributory elements mentioned above cannot help but make a good picture. Then there is the acting. Much praise is due to the skilful rendition of the blind youth by Mr. James Cruze. One of the difficulties of portraying the part of a blind person is to keep the eyelids from winking. There were long stretches where this capable actor had the critic on pins and needles, wondering how long he could keep it up, much in the same way that we often get nervous wondering how long a swimmer can hold his breath under water.

The story is one that has provoked many arguments, pro and con, as to what a blind man would be apt to do under certain conditions. The principal character is Gilbert Vaughn, a wealthy young man who was suddenly stricken blind at his studies one night. The young man in time became more or less resigned to his fate, although hope was extended to him by the physicians who had reason to believe that they could cure him. While blind, young Vaughn developed some of the faculties which blind men find useful. His sense of hearing became sharpened and he got about readily by the use of a cane, as blind men do. He did not go far from his home at any time, and was always in the company of his sister or mother. But one night he slipped out of the house unnoticed, to take a stroll before going to bed. In returning, however, he became confused and got into the wrong house by mistake. In a city like London, there are many houses exactly alike, being built in rows. There is many a man not blind who occasionally gets into another man's dwelling because it resembles his own. This proceeding on the part of young Vaughn therefore was not anything remarkable. Inside the hallway Vaughn realized that something had gone amiss. He heard a woman's voice singing by a piano. Also voices of men in conversation. As with blind men, the sound of music pleased his ear, and he paused to listen to the sweet voice. He heard the men talking louder and louder. He heard them wrangle until the argument terminated in a gasp, and the fall of a body. The piano playing ceased immediately, and Vaughn, thinking that perhaps the singer had met with an accident, felt his way into the room where the girl lay weeping over the body of her brother, who had been stabbed by one of his companions.

The men were all thieves and the girl was the niece of one of them, though not herself a criminal. The shock of witnessing her brother's murder unbalanced the mind of this girl. Meanwhile, Vaughn has been seized by the desperate characters in the room, and would have fared badly had he not declared his blindness and made known his mistake in entering the house. In order to make sure that he would not remember the house that he had entered, one of the men led Vaughn around through devious streets, and left him lost on a corner.

Some time elapsed. Vaughn's sight was restored by skillful surgery, and shortly afterward he started on a journey to Italy. While in Italy he happened into a Cathedral and there, at her devotions, he observed a beautiful young woman. She was the woman he heard singing on the night of the murder in the strange house, although, of course, he had no idea at the time who she was. Vaughn became smitten with the charms of this strange young lady, but he found it difficult to communicate with her, as she was always in charge of an older woman. He determined, nevertheless, that he would make her acquaintance. He followed them to a building which proved to be a boarding house. When they had entered he rang the bell, engaged a room for himself, and went there to live. In the natural course of events, he became acquainted with the family upstairs, and found that the young woman was under the guardianship of an uncle. This uncle was one of the crooks who was present on the night of the murder in the London house. Vaughn did not know that this young lady was not in her right mind. When he approached the girl's guardian and announced that he would like to marry the girl, the uncle was very anxious that they should marry at once; but insisted upon proof that the young man had means.

The wedding ceremony was performed without any delay, although the bride scarcely realized what she was doing. Her uncle disappeared soon after, and in a few days Vaughn realized that his wife was an insane person. With her he returned to England and they got on very nicely. Vaughn became acquainted with a young man who seemed to take a great fancy to him, and Vaughn on his part seemed to think well of his new acquaintance. This man, however, was the real slayer of the mad girl's brother. His object in making the acquaintance of Vaughn was, perhaps, to find out the state of the young woman's mind in regard to the murder some years ago. She was the only one who could point the finger of accusation at him, and no doubt for that reason he wished to be informed of her state of mind. As long as she remained insane she was not dangerous to him. In hovering about, however, the murderer was making a great mistake. One night when he came face to face with Vaughn's wife, she screamed as she recognized him, and her memory came back like a flood tide. All the terrible events of that fatal night were brought back by the sight of the murderer standing before her. That, of course, was his undoing. With the restoration of her memory she recognized in Vaughn the blind man whom she saw that night. She was somewhat surprised to find that she was now his wife, but her satisfaction was manifested quite soon.

In the form of a moving picture it is an intense drama, and one that every exhibitor will want to exhibit. It is a feature that can be advertised heavily with the safe assurance that it will make good. H. F. H.

A TWO-REEL THANHOUSER EVERY WEEK.

Thanhouser Company, pioneers in the production of feature subjects, announce a startling step in this field. According to a statement just received from them, they will release a two-reel feature film every week. The New Rochelle concern was about the first to specialize in "classics" and other subjects of the feature order, and of late have undertaken the regular monthly issuance of such films. They are the very first manufacturer to announce a two-reel picture weekly. This release will be in addition to a regular weekly single-reel. The Thanhouser release days will remain as present: Tuesday and Friday.

To cope with the new feature-a-week order of things, many enlargements have been made at the Thanhouser plant, the most important being in the factory, where new developing and dark rooms have been added.

MORE SELIG ANIMALS SHIPPED WEST.

Last Thursday the Selig Polyscope Company shipped another seventy-foot car of wild animals to its Los Angeles farm. The car consisted of camels, bears, lions, yaks, zebras, and Eskimo dogs. Mr. Rex de Rosselli and two caretakers accompanied the car to the Los Angeles farm. Big preparations are under way in the Selig Western branch for the staging of several two and three reel jungle pictures.

Scenes from "Called Back," Produced by the Thanhouser Company in Two Reels.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

As to the Aladdin.

HERE is a little letter with a moral. Lee D. Balsky, of the Aladdin Theater, Springfield, Mo., sends this:

> A few weeks ago I sent you a picture of the Aladdin, thinking perhaps you would or could use it in the World, but have not heard of nor seen the picture. Kindly advise as to the disposition of the picture. I find much good advice in your department and I am enclosing a bill I got out during the Elks' Convention in this city, May 15th. To say the least, I did a capacity business. The Pathe, "That Houn' Dawg," was a winner, as it filled the bill and permitted the pianist to make good use of the music of the song, while the picture was really good comedy.

There are two reasons why the picture of the Aladdin went into obscurity. The most important of these is that the management very thoughtfully refrained from indicating the location of the house. We admit we are clever, but with some ten thousand houses in the United States, we cannot keep track of them all, and know, without being told, that this particular Aladdin Theater was in Springfield. The second was that the picture was a straight picture of the house front and these should be sent the editor direct and not to this department. We are interested only when the photograph has to deal with some special advertising display. In any case, tell where your house is. Do not simply send in a postcard print and expect us to know the rest. It can't be done without a make-up. Tell us all you know.

As to the Circular.

The circular is a simple sheet, well worded and illustrated with a cut of the dog known in the A. T. F. catalogue as a Chap Book Cut. We have seen it used in several "Houn' Dawg" circulars and folders, and it might have been made especially for this Pathe release. If you are close to a branch of the American Type Founders and your printer has one of the style books, you will find scores of cuts that will come in handy. If your printer will not stock them for you buy them yourself and loan them to the printer as they are needed, making certain that they come back to you as soon as the form comes from the press. For five or ten dollars you can get an assortment of stuff that will be useful as long as you have a house, if you make your selections carefully.

If Champ Clark is nominated on the Democratic ticket that release is going to be live until election day. Keep an eye on it and the cut. The text of the circular reads:

Everybody's Seein' It!
(Cut)
"THAT HOUN' DAWG"
A Motion Picture of That Famous Ozark Purp, Shown
MAY 15, 16, 17 and 18
Seein' This Picture Entitles You to
HOWL!
Anywhere and Anytime for the
ALADDIN MOTION PICTURES
On South Street
A "Comfortable Spot" for High Class Entertainment
Hours, 10 A. M. to 12 P. M., daily:

More Aladdin Stuff.

Under another cover comes a lot more Aladdin stuff, but the only indication that it is from Springfield is the imprint of the printer at the bottom of some of the stuff. Something out of the ordinary is a special matinee of "The Kiddies' Christmas," a rather belated subject. It is made a feature of an offer of a baseball outfit to the school represented by the greatest number of boys and a basket-ball to the school showing the greatest number of girls. The circular is embellished with cuts of a ball, bat, catcher's and pitcher's mitt and mask, and the lower half of the circular reads:

This Baseball Outfit to the School Represented by the Largest Number of Boys Attending This Special Matinee.
A Basket-ball to the School Represented by the Largest Number of Girls Attending This Special Matinee.
SEE PRIZES IN ROGERS' & BALDWIN'S WINDOW

....

Tear this off, fill out and present when you buy your ticket.
I am a .... from ....School
Boy or Girl. Name of School
All School Children 5c . . . . . Teachers Free

Perforating rule makes it possible to tear off the coupon and vote it. Note that "Teachers Free." It is a good line.

Several others of the circulars make good reading; a special bill listing "Charlie's Reform" and "The Illumination," making a double bill of unusual worth, while Taft signing the Arizona statehood bill and "How Washington Crossed the Delawae," form another double attraction.

Some Specials.

Make a note of these Edison specials. They are a bit better than the usual in subject or development, and will stand a bit more booming than the regular release.

The first of these is "The Shadow on the Blind," the release for June 8, recently the subject of a special article (see page 720 of the issue of May 25th), in which the story is sketched. This is one of the Sir Henry Furniss stories (though he does not appear to have used his title in connection with his picture work). It is better than "The Artist and the Brain Specialist," and funny in American fashion, as are all of these products of the clever Englishman. He is not English, he is international in his humor. Play the subject up and you'll get the full value.

"Ten Days with a Fleet of U. S. Battleships" is a subject made with the collaboration of the Navy Department, which has come to realize the recruiting value of the pictures. It is the sort of thing with which you can make special appeal to the schools and to the youngsters, though no one is insensible to the appeal of the flag.

"A Prisoner of War," the last of the trio, we have not seen, but it is pronounced "an uncommonly spectacular film," showing the last days of Napoleon at St. Helena. Mark these down on your list and make a special fuss. It will be well worth worth while.

And don't forget Martin Chuzzlewit. There are the libraries and the literary clubs. Go get them.

A New Layout.

H. M. Edwards, of the Bijou Dream, Milton, Pa., sends in a new form of weekly program. He writes that he has sent in a page story of "The Coming of Columbus," but this has not turned up yet, and will be held over. The program interests us because it is simple, comprehensive and inexpensive. It is printed on common news paper, 10¼ by 15. It is set four columns to the page and with the first two columns of the first page given to a resume of the week, there are six columns left for the six days.

The first two columns are two columns wide and give inch and a half spaces to the feature for each day. The daily column gives the musical program for each day (changed daily), and a synopsis of some or all of the reels as the space permits. Advertisements top and bottom on the back page and the bottom of the first page help pay the printer, and probably cuts the cost to nothing at all. It is not pretentious, but it covers the week intelligently and effectively, and if you cannot afford an expensive layout we think you can follow this plan to better advantage than any of the other two-page sheets we have seen.

Mr. Edwards adds that this is one of the finest theaters in the State with a mirror screen, two machines, and a four-piece orchestra that knows how to play the pictures. The importance given the musical program argues the latter and we think the musical program counts. It you are interested we think that Mr. Edwards will send you a copy if you enclose a stamped and addressed envelope.

Mr. Perry On the Job.

George D. Perry, of the U-Kum Theater, Toronto, sends in a letter and some sample slides. We give the former:

> I thank you for the criticism on our program and will adopt your suggestion reheading. Some few days ago I mailed copies of recent programs to show you that we are using The World to our advantage.
>
> In this I enclose proofs of some slides we use nightly, thinking perhaps the idea might help some one else. We had difficulty in handling our audience (every exhibitor has the same). There was apparently no move on the part of patrons to pass out until after the picture was on the screen and then the view of those who had not seen the picture was interrupted. We purchased a few fonts of type and a small handpress, 4 x 6, and these slides, printed on gelatine paper and enclosed in glass, are printed after we receive our programme from the exchange. After every film we put on a slide announcing the next picture and the results are surprising. Those who have seen the picture pass out before the next is on the screen and on Friday and Saturday last, which were exceptionally busy days with us, I venture to say there was not a dozen people went out during the time a picture was being shown We handled more people and with far less effort than on ordinary night. This idea may be in use elsewhere but it is original with us. Friday evening was the first time we used it and I kept particular watch to see how it worked out.
>
> If it will help some other brother, pass it on. There is a movement on foot here to form a Producers' and Exhibitors' Association for the Province of Ontario in order to protect the interests of those engaged in the business. Not before it is necessary either, as many of the people look on the picture show very much the same as the Chinese described by Mr. Brodsky.
>
> Will send you report of the meeting, etc., if you would care to have it.

Why Not You?

Mr. Perry comes pretty close to where we live. We have a 5 x 8 press that cost us $18 and about $50 worth of type. It has more than paid for itself in the past few years. A 3 x 5 press can be had for $5 and enough type for another $5 to do all slide printing. The slides read:

THE NEXT PHOTO PLAY ON OUR PROGRAM IS ENTITLED
MY DOUBLE AND HOW HE UNDID ME
Those who have seen this number will kindly pass out the side door. Those who remain will confer a favor by taking seats as near the inside of the row as possible.

We can only suggest that if Mr. Read will varnish the plain paper or else sprinkle it with powdered wax or parafine he will get a better effect than with gelatine since either will render the paper translucent. If the wax is used, pass a hot iron over the paper to melt the substance into the paper. The prepared slides sent out by some of the companies are no more than varnished paper, but varnish takes some time to dry and the waxed paper is all right as soon as it is cold.

The use of an announcement slide to get the crowd out is almost a necessity. Let them know what is coming and start the exodus before the reel starts. This is advice we gave long ago, but it cannot be too frequently repeated. Try a small press. It is not as difficult as it sounds. For the benefit of others we would say that the slide is set in heavy copperplate gothic No. 23 (6 point) and No. 25 and No. 27 (12 point), with an ornament we do not place. The two sizes of 12 point serve as capitals and lower case.

What C. T. Smithers Suggests.

C. T. Smithers, of the Idle Hour Circuit, Aberdeen and Watertown, S. D., writes:

> I am always interested in this department and glad to note so many exhibitors are sending in suggestions. To advertise entertainments of any kind and make a success is an art in itself and I am gaining some good information from this section of The Moving Picture World. Advertising must at all times be followed up by delivering the goods or it is money and time thrown away. The idea of advertising every show as a feature show when it is just ordinary will in the end work against the house. When you know you have a good thing push it hard and never fool your patrons at any time. I use the daily papers a whole lot and my monthly bills look big; but I get the crowds and consider it a paying investment. I always use a standing ad giving the program and a short synopsis of each film, I then use small readers that are continually pointing to that ad, changing these every time I change the program. When some big feature comes along I add to this some good readers sometimes a half column in length. The heralds and dodgers are O. K. if properly distributed; but there are so many of these that are thrown away that I consider them the most expensive advertising I can get. The direct appeal by postcard or circular letter is a fine thing to awaken them when crowds are getting slow. Always make the appeal when you know you have a fine show and feature. I enclose a dodger used for "Cry of the Children." Just at this time Roosevelt is in the limelight and it is bound to catch attention when an ordinary dodger would fail.
>
> When I have a big feature I run up my six-foot box kite and use a banner on a string 9 x 18 feet, calling attention to the fact that the Idle Hour has a big feature. It certainly is a good ad and I have received lots of comment from the same. It is an old stunt, but it works.

Anything for a Signal.

We do not imagine that most persons can read even the size banner that Mr. Smithers flaunts, but they see the kite, they know that there is a feature at the Idle Hour and they go because they are not "stung" on the feature announcements. If you have the nerve to hold back on the kite until you are positive that you really have something extra good, we can see where a kite or any other special form of advertisement will make for extra business. Don't play hunches. See the reel yourself. Make certain that it is something special, then make a fuss over it and whether it be a kite, a sandwich-man or any other form of announcement it is proof positive that the show is better than usual and you will reap a reward. Of course any form of advertisement may be overdone and you will lose trade instead of bringing it, but if you have the reputation of making good and are level headed enough to hold back until your reels will make good for you, the use of some special sign of a special show will bring back big money. It doesn't matter what it is you use so that its use comes to be known as the sign of an extra good show.

Likes Good Music.

The following seems to cover the ground without comment. It is from M. Needle, who conducts the Auditorium at 172 West 23rd Street. He writes:

> I have recently had an experience with judicious advertising which should be of interest to other exhibitors. The opportunity presented itself when I secured Kalem's feature picture "War's Havoc."
>
> This film was included in my regular program of Friday, May 10th, and I recognized the title as a particularly good one to display. I therefore looked up the Kalendar sent me by the Kalem Company and found that special piano music was provided for this film and that special one, three and six-sheet four-color lithograph posters could be obtained. I purchased the music and the pictorial paper. The three and six sheet posters were put up on boards alongside my entrance and the one-sheets were placed on my regular boards at each corner of the entrance. I announced in an attractive manner that music especially prepared for this production would be played during the exhibition. This music, by the way, was simply arranged and presented no difficulties for my pianist. My gross advertising expense did not exceed $2.00 and my receipts were 25 *per cent. greater* than on any Friday in the history of my theater.
>
> I ascribe the excellent business to the proper announcement of the film and the advertising of the fact that the picture would be accompanied by music especially written for this picture.

Do It Right.

We want to quarrel with several unnamed houses that have sent in programs with condensed versions of the manufacturers' bulletins, but some of these have been cut down for program purposes to the point where they lose all value. Take, for example, the following:

> "CHOLERA ON THE PLAINS"
>
> The story of a settler and his family who have cholera. They continue to trade with the Indians with the result that the tribe contracts the dread disease and is forced to seek a new home for the camp. After the scourge has spent its force they find the settler and his family all sick.

Would you go across the street, or half-way across the street, or over on the next block to see this? The family gets cholera, the Indians get the cholera. Then the Indians find that the settlers have the cholera. Turn to the description of the Pathe release and you will find that this story stops when the real story starts. An Indian boy finds the family dying of the scourge. They give him in charge the little daughter, untainted by the disease, and here is where the real story comes. It is a real story; a vital story, but nothing that suggests this appears in the printed description. It is a waste of money to print such stuff. Unless you can write the sort of description that makes people want to come and see the picture you are simply helping to support some possibly deserving printer and getting nothing in return.

If you can't condense the stories yourself hire someone who can or stop wasting your money. This sort of thing is purely and simply a waste of real money that might better be spent in lithos for the lobby.

What Advertising Is.

Advertising is something to whet the popular interest. You are supposed to tell enough of a story to make people want to hear the rest. You rouse curiosity and leave it unsatisfied. Every advertisement should be a sort of "Continued in our next," the "next" in this case being the showing of the film on the screen. Just a single situation picked up and made prominent is worth a page of rambling reading that starts nowhere and ends the same place. It is not difficult to work intelligently. The trick of condensation is easily learned, and if you cannot learn it it is a simple matter to at least pick up the strong paragraph and use only that. Take the Pathe release, for instance. Suppose you cannot condense the story to a four line length. Try this:

> Cholera attacks the settlers and is communicated to the Indians. The settler's child is alone unaffected and by them is given to the care of an Indian boy. Her life in camp—and after—makes this a vivid and gripping photoplay, starting from this dramatic incident.

It doesn't seem so difficult, does it? It isn't any more difficult than it looks.

Get Busy.

Read up on Martin Chuzzlewit. It's coming and before it comes you'll want to know all about it. There are some people who will not catch the story from the film and they'll ask you about it. You don't want to stand around and confess you don't know, do you? Read up. The book may be had of any library if it is not in your home collection and it will not take much of your time to run through if you read rapidly. It's these little things that count. You're the manager of the theater and when you do not know about the stuff you run how can you expect others to regard you with proper respect? When you have a special based on a story, read that story and be posted. It may seem like a lot of trouble for nothing, but it is one of the things that counts in the long run and even though you may not be questioned about the story, the fact that you are ready to be quizzed gives you a confidence that will have its due effect.

The exhibitor of to-day is vastly different from the small showman of a few years ago. He is someone in the small community and someone in the section of the city in which his house is set. He is looked up to in a sense as being one of the dignitaries and when he is questioned he must be ready to respond. He must answer quickly and correctly and intelligently as well. It may be more or less of a nuisance to read up, but it is essential, so do it, whether the release be Martin Chuzzlewit or Jess or The Life of Napoleon. It will pay.

Do You Use the World?

The subscription price of the Moving Picture World is three dollars a year. That is what it is supposed to be worth to the man who wants to read it and keep in touch with affairs in moving pictures. Is the World worth three dollars to you or do you make it worth much more? We know some exhibitors who get hundreds of dollars worth of value out of a file of fifty-two papers. We do not know any exhibitor who cannot. Every week there is matter in these columns that is worth many times the price of a year's subscription to the man who knows how to use it. There are comments on the film that will enable you to get out a circular that is better than usual, there is comment and advice from all of the manufacturers whose reels you use. All of this is yours if you know how to use it, and the really clever man makes intelligent use of the material at hand. You say, for example, that a film is good. The public thinks you have to say it, because the film is being run. But perhaps the story is one of those that have attracted the particular attention of the staff writers. Perhaps from two to six cuts of the subject have been used. Why not paste this up on your bulletin board. Make full use of the paper credit. It is not your biased opinion. It is newspaper comment, and the comment of *the* leading film paper. Put it up where it can do you some good. People will stop to read. Some will stop to see. You'll soon find that you do not have to pay three dollars a year for the paper, but that the paper pays you a direct and important profit in business gained. You are cheating yourself unless you make the fullest use of every possible means of attracting attention, and the man who does not use the special stories on his boards is losing what he pays for. Think it over. This is not an advertisement for the paper. It's a tip to you.

ROY APPLEGATE WITH LUBIN.

Roy Applegate, late of the Shubert forces, has joined the Lubin Stock Company. His position is assistant director of the company managed by Arthur V. Johnson, which is confined strictly to drama.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

MORE ABOUT MARKETS.

NESTOR FILM CO. (*Richard Willis,* Editor), Hollywood, Cal. The editor states that Western stories are being purchased, though the head of the company announces that they are not buying. There are records of recent sales. Independent.

VICTOR FILM MANUFACTURING CO. (*Giles R. Warren,* Editor), 573 11th avenue, New York City. This company has been formed to present photoplays in which Miss Florence Lawrence will be the star. Both comedies and drama will be done, but the stories must be unusually good. The market is limited since but one story a week is done, and the Editor will write many of these himself. Independent.

THE POWERS CO. (*C. B. Hoadley,* Editor), 422 West 216 street, New York City. Can use Eastern, comedy and melodramas, light comedies and half-reel farces. See a recent issue for particulars of a prize contest. Independent.

AMERICAN FILM MANUFACTURING CO. (*Omer F. Doud,* Editor), 5th floor, Ashland Block, Chicago, Ill. Can use Eastern and Western drama, melodrama and comedy drama. All sorts of comedy subjects and an occasional costume play. Independent.

The Thousand-Foot Reel.

IF the writer were asked the cause most prominent in holding back the development of the photoplay the answer would be the fixed length of the reel. The fixed length of the release is a convenient commercial standard, but it does not make for artistic production.

In some studios where each scene is timed by a stop watch and the action is condensed into the proper length before the camera is turned, it is possible to get an approximately good result, but there are comparatively few studios where the cutting is done before the negative is made, and the thousand-foot picture may be turned in as a fourteen or fifteen hundred foot picture without leader.

It is commercial law that the picture must not run more than a thousand feet, because the exchanges want that length, and so the story is mutilated to get the film down to the limit. Sometimes whole scenes are eliminated or replaced with a hastily written leader, or the story may be altered to permit the dropping of some of the surplus material. In any case the story suffers.

The magazine proprietor who should demand of his editors that all stories in his magazine should run precisely five pages each would soon find that he was bringing out a mighty poor offering in the way of reading matter. He would become the laughing stock of the magazine world because all editors know that to put a six-thousand word story into five thousand words would ruin the author's style. Even in syndicate work, where the semblance of uniformity is essential, there is a play of about one-fifth of the length of the story; a "daily short," for example, running between 1,200 and 1,500 words, instead of being always the longer or the shorter length.

There are hundreds of photoplays done that cannot possibly be done right in less than 1,200 or 1,500 feet, and yet the manufacturer who presumed to offer an additional 200 feet to the exchanges, would find his standing orders dropping off alarmingly. It is business, of course. The additional 200 feet means an increase in the running expenses of the exchange by about $18, and this point alone seems to be important to the exchange, but it is hard on the man who has written a 1,200-foot story, and whose narrative is maimed and mutilated because of the standard length.

It works the other way, as well, for often a story will not go more than 800, but is stretched an additional 150 or 200 feet to make length, or else an alleged industrial, far too short to be worth while, is tacked on to make up the run.

Some day the open market, which this paper has ever advocated, will become an accomplished fact, and then we shall have pictures running about a thousand feet, but with a reasonable margin in either direction for over or under run. Just now the film's the thing, but when manufacturers come to realize that it is no more intelligent to always run from 950 to 1,000 feet than it is to stipulate that the girls in the joining room shall be between five feet five and five feet six, we shall have films from 800 to 1,200 feet, and in the long run the average of cost will be the same.

Almost a Scandal.

Recently the Nestor and Majestic companies released the same photoplay under the titles of "Buncoed" and "Three of a Kind." As it developed that David Morrison, of Philadelphia, had written, and sold both stories, it looked like a scandal until explanations were forthcoming, when it was shown that Mr. Morrison was not dishonest, but merely careless.

It appears that the script was first submitted by him to the Majestic, and by them was rejected. The script was then sent to the Nestor company. Meantime, the Majestic asked for the script again and produced it. This transaction was completed when the Nestor sent a check stating that they had produced the story. The check was returned to them with explanations, but meantime the story was released.

In some small measure the Nestor people are to blame for slow action, but Mr. Morrison should not have sent a duplicate script to the Majestic until he had first received the Nestor script back, even if they had kept it for some time without action.

The moral of all this is that it is dangerous to have more than one copy of a script in the market at one time. Mr. Morrison was entirely honest in this matter, yet he has gotten himself disliked by two firms, and perhaps others, and all because he did not observe one of the fundamental rules of the literary game.

If you are so fortunate as to have your script reconsidered, first get it back from the second company before making submission to the first again. You are certain of your sale, and it is dangerous to leave your scripts laying around loose, particularly in a business where many buyers first produce a play, and then notify of acceptance.

Warren With Victor.

As might have been expected Giles R. Warren is to be the editor of the new Victor company, which Miss Florence Lawrence will head. He was the editor for the Imp company during her stay with them, and for the Lubin company when she changed her film address. Now that she is playing again he is presiding over the photoplay department and will write many of the plays himself. With the same director and the same editor, Miss Lawrence is fortunate in having the support of the two men who have so materially contributed to her success in the past—Mr. Warren knows precisely the sort of story to give her, and Mr. Salter can make the most of the material supplied.

During his stay with the Powers company Mr. Warren organized the photoplay department and leaves the perfected organization to the competent care of C. B. Hoadley.

Good News.

Mr. Thorvald Solberg, Register of copyrights, who is genuinely interested in the matter of copyright privilege for photoplay, despite the belief of some to the contrary, sends a copy of the amended Townsend bill, in which a new class is provided for "Motion Picture Photoplays," and another for "Motion Pictures Other Than Photoplays." Under the former classification the infringing producer may be penalized one dollar for every infringing copy.

It will be noted that the wording of this bill recognizes photoplay as the proper title for a script for the making of a motion picture. We are glad to see that this position is taken. The photoplaywright has a splendid friend at court in Mr. Solberg.

Want to Eat.

Charles Gaskill, who is inventor of the word "interscript," wants to quit the argument and buy a dinner for those who have been disputing with him. Spectator approves the dinner suggestion, but thinks that a dinner of all handy photoplaywriters would be better than the exclusive function Mr. Gaskill plans.

Life would be dull and drear if we always agreed with "dear Spec," but we are strong for his dinner idea. If you are a photoplaywright and live within twenty miles of the New York City Hall, let's have your ideas on the subject, and perhaps it can be arranged that the writers of photoplay shall have a chance to get together. There are a lot of good fellows in the photoplay ranks who should know each other better and this looks like a splendid chance to get together. It is not the first move toward the formation of a society or anything of that sort; it's just a suggestion that we all get together to have a bite to eat and many things to say. The first dinner, at any rate, will be a stag. The only other requirement than sex is that the author shall have had accepted for production at least five original photoplays. Now let's hear from you chaps.

Kalem Komedies.

A. Van Buren Powell sends in this extract from a letter from Phil Lang, of the Kalem company, which may interest others who are trying for Kalem comedies. The advice is applicable to all photocomedies, and if you are able to write these half-heels you'll find that you have the inside track on the market. It might also be remarked that Mr. Lang likes scripts to be double spaced and with punctuation marks in place of the usual dashes. This is a departure from the usual form, but if it's what the editor wants you know the answer. Mr. Lang writes:

> It will be necessary to make some eliminations in this scenario, as it will be made into a half-reel, 500 feet in length. * * * In submitting us comedy subjects, it will be well to bear in mind that the only comedies we are making are 500 feet in length. * * * You will note in subjects of this length that usually only one incident is developed, the action being the building up of this affair, though, of course, there are exceptions, but not many. * * We do not like the comedy-drama, but prefer the subject that opens with a funny situation, succeeding scenes developing the fun. * * * By sending your manuscripts to Kalem for first reading you will find that they are always acted upon promptly.

"Going Down!"

Here's a little side light on the correspondence school graft from a correspondent who wants to know:

> The history of the enclosed might interest you.
>
> Some six months ago I sent a request for information regarding The National Authors' Institute Photo-play course, and received a circular offering me ten lessons at $2 per lesson. A little later, I received another offer from them offering me the ten lesson course for $10, or if I paid cash, $8, for the entire course. A little later, I received another offer of $5 cash for the entire course. Now the enclosed—$2, for the ten lessons.
>
> I answered the advertisement more as an experiment. I have been fairly successful in writing photo-plays, and needed no more technical training than derived from your articles on the "Technique of the Photo Play," published last year.
>
> However, that is not the point of this letter. You will note that on the orange sheet enclosed from the "Institute," is a quotation as follows:
>
> Mr. Hall writes: "During the 12 months ended June 30 last I devoted about one-half of my working time to scenario writing, and with 12 scripts to hear from, find that line netted me the useful sum of $1,485."
>
> Directly underneath this is the following:
>
> "The Moving Picture World, the most reliable moving picture trade journal in the United States, will verify this quotation."
>
> This gives the impression that Mr Hall is one of their graduates and that the letter was written to them and that the Moving Picture World can verify that fact.

> I am just wondering how the poor "dupes" who have paid and are paying $2 per lesson for the 10 lessons would feel on learning that they could get the course for $18 less.

This is a photoplay school with a New York address. It is by no means the only school using the quotation from an article written by Mr. Hall for this paper. It is one of the big arguments of a school out in Ohio, the conductor of which will write anything from a joke to a four-act play.

Just as a matter of record Emmett Campbell Hall antedates the earliest of the correspondence schools by several months—about six, at least. We were among the first to buy the Hall scripts and even then his technique attracted attention. He gained his information in part from the sheets furnished by the manufacturers, and in part from a series of articles written in one of the magazines for authors, but mostly he had it in him. He was at no time a pupil of any school, book or association. He had it in him and he worked it out. His study was the study of obvious conditions by an intelligent and well trained writer.

With this introduction listen to this gaudy paragraph from the letter in question:

> Of course, there can be no profit to us in giving you our lessons for two dollars. But we are anxious to train more writers and thereby increase our scenario brokerage business. That is the reason we make you this offer. We will act as your selling agent and take 5 per cent. as our commission. In this way we will make a commission of $50 on every $1,000 worth of plots we sell for you. Here is where we hope to reap our reward.

This listens well; that $1,000 sale, but there is not a brokerage agency in the United States that ever disposed of $1,000 worth of scripts of any one author, and we do not believe that any of the concerns as constituted ever can. If you can write you can sell yourself, just as well as any agency can. Be wise.

Another Script Record.

We are indebted to Charles Roy Cox, of Columbus, Ohio, for a new wrinkle in recording scripts, the feature of the system being that the carbon of the photoplay and its record are kept together. Mr. Cox uses manila envelopes of the sort used by most authors as a return envelope, about 4 by 9 inches. At the top of the address side he types the title of the photoplay and records the name of the company to which he sends it, and the date. The carbon is slipped inside the envelope, which is then placed with the others. In the event of a return the return date is typed, and the name of the second company and the sending date written in. When a sale is made the facts are recorded and the envelope is sealed and filed away with the carbon. It is practically the card system already described in these columns, but the use of envelopes instead of cards is a novel idea and presents many advantages.

What Bill Kitchell Thinks.

There are a couple of good ideas in a recent letter from William H. Kitchell. He writes: "I am thinking of re-writing my .... stuff that comes back for .... and so down the list, shaping the story to fit the particular company to which it is to be submitted."

That means a lot of work just at the time the Newark baseball team is trying to keep from being licked again, but we think it a good idea for those who know the studio styles. Each manufacturer has certain more or less well defined ideas as to what he does and does not want, and the man who caters to these little peculiarities will stand a better chance than the author who writes a story and just sends it around until it sells or dies.

The other chunk of Jersey wisdom is this: "I refuse to write until I get the plot I want worked out about as I want it, and then I put it through quickly."

There is a lot more in this than appears on the surface. Don't get an idea and sit right down at the machine and flounder along from start to finish. When you get an idea keep it mulling around in your head until you get it straightened out. Think out all the variants and side issues, put probability to the acid test, and scheme out just the way you want the action to lie. Then go to the machine and instead of looking at the keys and wondering what the next scene ought to be, you'll be able to get the whole story on the paper in proper order and with a spontaneity that you cannot obtain if you stew over the machine half a day in an effort to get the action to run right.

Don't Read—Write.

Once Bertram Adler, of the Thanhouser company, advised photoplay beginners to read stories in order that they might write them, and just the other day a correspondent put the same thing into slightly different words when she said "I read, read, read everything that I can, because I want to get ideas." And in the next paragraph she asks what limitations there are to the use of copyrighted material.

The advice and the idea are wrong. Don't read. Write. Write, and write and write. If you have an idea write it out into a photoplay, even if you know it won't make a good photoplay. If you have no idea write until one comes. Don't write what you read. Write ideas you think up, even if the ideas are poor. Write as many photoplays as you can find time for. Write one a day if you are able, but write. Now and then you'll hit on an idea that may seem good enough to send out, but most of the time, if you are level headed, you'll realize that the stuff is not good enough to pay postage on. If you can't think of a new idea, rewrite one of the old scripts, trying to give it a new twist, but keep on writing until you hate the sight of the typewriter and the click of the keys.

Some day you'll wake to the fact that you are turning out a better grade of work. You'll find that your style of handling situations has improved. You'll make the pleasant discovery that the photoplay you once almost wept over isn't such a bad little play after all now that you've written it over a dozen times. In a word or two you'll find that you are a fully qualified photoplaywright.

It won't come from *reading*. It comes only from WRITING.

Very Likely.

It is suggested by William Lord Wright that many unavailable photoplays might make good fiction since they represent the essence of action often lacking in short stories. The idea is a good one and we have already suggested that photoplay writing is good training for fiction work, and even better training for stage dramatics. The only trouble is that when turned into fiction, literary style is demanded, and the reason there are so many photoplaywrights is that many persons with good ideas lack the literary finish to make those ideas acceptable to the magazine editors. At the same time there are a lot of people who think that they cannot write who could in time turn out an acceptable story, if only they were willing to write for practice meantime. Literary style is to be gained only through practice, and if some of the photoplaywrights who never have tried the broader field would only practice, they would, in time, gain the perfection that comes only that way.

Go the Route.

We had a letter from a quitter the other day. He is a pretty good sort of chap, but now and then the braces under his knees give way and he flops. He writes something like this:

> What do you think of this letter of rejection? If they had said that it was the same old thing over again, I might have stood for it, but to be told that it is not in line with their policy when it is a .... story or nothing, makes me tired. I'm going to can it, because it is good nowhere else.

That's the way the quitter looks at it, but just as a matter of fact it was not a Blank story. It out-Blanked Blank until it has become a Dash, but the quitter, thinking only of the company he aimed at, was blinded to that fact, and instead of trying it on the other was ready to consign it to oblivion.

Keep your nerve and go the route. If Smith won't take it perhaps Jones will or Brown or Green or White. Keep it going until you are postive that you've tried every market, and if you're really game you'll fix it over and start it out again.

Don't ever lie down until you have to, and if you have the right spirit you'll never have to. Keep it going over the route, and when you've covered the route start it out again. Perhaps some other editor and directors are in the first place now, and they may like what the others didn't. Perhaps the same director may view it differently, but while there's life and postage stamps there's hope.

JENNY NELSON.

Jenny Nelson was born in Copenhagen, Denmark, and played for four years in the King's Theater. During this time she also posed for the artists of the city and later worked in the studios of Paris, New York and Philadelphia. She is a clever musician, favoring the violin, and has been successful in concert and vaudeville. She is a fearless rider and would rather fight a bucking broncho than toy with "a bottle and a bird." The above picture shows her in a characteristic makeup, a typical girl of the Golden West, which is her favorite line of work in the Lubin Stock Company.

Comments on the Films

Licensed.

"AN OUTCAST AMONG OUTCASTS" (Biograph), May 30.—A good melodramatic picture with strongly worked-out and very interesting contrasts. The picture's chief interest comes from the placing of the four yeggmen hoboes beside the "blanket stiff," or tramp, who carries his blanket, the showing of the hoboes' attitude toward him, and the logical development of the denouement from it. The blanket stiff is made a semi-cripple. This subtlely intensifies the distinction between him and the yeggs. Another strengthening contrast is in making the heroine's character, in this picture, whose chief purpose is to draw a rough and harsh experience, that of a sweet, unspoiled and very lovable girl and with all such a girl's helplessness. Her lover is skillfully drawn also, and sharply distinguished. The story is a little complicated by minor threads; but works out to clear and very effective climax. The photography is not up to Biograph standard.

"AN INNOCENT THEFT" (Vitagraph), May 28.—A picture with a very human and very pleasing situation, in which Kenneth Casey plays a very poor little boy with a sick mother in great distress at home. It is he who commits the innocent theft. He had been begging and followed some people into a church. They passed him a plate with money on it. He helped himself. Why not? His mother told him that the money was not intended for him, and, taking the coin back to the minister, he made friends and got a good job. The picture has a charm of its own. The audience seemed to enjoy it greatly. Kenneth Casey seems to be popular with the youngsters everywhere. There was a distinctly youthful note in the laughter that greeted him, at the end, in his bell-boy's uniform. Miss Helen Gardner plays the boy's mother and managed, at the critical moment, when the boy brought the minister to see her, to add much to the picture's sincerity. The photographs are very good.

"A RECONSTRUCTED REBEL" (Selig), May 30.—A picture that opens, as far as its action is concerned, with a few war scenes just after Lee's surrender. The hero, a C. S. A. colonel (Hobart Bosworth), refuses to take the oath of fealty to the Union, and, with his little daughter, escapes to a strange country where he raises the Stars and Bars and lives an exile. The picture's object is to work up, with increasing patriotic ferror, to a climax in which the Stars and Stripes can be shown gladly waving on the staff above the reconstructed colonel's house. To accomplished this, a United States consul with his son are introduced, and a love match made between the colonel's daughter and the young man. The fervor is created by making the inhabitants hate the Americans, by a riot, in which the flag is dishonored, by making the fiery colonel leap into the breech for the flag that once had been his, and finally by bringing a great United States dreadnought across the sea, and by having the white uniformed tars save not only the Stars and Stripes, but the Stars and Bars, too. The colonel was won by love, and himself hoisted the Stars and Stripes. The picture gets over, but it has too many unconvincing smaller things to be called a big picture. The camera work is only so-so. Because of its quality, it will be liked. It was applauded on Broadway.

"THE PICTURE IDOL" (Vitagraph), May 31.—The Vitagraph Company was well supplied with a leading man to play this situation—its own star romantic hero filled the bill. All the players seem to have enjoyed playing it; it is full of good comedy and made, on Broadway, where it was perhaps best understood, many good, appreciative laughs. A schoolgirl, played by Clara Kimball Young, falls in love with a picture hero, played by Maurice Costello. The girl's parents (Mr. Eldridge and Mrs. Maurice), as well as her schoolboy sweetheart (Mr. Morrison), are troubled. The father goes to see the picture idol and they make up a plan to disillusion the girl. His table manners made laughs, but didn't quite cure the girl; so they made up one of the boys as the idol's wife, and got four kids to come in from the street. This did the business. The camera work is very good.

"THE RUSTLER'S DAUGHTER" (Melies), May 30.—This picture shows some good scenery in the vicinity of Santa Paula, Cal. The title role is taken by Miss Mildred Bracken, who, as Molly, discovers, when her father and his men bring home a number of horses, that he is a rustler. The sheriff, in response to a complaint from the Governor, starts out alone and in disguise, to discover the thieves. On the edge of a cliff his saddle girth breaks, the sheriff is thrown down the rocks, and is found by Molly, who has seen the mishap. Molly assists the law officer to her home, where, on removing his coat, she discovers his star and instantly realizes his mission. The unfolding of the story, showing the sale of the horses, the entrance of the thieves into the house to divide the spoils, while Molly conceals the sheriff behind a door; the quarrel over the division of the money, the shooting of the father and the arrest of the culprits by the sheriff's men, who have come for him in response to his telephone message, is coherent and well done. The sheriff, of course, did not know he was in the presence of the thieves until the trouble started. With Molly's father dead and her sweetheart under arrest for his murder, she accepts the hand of the sheriff—somewhat sudden, to be sure, but it makes a good windup for a stirring melodrama.

"VIEWS IN CALCUTTA, INDIA" Scenic—(Edison), May 31.—An interesting series of pictures showing native sports and exercises. Also there are several views of the Calcutta Durbar, including groups in which King George and Queen Mary figure. One of the notable features of these scenes of regal splendor is the picture of the great car, with its seven-foot wheels.

"HIS WIFE'S WHIMS" (C. G. P. C.), May 31.—This is a comedy. The basis is the receipt of a note from Durand's doctor stating that his wife, owing to the fact that an important event is impending, must receive every consideration. The action begins when the husband follows his wife out on the street and, after she has "lifted" an article from a street stand, settles with the merchant and shows him the doctor's note. The wife then proceeds to her tailors, and after removing her outer garments retires to try on a new gown. A thief enters and arrays himself in the convenient feminine attire, the up-to-date headgear and attached veil concealing his features. Passing to the street he is followed by the husband, who continues settling accounts with indignant merchants until one uncompromising tradesman insists on an arrest. The husband follows to the station and is confronted by his wife in her new house gown. The latter tears the concealing headpiece from the imposter, and a well-developed comedy is brought to a laughable close.

"LIFE AMONG THE MURUTS" (C. G. P. C.), May 31.—On the same reel as the foregoing is a hand-colored film of life among the savage tribes of Borneo. When depicting scenes of tropical luxuriance the color work of this company shows to best advantage, and this picture is no exception.

"GLIMPSES OF BELGIUM" (Eclipse), May 29.—This is an interesting travelogue showing rivers and ancient cities.

"ROPE-MAKING BY HAND, IN KENT, ENGLAND" (Eclipse), May 29.—An educational film of interest, showing the manufacture of three-inch rope. The process, while undoubtedly archaic, is perhaps more interesting and understandable to the average "filmfan" than would be a demonstration of modern methods.

"SLIPPERY TOM" (Eclipse), May 29.—On the same reel as the foregoing two is this "tale of a thief." It is of the trick variety, the French comedy sort—of disappearance and reappearance.

"BRONCHO BILLY'S BIBLE" (Essanay), June 1.—This effective picture seems to us the most convincing bad man's conversion that we have seen. In a rough land where there is much outcropping of rock and big boulders, Broncho Billy and his pal hold up a stage. They toss up for first choice of two bags. Billy gets a Bible in his. He reads a little and places it in his pocket where, later, by stopping a bullet, it saves his life. Billy's mind has been impressed by this and when the same Bible takes an unconscious part in other happenings, he is still more impressed. Mr. Anderson gets a good deal over in this part. We like the picture; the audience seemed to like it. It is well made in every way.

"THE PRAYERS OF MANUELO" (Vitagraph), June 4.—A picture of two very simple hearted and devout Mexicans, Manuelo (played by George Stanley) and Papeta, his wife (by Ann Schaefer). Their lot in life is very lowly; but they appeal to a saint whose statue stands in its niche of wood at the desert's edge. The prayers are answered. We see it all as natural luck; Manuelo sees it as a miracle. The impression that the picture leaves is distinctly religious; it could hardly have been written by any one but a devout believer or by one in the surest sympathy with the simple folk he pictures. It seems to us out of the ordinary. A good picture, well acted, pretty well photographed.

"MISSIONARIES IN DARKEST AFRICA" (Kalem), June 3.—The first photoplay ever made in the heart of Africa, so the company announces on one of its screens. It is produced by Sidney Olcott from the story of Gene Gauntier, who plays the leading part. In the cast are two other Kalem players. The photography is good and the scenery interesting. One particularly striking picture is a river view—the old Nile, wide and placid; and over it steadily sailing a strange type of craft. The tribesmen take to photoplay work with the white brother, as readily as they do to his rum. In fact, they may be said to be enthusiastic. The story is of two missionaries, father and daughter, who are making fair headway with the savages until the chief of the band falls in love with or at least wants the daughter, and brings gifts to further his suit. He is denied. The father is struck on the head, the daughter is taken prisoner, and in the view of the chief in a nearby hut, stabs herself. The picture is well worth seeing.

"ALGY, THE WATCHMAN" (Biograph), June 3.—This is a comedy-melodrama not particularly striking in either feature. The work of the players is up to the Biograph standard; the scenario is not. There are some laughs in it.

"TOMBOY BESSIE" (Biograph), June 3.—On the same reel as the foregoing is this farce-comedy. It is the story of a mischievous girl—with a lenient and sympathizing father whose chief delight is making things unpleasant for her older sister and the boob who tries to court her. The audience by its laughter indicated its approval.

"THE LAUREL WREATH OF FAME" (Essanay), May 31.—This play, the product of the Chicago Company, was well received by the audience. Guido, a composer, through the death of his mother, is left alone in the world. He is in love with Marie Medici, a singer, who has sung some of his compositions; she prefers her musical career, however, to becoming his wife. Maria ascends in the scale; Guido fails in his battle with fame. Guido later meets Maria, she recognizes him, and sends her maid to learn his lodging house, which is in a garret. Maria goes to see Guido, and promises to sing one of his compositions. She does so, and the song is a success. Guido, meantime, has been ejected by his landlord, and in his despair temporarily loses his reason. When he finally learns of his success the reaction kills him. Maria falls grief-stricken over his body.

"THE HIGH COST OF LIVING" (Edison), June 4.—A good comedy. The basis is the rejection of the suit for the hand of the daughter of a foodstuff millionaire by his private secretary. The father calls attention to her extravagance and the extreme high prices. The daughter gets to work. She organizes women's clubs and secures a membership of 750,000. By a secret contract with an advertising agency advertisements are to be inserted in all papers; the ad is to consist simply of one or two numbers, which represent, for instance, butter and eggs, according to a well-understood schedule. On the publication of the numbers the entire membership boycotts the particular article. The scheme works. In three days the father loses $25,609.78. The daughter saves on her household expenses $1.46. The father throws up his hands. His secretary gets the girl, with the injunction not to permit his wife to economize.

"WHEN THE HEART CALLS" (Selig), June 4.—This is a good type of Western Indian drama. White Bird, a girl who had been adopted by Indians following the wiping out of the other members of her family, chooses to go with her Indian lover rather than return to the ways of civilization. The acting is good. White Bird is especially interesting. The concluding picture, White Bird and her lover standing on a rock, silhouetted against the sky, is particularly effective.

"INTO THE JUNGLE" (Kalem), May 31.—Surely in the latter part of this picture there is plenty of jungle—the kind that holds the attention of the man and woman—and child—who pay money to see pictures. The two men who take the parts of rivals for the hand of the girl do good work in their roles. Likewise does the young woman who plays the heroine get from her department all there is to be desired. The action throughout is uniformly smooth.

"MAX SETS THE FASHION" (C. G. P. C.), June 4.—Truly the audience found this farce picture a scream; there was laughter still even when the song and dance that followed had begun. There is something in it, in kind, very much like Max Linder's former farces, but it is absolutely fresh and we, the reviewer, are laughing again as we write with the memory of it fresh in our mind and this is the day after we saw it.

"COSTUMES OF DIFFERENT PERIODS" (C. G. P. C.), June 4.—An educational picture of unusual interest. It is a colored picture and in quality is very much like the Paris fashion plate that this company gives to the "Pathe Weekly." The costumes shown cover a long vista of history and they are very gracefully posed. It is a picture that should be very welcome to schools. In fact, the exhibitor should make an effort to have teachers of history in his town bring their classes to see it. It will repay the teachers to do this, especially teachers of French history and those teachers will probably thank the exhibitor. There are about fifteen different costumes given.

"A ROMANCE OF THE BORDER" (Lubin), June 3.—A melodrama of a stereotyped model in which the heroine's father is the heroic character. He is a sergeant; the villain is a captain in the U. S. Army. There is much that is interesting in the picture and some evry good desert scenes; but there is too much conversation, and even action, that is not clearly understood for the picture to be deeply emotional. The story is clear; but the motivation of its characters doesn't move us strongly. It gives good entertainment for a hot afternoon or evening. It is well acted; the photography is good.

"WHO'S TO WIN?" (Vitagraph), June 3.—A comedy in which John Bunny and Wm. Shea play rival suitors for the hand and the affections of Kate Price, "a poor lone widow whom nobody loves." These two fall out over the widow. Mr. Eldridge plays a kindly old man who tries to make peace between the two. He doesn't seem to care very greatly for the widow himself; but she grows to care for him. He wins. It makes a good picture. There is very little in it that is not laughably amusing. A large uptown audience found it a "scream." We enjoyed it with them. The photography is, of course, excellent.

"AN EVENTFUL ELOPMENT" (Vitagraph), June 1.—A fresh, amusing comedy situation is well developed in this picture. Bunny and Kate Price play a couple who object to the lover (Mr. Morrison) of their daughter (Lillian Walker). Bunny has the gout and his bandaged foot couldn't be put in a bushel basket. On the other side of the picture Mr. Eldridge and Mrs. Maurice play a couple who are delighted with the lover (Mr. Powers) of their daughter (Miss Theby). The four young people are friends. With the help of the happy pair, the other pair are planning to elope. Bunny employs a "scream" detective (Mr. Phillips) who gets the wrong couple while the others are at the minister's. It made many hearty laughs. The photography is as usual.

"A WHIRLWIND COURTSHIP ON BRADON'S RANCH" (Pathe), June 1—A vivacious courtship farce in which the lover does an unusually convincing female impersonation. Bradon objects to the young man as his daughter's sweetheart and wants her to marry the foreman. The youth gets fired and comes back as the new school teacher. The whirlwind, in its course, makes a monkey out of the foreman. It is skillfully developed and speedy. It made a good deal of laughter. The photography seems to be good; it was dimly projected where we saw it, but even so was at least clear.

"THE PUPPET'S HOUR" (Lubin), May 29.—An artistic picture with a poetic preachment clearly brought out and pleasing in its popular appeal. It is a picture with many beautiful scenes. Mr. Jack Halliday and Miss Ormi Hawley play the leads, the first as a young man engaged to a girl whom he knows is true hearted, but who is homely. He is a lover of beauty, and has begun to doubt. It is New Year's Eve and a misdirected letter has shown the man's state of mind to the girl. She sends back his ring. At this point, a fantasy is introduced and the man is given a part in it in order to teach him a lesson. Using this little fairy story thus seems more effective than the usual way of having the man dream. Miss Hawley plays in this a beautiful doll, to whom Santa Claus has given an hour's real life. The man falls in love with her; but what happens because she overstays her time teaches the man his lesson. He makes up with his sweetheart. Making such pictures as this seems to be one of Lubin's strong points. They do this better than most makers.

"THE WESTMINSTER KENNEL CLUB DOG SHOW" (Edison), June 1.—There may be some who are not interested in dogs; but the great majority of us are very much so. This excellent picture of many fine dogs seemed to be very popular. It is an excellent offering.

"EDDIE'S EXPLOIT" (Edison), June 1.—On the same reel is this pleasing comedy in which the little Edison player, a lad of about five, and Rowdy, the well-remembered and always pleasing, have the leads. It is a slight truthful picture of a very human youngster's sad adventure, from which his canine playmate helps to extract him. The Edison Company has chosen the two halves of this split reel very wisely. They make a desirable offering.

"THE BOGUS PROFESSOR" (Cines), June 1.—Shows the amusing predicament of a lover who is posing as the piano teacher of the girl. He can't play at all. It is amusing. It has freshness and vivacity.

"ROME ON THE TIBER" (Cines), June 1.—A very excellent colored picture of substantial length. These river views of Rome are quite new to us. They are delightfully clear and interested a large audience. This is a beautiful picture and makes a desirable offering.

"FOR THE HONOR OF THE NAME" (Pathe), May 29.—A well-made picture, full of beautiful scenes and with an extremely artistic closing picture that, in its untrammeled composition, its graceful lines and drapery, forcefully remind one of such paintings, minus color, as "The Madonna of the Tub," by Raphael. It is a modern picture of society life, in which a wise-hearted girl sacrifices herself to protect not only her sister from misplaced passion, but her sister's husband from knowing it. The meaning of the picture is much deeper than its name indicates. It faintly suggests from what seed and in what ground the girl's wisdom had grown. The handling of the situation, especially as regards the acting, might have been a bit less constrained by convention; but that is merely a matter of opinion. It is an effective and commendable picture. It is set in and about a fine country place, with extensive and beautiful grounds and tasteful interiors. The photographs are very good.

"THE PART OF HER LIFE" (Selig), May 31.—The world "part" in this title refers to a role, a part in a play, and it seems to imply that the pretty heroine never had any other part offered to her. She gave this part up. It wasn't because she was a poor actress, but otherwise. She was so good an actress that when she practised it she got the neighborhood and all the neighbors "worked up." It resulted in giving her bad dreams, so she hurried back to the manager with it. We found it a very enjoyable little comedy and the audience got much merriment from it. It is well made, acted and photographed.

"THE KATZENJAMMER KIDS" (Selig), May 21.—This is No. 5 in this series. Warm weather audiences seem to like these farces.

"THE GENT FROM HONDURAS" (Kalem), May 29.—Roost, a character that will be remembered, comes back in this picture with some other of our darkey friends. Roost is now in love with a dusky manicure lady; but she prefers a "gent" in gorgeous uniform from Honduras. It seemed to tickle the audience not a little; but it isn't quite so fresh or sincere as the other Kalem picture in which these characters appeared.

"LUXOR, EGYPT" (Kalem), May 29.—A series of views taken at Luxor and Karnack. They include some street scenes and a few vocational pictures. It is not an impressive series; but it is interesting and instructive. The camera work is very good.

Independent.

"THE MOUNTAIN DAISY" (Nestor), June 5.—This mountain daisy is a girl, of course, and is like one of Burns' heroines. She is roughly dressed, has dark curls flowing over her shoulders and a very engaging smile, just the kind that the summer man from the city, who has come to the mountains to get photographs, would fall in love with. The handling of this very romantic situation with its elopement, its chase, giving thrilling scenes, hard riding and fast driving of a stage and six, its humor, is very competent and praiseworthy. The impression that it leaves is very pleasing, very satisfying.

"THE ANIMATED WEEKLY, NO. 12" (M. P. Dist. and Sales Co.), May 29.—The weekly topical is maintaining its high standard as an illustrated news picture. Late spring is the beginning of the convention season and we have a number of animated views of happenings at some of these. The most important of them and perhaps the most widely interesting, for they are not always pertinent news, is the Methodist Episcopal General Conference at Minneapolis. The discussions about the sin of dancing, smoking and playing cards that have arisen in it have given it a wide general interest. The picture of the Association of Ad Clubs and its recent convention at Dallas, makes a lively item; but one of little general news interest. The views of the celebration by Norsemen, of Norway's Independence Day at Chicago, make a very good item, as do the views of the ceremonies at Nice, in France, at the unveiling of a marble statue of Queen Victoria, of England. The Evensville, Ind., Field Day for its school children furnishes another interesting item. We also get some thrills in views of races. One of these is an automobile race at Santa Monica, California, during the recent celebration at Los Angeles. Others are the Paris and the Berlin cycle and motor cycle races. There are other items of less importance.

"REPARATION" (Republic), June 4.—A tragic love story set largely in New York City and its near suburbs. The hero is a college man; the heroine a suburban farmer's daughter. It is clearly told, well acted and has a poignant grip. It is a skilfully made picture; the scenes with their backgrounds are very effective. Some are beautiful. The buildings of the College of the City of New York furnish backgrounds for some of the best of them. There is also a glimpse of the Palisades in one scene. The ending is happy and the release will furnish every good entertainment. The photography is very good. A commendable picture.

"THE HARDEST WAY" (Eclair), June 4.—A story of a poor girl seeking to make a living in New York City. It shows her in her unsuccessful search to find any kind of a beginning, refusing to take the easiest way until, with no money at all and no place to go to, she falls into the snare that life sets for such as she. This is not, however, a typical picture of life; but a good, exciting and more or less romantic story. It is well acted, delicate in its handling of a rather sordid condition and clearly told. The camera has given it a good representation.

"BABIES, THREE" (Powers), June 5.—One was a human baby boy and the other two were kittens. Big sister (Miss Fritzi) sent a telegram when he came to Poppa who was out of town. Later, little sister found that two kittens also had come and, taking the initiative herself without telling anyone, sent a second telegram about two more babies. Poor poppa! He was much relieved when he got home. The little girl is the center of interest and she plays her part with charming skill. It doesn't make any pretences; but will be found amusing by the critical spectator even. It is well photographed.

"THERE'S MANY A SLIP" (Powers), June 5.—On the same reel is this bright courtship farce. It is slight, but very clever and the producer has made good entertainment of it. The girl in the case is played by Miss Fritzi and all who have roles do very well. The photography is very good.

"THE DERELICT" (Champion), June 3.—The derelict is a minister who became a drunkard after he was jilted by a woman who found that she could marry money. At the end of a most melodramatic series of incidents, he dies for a murder that the woman has committed. It is a poor picture in every way. There is little merit in it.

"THE SQUAW MAN" (Champion), June 5.—A picture with very little human truth in its situation. It tells how a white man who is rich falls out of love with a white sweetheart and marries his sister's Indian servant. It is told, not in the atmosphere of the open out-of-doors West; but in that of city apartments. The latter scenes, however, give glimpses of wild, free life. This part of the picture has some merit; but the first half is too tawdry to be deeply interesting. It is told as an Indian pipe dream; but we don't know this till the very end. The camera work is fair.

"WHOM GOD HATH JOINED" (Thanhouser), May 31.—Miss Snow and Mr. Cruze play the leads in this picture well supported by Miss La Badie and others of the Thanhouser Company that was in Florida this winter. The picture tells a good, substantial story in lowly scenes and backgrounds. These are well set on scenes to be typical and aid the story with suggestive atmosphere; but the producer hasn't depended upon any beauty except what the human situation afforded; he didn't need to. The situation is this: the wife of a young man is on a steamboat that is wrecked. She is saved; but her husband doesn't know it. Her husband, in his sorrow has left the village and she can't find him. She sees in a newspaper that the supposed widower is to be married again and comes in time to stop the wedding after a dramatic episode. It is a picture to thrill and make one hold his breath; yet also to satisfy the artistic feelings, because it is so well acted and so skillfully drawn. The camera work is very good. It is a very desirable picture.

"DOTTIE'S NEW DOLL" (Thanhouser), June 4.—Dottie is a pretty little girl of about four. There's another child in the picture, a baby, daughter of a judge who has just sentenced a Chinaman. The two nurse girls are Florence La Badie, for the older child, and Marguerite Snow, for the younger. Dottie broke her dolly and purloined the judge's baby for her new dolly. Nothing could be more fetching than the way the youngster is made to play this situation. It will make a roar of the very best kind of laughter and is, indeed, a little masterpiece of picture making. The child-player is a gem. We can't say anything that will give any real idea of the picture's quality. It is a joy forever. If any spectator is worried or grouchy, this will cure him. It will warm the heart of any human spectator.

"THE OTHER MAN" (Republic), June 1.—A melodramatic story in the costume of the 17th Century and set, for the most part, in and around a fine country house with wooded grounds. The place seems to be in England or Ireland; there is an old ruined castle in the neighborhood. The hero of the story has a double who is a robber. This suspicious character has been seen in the neighborhood and has made the heroine suspect that her fiance is unfaithful. The robber breaks into her father's house, is discovered and persued by soldiers. The hero and the robber have an encounter and the result of this is to clear the situation. The story needs to be followed closely and, at first, because of the fact that two characters look alike, it is obscure. In pictures where the hero, or any prominent character, has a double, it is wise to bring this fact out, even if it takes another leader. In this case, the point seems to have been left dark on purpose with the intention of producing a feeling of mystery. Yet, because of obscurity, something of vividness was lost that was more valuable than the mystery that was gained. The effect the producer wanted is easily obtainable in a novel; but hard to accomplish in a picture.

"AFTER MANY YEARS" (Lux), June 7.—A story of circus people. It deals with a domestic intrigue and the infidelity of a clown's wife who abandons her husband and child to run away with a trick pony rider. The poor clown goes to pieces and the child has to act the part in his father's stead. Fifteen years pass, and the little clown, now director of the circus, is, without knowing it, his mother's protector. Recognition and forgiveness follow. It is pretty well acted and, although it has a marked artificiality, as most circus pictures have had, it is interesting. There are seldom any real character drawing in such pictures; there is none in this; but the story is very clear. It is well photographed.

"ZANETTO'S MARRIAGE" (Gaumont), May 30.—A romantic, finely colored picture in courtly costume. Zanetto is a troubadour poet and slips into the sedan chair of a marquis which carries him to a romantic adventure in which he wins the heart of the gouty marquis' sweetheart for himself. It is not a deep situation. The picture is slight, artistic and pleasing. It stands on graceful acting, pretty scenes and good coloring.

"CARNIVOROUS ANIMALS" (Gaumont), May 30.—On the same reel is this series of motion photographs of caged beasts, taken in some zoological garden. They are very interesting and well photographed.

"THE GREEN-EYED MONSTER" (American), June 3.—The green-eyed monster is jealousy, and very quickly he brings interesting complications into this very well acted love story. It has a very clearly drawn situation in which Miss Von Trump and Mr. Kerrigan have the leads; but are very well supported, and to which sharp, skillfully chosen contrasts give intense vividness. The Flying A films seem to be coming back to their well-known vigor. This picture is a fresh and very commendable offering. The pictures were well photographed.

"HIS SECOND WIFE" (Powers), June 1.—The pleasing appearance of the players in this picture does much to keep us in sympathy with them; their natural, human acting gives to this personality its full force. The backgrounds, graceful and well chosen, also add much to the picture's charm. The story is good; it would be acceptable even in a much less pleasing dress; but, as it is, everything goes to make it pleasing. It is a double love story, wholesome and commendable. The photographs are very good.

"THE ART OF MAKING SILVER PLATE" (Imp), June 1.—A picture showing how fine silver table ware is made. It is another good contribution looking toward the future's large, well-informed public. The camera work is good.

"UP AGAINST IT" (Imp), June 1.—On the same reel is this good comedy, showing us the difficulties of a young man (King Baggot) temporarily in great poverty. He is at an evening dance given by his sweetheart (Miss Vivian Prescott) and the seat of his dress suit trousers gives out. The perplexing difficulties and the very embarrassing situations are very well acted and kept full of first class comedy spirit. It has nothing indelicate. Mr. Shay and Mr. Daly ably support the two leaders. The photography is beautiful. The two on this reel make a strong release, one to amuse and one to instruct; an excellent number for a warm evening.

"THE HALF-BREED'S WAY" (Nestor), June 3.—The pretty heroine, brought out of a pleasant house, near or in a city, is dismayed, at first, by the rough and slattern house on the ranch of her new husband. She looks out upon it through her long eyelashes and has a good cry. She then makes the place very homelike and comfortable, although her husband turns out to be a drunkard. The half-breed is a servant on the ranch, and helps the young wife faithfully, but her husband treats him rather brutally. The situation develops with dramatic suddenness into a startling climax. It is a picture that carries forward with a rush and sweep; vigor is its most prominent characteristic. It is not melodramatic; but a realistic and truthful though rather harsh picture of rough life. The photographs serve very well, some are fine.

"THE MIDNIGHT WEDDING" (Gaumont), June 2.—A sensational picture in two reels. The midnight wedding was extremely fashionable and the bride was very pretty. Large crowds were present at the big brilliantly lighted home of her father. There was also present a rejected lover insane with jealousy, and he had placed a charge of dynamite to blow the whole party up at midnight. His mother, reading his note of farewell to her, sooner than expected, hurries to the bride's house. Her son sees her and takes steps to stop the coming explosion. The photography seemed a bit out of focus in some scenes; but in others it was perfect. The scenes are very interesting.

"CAMILLE" (Champion), June 10.—THE MOVING PICTURE WORLD has already commented on this beautiful two reel feature picture of the well-known play by Dumas. Camille is played by Gertrude Shippen and Armand Duval by Irving Cummings. The way this picture is conducted, with its acting, its stage sets and its camera work, is very commendable indeed. We need add no further commendation at this time. It is a lovely picture. Surely here is a popular feature. Gertrude Shippen gives a wonderful sweetness and charm to this, probably the most romantically noble character in literature. Her work is this fine picture's chief grace.

INQUIRIES

R. B.—We do not recall the film you mention and do not know of any film for which the late Carrie Nation actually posed, though she may have done so. Perhaps some brother exhibitor will offer light on the subject.

M. T. S.—In writing photoplays there are many specific rules to follow. Give the details of the essential action and leave the rest to the director. Do not lay out the scenery. Indicate the sort of scene it is and mention essentials, but do not go into details as to where the chairs and tables stand and where the trees shall grow. You not only number the scenes consecutively, but you make certain that the scenes are in consecutive order. You cannot follow one thread of plot for a time and then go back and pick up the other line and follow it. A scene must be shown at the time it happens. There is no "and in the meantime" in photoplay. Write the recital of action without any dialogue at all. The Lubin Company will send you a form sheet if you will send them a stamped and self addressed return envelope, but the matter is more fully covered in "Technique of the Photoplay," to be had of our publishers at one dollar a copy.

H. K.—We do not know what Miss Ruth Roland's record is as a child actress. Your good authority errs in stating that Miss Bertram's illness was caused by exposure in making a desert picture. It was not wholly unconnected with her inability to stick in the saddle. Hal and Wallace Reid are brothers. We have no cast for the Essanay picture. In spite of your kind words we cannot give you the age and nationality of Miss Joyce. We do not know where she was born, and since you praise our courtesy you surely cannot expect that we will ask a lady her age.

H. C.—Owen Moore has made a few appearances with various companies, but not as a regular member of the companies. We think, however, that you are mistaken in placing him with Rex in a minor role. He is now leading man in the new Victor Company.

G. deV.—The last we heard of the Fox Company it had shut down until it disposed of the negatives on hand. They do not release direct, but sell their negatives to companies needing material, which is why you do not see their trade mark. Such a firm is in existence, but does not seem to be very active. Perhaps a letter now will result in the return of your script.

Cashed In.—This is the fourth letter of yours we have handled in a week. In one of these you seem to answer the first questions asked here, so why ask? Most picture players are engaged by verbal contract or letter. There is no fixed form of contract in use. No state demands a license fee for making photoplays within the boundaries of the domain.

T. de V. H.—We find Arthur Johnson cast for one Lubin release every week. If you do not get them in your territory it's because the exchange does not send them to your town. "The District Attorney" and "The District Attorney's Conscience," as well as "The Prosecuting Attorney," have been made within the past eighteen months. Those and similar titles have been used before then, but duplication of titles does not seem to bother the manufacturers as much as it should.

E. H.—Questions of age, marriage relations, complexion, and the color of the eyes are rigidly barred by this department. Sorry, but we have our troubles as it is.

H. K.—E. R. Phillips was Uncle Tom in the Vitagraph's release of "Uncle Tom's Cabin." Sorry to have kept you waiting, but we had to ask the Vitagraph.

G. W.—George Brammell was the clerk and Herbert Prior the traveling man in Majestic's "The Silent Call."

Richard Roe—We do not keep a record of special releases. The third question is not in order.

M. J. C.—Warren J. Kerrigan was the Foreman in American's "The Tramp's Gratitude."

W. V. B.—The probable reason that you do not get your script back when you write and ask for it seems to be that the office force is too busy to hunt through several hundred scripts to locate yours. We fail to see that the company is discourteous in merely enclosing a printed rejection slip. It is all that courtesy demands. More than this is special favor.

K. W. C.—The Powers Company has not replied yet. The Eclair advises us that the young man recalled from the West in "The Chamber of Forgetfulness" was William Dunn, formerly of the Vitagraph. He has since left the Eclair.

G. B.—Hal and Wallace Reid are not now with the Reliance. It is understood that Hal Reid will make special releases.

Beth—We do not like your manuscript paper. It is too thin and will give the Editor trouble. Use at least a 15-pound paper. A 20-pound is better. To put it plainer a 500-sheet ream should weigh 5 pounds without the box. The sample you send is known as "onion skin," and is used only where a large number of carbon copies are to be made with one original, the thin paper permitting the force of the stroke to reach through several carbon and white sheets. It costs less to send out, but you waste more postage if what you send is not read, and this will not be read in most offices.

"LET NO MAN PUT ASUNDER" (Imp).

"Let No Man Put Asunder" not only tells a very human and very pathetic story, but raises a nice point in ethics and morals. How many men would voluntarily surrender the woman they loved and to whose hand they were entitled in favor of a man once proved not worthy of her and now leading a reformed life.

It is a nice problem for the casuists to solve.

A pretty woman with a drunkard husband leaves him and attracts the attention of another man. She secures a divorce from her husband, who later has reformed and has entered the employ of the very man who intends to wed the girl. When he discovers that his own employee is the divorced husband of the woman he loves, he stands aside on the ground, "Whom God Hath Joined Together Let No Man Put Asunder."

Scene from "Let No Man Put Asunder" (Imp).

The scenes of the play are placed in surroundings that harmonize well with the main theme.

King Baggot is the good man who gives up the woman, whose love he wins; W. R. Daly is the reformed workman and the part of the wife is played by Violet Horner. The two little favorite Imp juveniles, Joe Moore and Edith Haldiman, figure cleverly in the play.

It is a sympathetic story with a very nice conclusion and we think it will touch the hearts and sympathy of innumerable picture fans.

"TARGET PRACTICE OF ATLANTIC FLEET" (Edison).

One of the most interesting motion pictures of battleships in action has been produced by the Edison Company for release on June 19th. This picture was taken by special permission from the United States Navy Department, and three cameramen were assigned to several of the warships, obtaining views of the evolutions of ships in target practice, the working of the great guns, and the drills of sailors and marines. One courageous cameraman lashed his camera on top of a big gun-turret and caught the flight of the projectile, but he was mighty glad to get away from there, for the concussion of discharge of four guns in salvo was by no means pleasant. Other views show the target in tow and the columns of water which shoot into the air as the great projectiles strike. The nearness of the projectiles to the target, although fired at a distance of five miles, gave conclusive testimony to the accuracy of American gunnery. Altogether, the subject is one of absorbing interest.

NEW SELIG PHOTOGRAPHS.

The Selig Polyscope Company has prepared an unusually artistic set of photographs of popular Selig players. These are not reproductions, but are original, de luxe, contact prints made direct from artistic retouched negatives by Sykes, of Chicago, and Estep & Kirkpatrick, of Los Angeles.

STAGE KIDDIES IN REPUBLIC PICTURE.

One hundred and fifty stage children were pictured by the Republic Film Company on Saturday, May 25th, and incidently about one hundred big kiddies, their mothers and fathers, at a gigantic May day festival at Central Park, N. Y. The occasion was the completion of a REP production soon to be released and appropriately named "Queen of May."

Broadway between 45th and 46th Streets never saw such a band of happy youngsters as the crowd that filled the three large 5th Avenue stage coaches, nor heard such cheering and yelling as the caravan started, and, in spite of the efforts of the director and half a hundred volunteer assistants, it took some time to stage one of the important scenes.

Scene from "Queen of May" (Republic).

The coaches finally left for Central Park, and, after finishing the production the kiddies were filled with ice cream, candy, pasteurized milk, cakes and sandwiches. Here again the camera had splendid opportunity for a gorgeous setting during the crowning of the Queen of May, as the green in Central Park was filled with thousands of little ones not of the stage, but when they became aware that the "movies" were taking their pictures, immediately jumped for their May-poles and began the beloved May-pole dance, so dear to the heart of kiddom.

Although the intention of the Rep Company was to have only 150 stage children doing their well-trained Maypole dance in celebration of the crowning of their King and Queen, their majesties witnessed, and the camera caught, thousands of volunteer subjects, each prettier than the other, their faces wreathed in smiles, and it made many an old fellow wish he was a kid again to join in the frolic. No mishaps occurred and no kiddies were lost, to mar this beautiful event.

Projection Department

Edited by F. H. RICHARDSON.

MR. NICHOLAS POWER, whose name has been closely associated with improvement in projection machines and appliances almost since the inception of the business, has just perfected a truly remarkable invention. The device in question will undoubtedly be hailed with delight by operators, since it will do away with one of the most annoying things he has to contend with. It will down the bugaboo of loop-losing. The invention is a very simple attachment which automatically resets the lower loop, and the writer is prepared to say, after careful and exhaustive tests, that it will enable the operator to run almost any kind of film at all, which does not pull in two entirely. It will reset the lower loop perfectly a dozen times a minute, if necessary.

This invention will put a stop to the annoyance of trying to reset the lower loop without stopping the machine. Its greatest value, however, lies in the fact that it will enable the manufacturer to entirely enclose the mechanism, thus complying with one of the conditions demanded by the authorities. In the past the principal objection to complete enclosure has been that it was very difficult to get at the film to reset the lower loop while running the machine. The stopping of the machine is a very annoying thing to the manager, as well as to the operator, since very naturally the audience objects to the screen going dark right in the middle of what is perhaps the best scene of the whole show. Losing the lower loop is a thing which cannot be avoided, at least until such time as films are in perfect condition, and a more nearly automatic take-up tension regulator has been devised. Mr. Power has invented a large number of devices in connection with the Power's machine, which have proven of much value to the business. He has, however, done no one thing which is of greater value to the moving picture business than this, his latest effort.

Without going into minute detail as to its construction, I may say that it consists of a metal roller, which comes down in front (in front means on the lens side), of the lower, or take-up sprocket. The film passes under this roller, and up over the sprocket, so that the roller sets inside the lower loop. If the lower loop becomes too short, or is "lost," the tightening of the film between the lower and intermittent sprockets jerks this roller upward, and, by a very clever and very simple mechanical arrangement, the take-up and lower sprocket are instantly released, and cease to revolve during exactly one revolution of the lower sprocket driving gear, when it again re-engages. This means that during the interval in which the take-up and lower sprocket is stationary, the intermittent sprocket has fed down three inches of film, which is just right for the lower loop. The take-up and lower sprocket then automatically re-engage, and the film goes joyously on its way down into the lower magazine until the lower loop is again lost, when the operation is repeated and re-repeated as many times as the loop may be lost. We understand that the Power's Company has secured basic patterns on this device, and intends to hold it exclusively for use on the Power's machine. This is rather a matter for regret, since so valuable a thing, should be available to all manufacturers. I cannot blame the Power's Company for holding the invention for their own profit, but I certainly wish that all operators might have the privilege of adding this attachment to their machine, for it looks to me like the "real goods."

NOTICE, REPORT WANTED.—Will those who are using, or have used the Detroit 60 volt, bi-polar generator and kerosene engine outfit kindly advise the editor as to their experience with same?

FROM FAR OFF NEW ZEALAND.—Mr. Fred Foley, Christ Church, New Zealand, writes: "Enclosed find six shillings, six pence, English money, for a copy of the hand-book ('Operators' Bible'). From the references it receives, it must fill a long-felt want and I am anxious to see this much-asked-for book. When my subscription to the World runs out, keep sending it and drop a postal. I will promptly remit the annual subscription, and any amount due for over numbers. All the boys are delighted to read it, and when we are through with it here, it goes to a southern moving picture manager, who is a friend of mine. I have advised him to write for a year's supply, and believe he has done so. Personally, I am of the opinion that no picture man should be without the Moving Picture World, be he manager, operator or proprietor. It is relished out here in New Zealand.

"Perhaps you can enlighten me on the following subject: It is quite common to read in the Projection Department of an operator using 6½ and 7½-inch condensers. Why such large size lenses? Out here in New Zealand most of the shows use 4 inch front and back condensers, though some use 4½-inch, the latter being preferred by a few of our operators. I am using 4½ myself with a Gaumont Chrono, and must say that the picture is perfect. It is like a lantern slide. My projection lens is 3 inches and I have a 60-foot throw. Have my own light plant with a twin-cylinder engine, and direct coupled dynamo. Output is 60 amperes at 60 volts. The fuel is petrol. I don't see much about the Gaumont Bio in the World. In fact, I don't seem to remember ever seeing it in the Projection Department. We, therefore, presume it is not much used in America. I believe if it was there would be less trouble. Would like to hear about operators who use the latest Gaumont. I bet they don't have troubles. I will now close, with best wishes for your newsy weekly, from a far-away reader, and a keen supporter of only the best in Bio machines."

This letter gives some idea of the circulation of the Moving Picture World. As a matter of fact, you boys who write letters to the department, are really speaking to operators, managers and proprietors all over the civilized world. The words I write in this department, from week to week, are read in Australia, New Zealand, Africa, the various countries of Europe (though to a limited extent, since the language in most instances is different), Cuba, South America, Mexico, in the 10,000 theaters in this country, and even in far-off China; so that you will see that it behooves one to be a little careful what one says, when speaking to so enormous an audience. As regards the lenses, the New Zealand brother has fallen in error, due probably to the difference in terms employed in the United States and in New Zealand. The term 6½ and 7½ does not refer to diameter, but to the focal length of the lens, which same the brother will find described on pages 67 and 68 of the hand-book. I may say that in this country the 4½-inch plano convex condensing lens is in almost universal use. The Gaumont projector has had but very little sale in this country. The beater type of machine has never made progress in America, and I very much doubt if it ever will. It is quite true that the use of a beater machine would eliminate certain troubles we have. It is also quite true that certain other troubles would spring up in their place and—there you are. We shall be pleased to hear from New Zealand often and to have more detailed information as to moving picture affairs out there. What are your admission prices? What is the average seating capacity? Are United States films popular?

FLY-WHEEL BELTING.—Fort Smith, Ark., writes as follows: "I want to warn the brothers not to belt a motor to the fly-wheel of their machine. Particularly does this apply to the Powers Six machine, since with that mechanism belting to the fly-wheel will ruin the toggle gear in six weeks time. Anyhow, no matter what make of machine you use, it will be better not to belt to the fly-wheel. We used the fly-wheel drive for a time, and but for the fact that we had a new part on hand, would have been compelled to shut down."

I thoroughly agree with you, Fort Smith, that belting from the fly-wheel is bad, as I have time and again set forth. Although it may be tolerated with the Edison or the Motiograph machines, where the fly-wheel sets between two bearings, still it is bad practice. I have said before, and again repeat that the belting should be done from some other point, or else by means of an especial motor drive prepared by the machine manufacturer.

CONDENSER LENSES.—Texas (name of town suppressed) writes: "What size condensing lenses are required for an Edison Type B square condenser holder? We use 110 volt, D. C., 30 to 35 amperes at the arc. Project an 18-foot picture, 89 feet. I have to locate the arc right up almost against the condenser in order to get a clear screen, and have to trim the carbons after every reel to keep them near enough to the lens. I don't know how to measure size of lenses, or would send you the focal length of those I am using. Am ordering a hand-book, which I expect will help me out in that respect. Do you think that the Mirroroide, or similar screens, give better results than the plain white screen? Would a ⅝ cored carbon above and ½-inch solid below give better results than using ⅝ cored carbons above and below?"

In the first place, Texas, the make of machine, or kind of condenser mount, has nothing whatever to do with focal length of condensers. Surely you don't read the department very closely, or don't keep the papers on file, for I have time and again explained the matter of focal length and its bearing on projection. On pages 67 and 68, you will find the method of measuring a projection lens to find its focal length. If you have an 18-foot picture at 89 feet, first take 15-16 of 89. Divide that by 18, and the result will be the equivalent focus of your projection lens in inches. In this case, it is about 4½-inch equivalent focus lens, and for this you may find that either a combination of one 6½ and one 7½, with the 7½ in front, or two 7½ lenses will give the best results. Try them both, and see which is the better. The directions for measuring condensing lenses, as given on page 67 of the hand-book, were the best to be had at the time it was written. The direction is, however, not entirely correct. Measure the lenses, as shown in the illustration, then turn them around with the convex side toward the wall, and measure again in the same way. The shorter measurement, plus ½ the difference between the two, will be the true focal length of the lens, as nearly as it can be ascertained by this kind of a rough measurement. Evidently, your condensing lenses are of too short focal length. I presume you have two 6½s in use. Yes, I personally prefer a ½-inch carbon solid below, but do not attempt to use the kind that electric light companies use in their lamps, as they are too hard. You must get the regular projection carbons in order to get the right results. I like the ½-inch carbon better for several reasons, one of which is that its tip is smaller than that of the ⅝ carbon, hence there is less likelihood of a shadow from the tip of the lower carbon being thrown on the screen in the form of a ghost. As to the Mirroroide and other similar screens, I don't care to comment on their relative merits.

RUNNING BACKWARDS.—Mr. Percy L. Jones, Milwaukee, Wis., writes at some length in an endeavor to convince us of our error in telling La Crosse that he could not run a film in his machine backwards, also asks us to make a practical experiment and be convinced.

As Milwaukee will see by last week's paper we have already admitted our error and apologized.

REFLECTING SCREENS.—New York City writes, setting forth at length, a proposition which is well worthy of considerable attention. Without going deeply into the matter, he claims that a reflecting screen is not effective in a theater in which the machine is located high above the curtain. He says that one reason for this lies in the fact that it reflects all stray light (presumably meaning rays from the house lights); he also says that a more serious reason is discovered when one considers that the angle at which the light from the arc is reflected is not toward the audience, but towards the apron of the stage; hence the piano player or orchestra gets the full benefit, while to the audience the picture appears dark. He proceeds to say that a reflecting screen reflects the light at a direct, given angle, whereas the non-reflecting type of screen gives back the light in a diffused form. He then asks two questions, viz: (a) "Are there any ocean liners or steamers using moving pictures for entertainment?" (b) "Since there has been so much tangle about the names of 'operating room,' 'booth,' 'coop,' etc., why not adopt the universal term which is both short and appropriate? Allow me to suggest the name 'cab.' This is appropriate because a locomotive cab has lookout windows and is controlled and operated inside. Another railroad term is 'caboose.' "

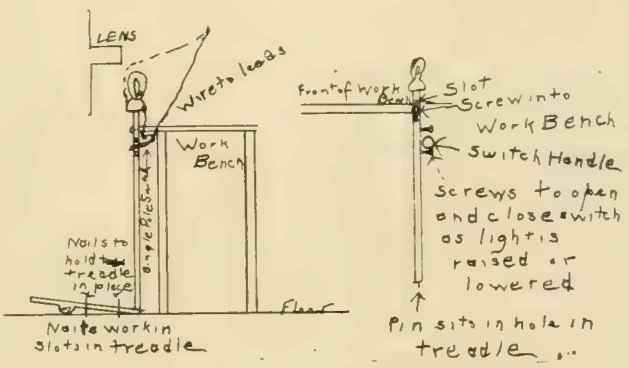
I have published the comments on reflecting screens because they appear to be pertinent and of value. If the deductions are not correct, then let them be disproved. We must say, however, that what the brother says appears to be approximately correct. I leave the matter to the discussion of our readers with the caution that no specific curtain shall be named, merely considering the matter as regards the reflecting type of screen. To this certainly no one can object. It is a legitimate discussion, which properly should be taken up in this department. It is a law of optics that the angle of reflection must equal the angle of incidence, but it must be remembered that this may be qualified by matte surface, which breaks up the angle of reflection; also the angle of incidence would have to be very heavy indeed to bring about the effect described. I might add that I believe the old type of perfectly smooth metallic screen has practically been abandoned; largely, I presume, by reason of the very point raised by the brother. As to your questions: (a) I believe there is no regular service on board any trans-Atlantic liner. Pathe tried something of the kind, I think, on a French ship, at one time, but it was not kept up. The reasons for this are several: In the first place, while it might work all right in a smooth voyage, when old Daddy Neptune stands up on his hind legs and gets busy wolloping the boat around, that is something else again. Passengers are too sick then to care anything about moving pictures, or anything else except figuring how quickly their misery will end by death or otherwise. Another reason is that in most boats, in fact I may say in all boats, except possibly the Lusitania and other enormous passenger ships, the cabin ceilings are too low to allow a picture of any good size to be shown. Again, the films would have to be kept out of service, or rather devoted to that one particular thing for a matter of at least two weeks, during which time, they could not be shown more than at the most probably three days. In fact, there are a great many things against such a proposition. However, Uncle Sam has a great many moving picture machines on board his men-of-war, where moving pictures are shown for the edification of the sailors—that is to say, if the term sailor can be applied to a man on board a modern battleship. (b) I see no reason for using "cab" or "caboose," in preference to the term "operating room." A cab conveys the idea of smallness—that very thing I am trying to get away from. Operators who use the term "coop," "box," etc., simply are assisting in retaining the little 4 x 6 operating room. The term operating room conveys the idea of a ROOM and not a "cab," "coop," or a "box," and there is a certain psychological effect in the words. I am endeavoring to, and am succeeding to an extent in making the term operating room universal in this country. It takes time to do a thing of this kind, after men have become accustomed to the use of other terms; but we are going to get away from the operating "coop" and "booth," both by name and in effect.

FLY-WHEEL DRIVE.—Moline, Ill., contributes the following: "I have noticed in several issues of the department that you condemn the fly-wheel drive. The fly-wheel drive may be bad, I do not know. However, I am using a 1912 Model Motiograph, with outside shutter and a special motor drive. I have a Kimble variable speed motor. The current is 60 cycle, 110 volt. The motor is ⅛ horsepower and is supposed to be hitched to the special motor drive. I tried this out however, and discarded it for the following reasons: The pulley on the drive was 2½ inches in diameter and the pulley on the motor was 1¾. When I would start a reel, the motor would run too fast, but toward the end of the show, when the take-up reel got full, it would slow down; also there was a lot of lost motion in the star and cam, which I was obliged to adjust about once a week. I was not satisfied with the results, so this is what I did: I turned a groove in the fly-wheel, which is now 2¾ inches, and got a 1⅛-inch pulley for a round belt. This has done away with about 80 per cent. of the lost motion in the shutter, and the star and cam remains tight; also the machine runs one speed all the time. Now, why is it the machine runs good from the fly-wheel and not from the special motor drive? All the boys in local No. 85 are after good results and they are getting them, too. The scale is fair in this neck of the woods, but nothing to brag of."

What in the world belting from a motor to the special motor drive of a Motiograph machine would have to do with lost motion in the shutter, and between the star and cam, is something you will have to ask somebody that is wiser than I. Also I don't understand what you mean when you say you "grooved the fly-wheel, which is now 2¾ inches, and got a 1⅛-inch pulley for a round belt." The only thing I can get out of that is that the latter pulley was placed on the motor. The fly-wheel of the Motiograph I have is three inches in diameter, so I suppose you mean that the wheel is now 2¾ inches in diameter at the bottom of the groove you turned in it. You apparently are running without any speed regulation. If this is so, your practice is not good, since you should change speed according to the action of the film.

THE ISOLATED PLANT.—Mr. H. G. Spraker, manager Amusement Co., Rich Hill, Mo., writes as follows: "You will perhaps remember me as the one who stirred up so much discussion concerning 'isolated light plants.' I am now ready to make my report. But first, I want to stick up for the brother who said he ran his machine backward, making the picture on the screen back up. You editorially gave him a 'trimming.' Now, Brother Richardson, you just dig around in your memory, and you will probably recollect that the Enterprise Optical Company used to put out Motiographs, and also those toys they called Optographs with a belt to the upper reel. There was a clutch in the pulley on the upper reel so that when the crank was turned backward, the film would rewind into the upper magazine. The machine was thus arranged so that the film could be rewound by running the machine in the opposite direction. The intermittent sprocket in those old mechanisms was closer to the tension springs than in the machines we are now using. This latter may have helped toward making it possible to run the film back up through the machine. But whatever the reason, I know that it could be done, for I did it myself with the Optograph, and saw it repeatedly done with the Motiograph.

"Now for the light plant report: We installed one of the Brush Direct Connected Lighting Sets in our new theater, the same having a 60-volt D. C. generator. On gasoline it works fine, but on the natural gas we have here it's a delusion and a snare. The 60-volt current is *entirely satisfactory.* I italicize for the benefit of those who said 60 volt was impossible. I have a Powers adjustable 35 ampere grid rheostat, and get 35 amperes by putting in a jumper, so that I use what is equivalent to about one whole grid. I have in three of these jumpers, and as I have them arranged so that I get four different current strengths with the adjusting lever. Have no trouble whatever in getting good light, and I also run the front lights, house lights, and fans off the same generator. We bought 60 volt fans and lamps from the Wesco Supply Co., of St. Louis. The Western Electric Co. also quoted me prices on 60 volt lights. Robbins and Myers, Springfield, O., quoted me prices on fans. In fact, I had no great amount of trouble in finding anything I wanted in 60-volt supplies. I would like to make a suggestion to the man who wrote such an enthusiastic recommendation of the Brush outfit after reading their catalogue. He told how satisfactory these machines are, and gave as his reason for saying so that he 'had read the catalogue.' I would call his attention to the fact that there are hundreds of gasoline engine catalogues, in which the publishers enthusiastically claim their engines to be the best ever. And yet you know, and I know, that there are lots of them not worth drayage from the freight house. This being the case, I think, catalogue recommendation is rather risky, to say the least. The Brush catalogue speaks of the wonderful regulation that their throttling governor gives. My experience is that it is fine on steady load, but not nearly as good as they claim from load to no load. I have a scheme for threading in frame, which I append hereto. If you think anything I have written is of any value, all right; if not, the waste basket is probably not full and can hold it. I want to thank you sincerely for the great amount of benefit I have received through the department in the past, and I confidently expect to get lots more."


LENS
Wire to leads
Work Bench
Single Pole Switch
Nails to hold treadle in place
Floor
Nails work in slots in treadle
Front of Work Bench
Slot
Screw into Work Bench
Switch Handle
Screws to open and close switch as light is raised or lowered
Pin sits in hole in treadle

Letters such as yours do not reach the waste basket, Friend Spraker; not by a jug full. It is such reports as these we want—practical reports from practical men. There are hundreds of managers all over the country, who are paying exorbitant light bills, and who contemplate the installation of an isolated light plant, and anything which throws added light on the practicability of such outfits is of great value to them. I think you must be mistaken about the brother recommending the Brush outfit after reading the catalogue. At least I didn't understand it that way, or the letter certainly would not have received space. I thoroughly agree with you. Catalogues are written by men who have goods to sell, and I have seen statements contained in some of them which would have made old Ananias hang his head for shame to think what an amateur he was in the art of prevarication. In this department we seek the truth and nothing but the truth, and we come just as near telling it as we can. I am particularly pleased with the endorsement of the 60 volt proposition, as I have all along contended that 60 or 70 volt current was entirely practical for theater work, though I have rather favored the 70 volt proposition. If the lower pressure works all right, then so much the better. We shall be glad indeed to hear from you at any time, and we trust that your hope of continued benefit through the department will not be unfulfilled.

ACOUSTICS.—Mechanicsville, N. Y., contributes the following: "I am having an awful lot of trouble with my theater in regards to singing. It seems as though when the singer is in action, it echoes terribly. Will you please tell me what the trouble is, and how to overcome it?"

The trouble is due to the acoustics of your auditorium, and I could not offer you any advice without having a detailed description of the house, its size, its height of ceiling and the kind of finish; in fact, every bit of data concerning it. I might then be able to help you, though, I think in a case of this kind, you will do well to consult an architect.

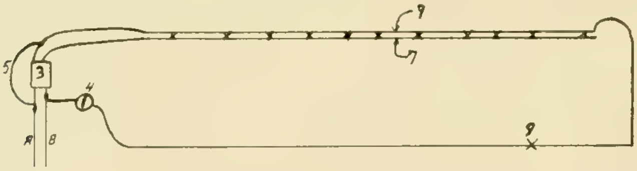
NOT OFFENDED.—New York City, writes: "I wish to thank you for supplying the addresses for which I asked (page 34, May 24th issue); but am sorry you were offended. You recently answered a question, through the department, concerning telegraphic companies which had nothing whatever to do with projection, yet you took no offense at the irrelevant question, and now, for the last time, I want to make one more query: Can a Powers Six machine be run with a motor? Has it to date been approved by the Underwriters?"

No, my brother, I did not get offended at the man who asked about the telegraph company; but if he had asked that question, and I went to the trouble of answering him, and then in two or three weeks he wrote again asking the same thing, saying he mislaid my answer, then I probably would have been offended. I am perfectly willing to answer any reasonable question, but it certainly is up to the one asking it to take care of the answer when given. As to the Powers Six; if you mean, as I suppose you do, to ask whether or not it has been approved for use for motor in New York City, I will say that no machine has been or will be thus approved. If the word of chief inspector counts for anything, each motor driven machine must be separately approved; that is to say, if you have a machine which you drive with a motor, and you get another, of the same kind, you will have to make application for a permit to drive that particular additional machine with a motor, and it will be approved or disapproved, according to the judgment of the authorities. For instance: If you have, let us say, a Standard which is motor driven, and you wish to install another Standard machine just like it, to be motor driven, you will have to make separate application for the second machine, which application will be considered entirely on its merits. So far as I know, there have been none of the old type Powers Six approved for motor drive, but I understand authorities will approve the new Six A type. However, bear in mind that a separate application must be made in every case and for every machine, unless two are installed at one time, in one place, in which case one application will cover both.

A NEW INVENTION.—Pa. (name of town suppressed) writes: "In following up the light effects of films, I have noticed, even on the best makes, a tendency to have both clear and dark positives on most reels. To remedy this, I have perfected an attachment whereby my arc, or crater, is intensified by a mechanical leverage, thus making the dark pictures clearer on the screen. The action is instantaneous and is performed without resistance of any kind. I further have perfect control over my amperage at all times, and with the use of my device I have been able to do away entirely with resistance of any kind in my lamp circuit, thus saving the loss in current, which has formerly been wasted in heat; at the same time retaining absolute control over the arc. The device is extremely simple, and easily attached, and could be sold at a good profit at $25. Now my reason for addressing you is to ask your advice. Since the device is thoroughly practical and does away with from 10 to 45 per cent. loss in current alone, would the demand for it justify my going to the expense of having it patented?"

I could not answer your question at all my brother, without first knowing what the device is, and how it operates. If what you say is true, and results equivalent to those now had can be secured by its use, without the waste encountered in resistance, then undoubtedly the thing would have a large value, and would be well worth patenting. But you will pardon me if I say that I lived for quite a time in the grand old State of Missouri, and I certainly would have to be "shown" on that kind of a proposition. It is possible, though highly improbable, that you can secure the results you claim. It is also quite possible that, even so, the device is impractical. That is all I could say without having a more explicit knowledge.

A QUEER PROPOSITION.—Edinburgh, Ind., proceeds to capture our goat thusly: "I received the hand-book O. K., and am well pleased with it. I would like some information as to the following diagram: In the sketch A B are the feed wires; 3 is a single throw, double pole knife switch; 4 is a single pole snap switch; 5 is a jumper wire around switch 3; 7-7 are number 14 weatherproof, wrapped with tape, making a cable out of the two wires and a cord between them. The crosses represent house lights, hitched between wires 7-7; 9 is the piano light. Now when I throw switch 3 in, leaving switch 4 closed all the time, light 9 goes out, and when I open switch 3, light 9 will burn. What is my trouble? I have tried a jumper wire on the positive, and it will not burn at all."



I wrote this brother telling him that he must have made some mistake in his diagram, but he replies saying that the diagram is absolutely correct. I can see no reason why switch 3 should have any effect on light 9, unless wire 9 is very small in size and of considerable length, thus developing abnormal resistance, and wires 7-7 are too small, thus very considerably reducing the voltage when house lights between the two wires 7-7 are switched in. This seems a rather improbable explanation. I say improbable for the reason that if that were the case, light 9 should burn dimly, whereas it goes out entirely. It must be that the wiring forms a jumper somewhere when switches 3 and 4 are closed. Probably at the upper right hand X. Have it tested.

FROM BRITISH COLUMBIA.—Mission City, B. C., encloses a check for a year's subscription and says: "Mr. Felix McManns, Chilliwack, B. C., did me a distinct favor when he recommended that I take the Moving Picture World. I am building an up-to-date theater to seat 232. Can you advise me which is the best system of lighting, machine and screen to use? I am a professional musician, and have as yet had no experience with moving pictures. We have 115 volt A. C. here. The building will be 30 x 75, the cost will be about $6,000 when complete. We have about 1,000 population. I shall install two manual and pedal reed organs, Estey or Mason & Hamlin make. What is the best plan for a novice to follow to learn operating?"

The indirect house lighting system seems to be meeting with a great deal of favor. However, the writer personally prefers a cone system of lighting—that is to say, no side wall lights, but lights on the ceiling, set in deep metal cones, so that no direct rays can strike either the screen or the eyes of the audience. This, in my opinion, gives the best result, but it is not available in a regular theater auditorium, by reason of the extreme height of the ceiling. You will, however, find the indirect lighting system very satisfactory. Advice concerning the different makes of machines, etc., cannot be given in this department for very obvious reasons. As regards the matter of learning to be an operator, I hardly know what to say. The only right way is to serve an apprenticeship under a competent operator, which I suppose you cannot do, situated as you are. With only 1,000 population to draw from you cannot possibly employ a competent operator. The only advice I can offer is to observe closely and study hard. Get the hand-book, watch the department, and let no opportunity slip to learn.

SALT BRINE.—Indiana (name of town suppressed) contributes the following: "I tried that salt soaking process and it works fine. Can get as good a light on 40 amperes as I did before on 60. I soaked my carbons 14 days in salt water, strong enough to bear up an egg, good and strong. I then laid them in the sun and left them for three days in the open air. I lay all I can pile on top of my condenser mount on the lamphouse, and always keep some baking thus four or five hours ahead. They are by this means thoroughly dry when I use them, and I am well pleased with results. I have been operating for four years, and have learned many good things from the department. I think the Moving Picture World is the best magazine printed for anybody in any way connected with the moving picture business. I find that if one can keep his lamphouse open at the top and back (Back is sufficient,—Ed.), and give the condensers a little play, they will not crack; but as soon as the lamphouse is closed up—bing! goes a lens. I see you say the Powers Six has a special motor attachment. Could you tell me the price of it and where it is designed it shall be attached to the machine? I am running with a motor and am belting from the fly-wheel, but don't like it as there is enough wear on that bearing without the added pull of the motor belt. Am using 220 volt, 60 cycle current from a three-wire system. The meter has only 40 amperes capacity, and sometimes on a dark picture I use 60 amperes. Would this overloading on the meter make any difference in the light bill? I have taken up considerable of your time, but the department has done so much good for me, that I felt I must write and let you know. I forgot to say that in using soaked carbons one can get better results by having the carbons hot when you put them in the lamp. Keep them hot by laying them on the top of the condenser mount."

We are, of course, more than pleased to know that you find the department and the paper to be of such value. Your testimony as to the salt brine stunt, simply backs up that of several other correspondents; but it seems that the brine must be made very strong, and the carbon be allowed to soak for about two weeks. The Powers 6 motor drive attachment is bolted to the machine base just under the big idler gear on the left-hand side, with which it meshes. You will see two holes in the side base at that point, and two on top of the base, unless your machine is a rather old one. These holes are to bolt on the motor attachment. The price of the same you can ascertain by writing the Nicholas Power Co., No. 90 Gold Street, New York City. I could not give you an intelligent answer about the meter without knowing whether you use a transformer, or a rheostat. By transformer, I mean inductor, economizer, etc. If you use a transformer, then your meter would not be overloaded when using 60 amperes at the arc, since you would be taking very much less than 40 amperes from the line. If you are using a rheostat, however, your meter would be overloaded, and probably would not register the total amount of current used.

COLORED LAMPS.—Ohio (name of town suppressed) writes: "Can you tell me how to color incandescent lamps? Can a three-wing shutter be put on an old model Edison one-pin machine, and will it be better than the two-wing; the three-wing to be an outside shutter? The people owning the opposition house here project their picture 100 feet, while my own throw is only 60. Both project an 8½-foot picture. My picture is very much brighter than theirs, and they say it is because they have the longest throw, which I consider as a joke."

The length of the throw of the opposition house has little or nothing to do with the brilliancy of their picture. On so small a picture there would be very little difference in effect, anyway, between the 60 and 100-foot throw, since both lenses are of long focal length. If you were projecting a larger picture, say 15 feet, then the picture at 100 feet should be the best of the two. The best scheme for coloring globes is to write the Chicago Stage Lighting Co., La Salle Street, opposite City Hall, Chicago, Ill., who can supply you with coloring fluid which is waterproof and is excellent in every way. You simply dip the globe in the fluid. As regards the three-wing shutter: It is quite possible to equip an Edison Exhibition Model (which I suppose is what you have), with a three-wing outside shutter. The method of doing this has been illustrated in the department once or twice, and if you look back through your old copies you will find it. A three-wing outside shutter, if properly designed, will give better results than the two-wing inside shutter; but the designing of the shutter is something you might have trouble with.

TROUBLE.—Maryland (name of town suppressed) writes: "This is the first time I have bothered you, but I must now ask you to solve the following problem: Not long ago, we installed a second machine, and got a different kind of current. Since that time, I have not been getting good results. We have two power houses here. Before we installed the second machine, we were using the trolley company's current, which is 110 volt, 60 cycle, A. C. From this I got a very good light. The manager, however, thought he would put in the city's current for the other machine, so that in case of emergency we would have two sources of supply. It is not giving satisfaction. Don't know what the trouble is. Have tried different condensers, and the carbons seem to burn all right. Have just put on new lugs, etc. The current is 110 volt, A. C., the same as the other. Have a helper who finishes one picture, while I get ready to start the other."

Inasmuch as you have not told me what the bad effect consists of, I am unable to make intelligent reply. You don't say whether you are using resistance, operating room transformers, or choke coils. You don't say whether the machine you installed is the same kind as the one you already had. You don't say whether the trouble consists in a diminution of curtain brilliancy, or ghost, or what. How, then, do you expect me to give you an intelligent reply? Operators in asking questions must remember that it is an exceedingly difficult matter to correctly diagnose a case, when one is anywhere from 10 to 10,000 miles away, even when all available information is given. Therefore when, as in the present case, practically no information at all is sent, then the problem becomes impossible of solution. If Maryland will come across with detailed information, I will be glad to do anything possible to help him.

UNDERSTANDS IT.—Manitoba, Canada (name of town suppressed by request), writes: "My assistant received your hand-book and is very much tickled with it. 'Gee,' he said, 'this is something you can understand.' Concerning La Crosse's letter about running the pictures backward, I was in London, England, about two years ago, and one of our features was to run the last picture, a comedy, backwards, turning the top reel by hand with belt off the take-up. We asked the audience, through the medium of a slide, to show their appreciation of this particular effort. We were using a 1908 or 1909 model machine. We are using two Powers Six here now, and are much pleased with them. Here is an odd thing: When the shutter is in position for best results, that is to say, no travel ghost, the film has made its complete movement with the lens open. By this I mean that while the intermittent is moving the shutter does not cover the lens. But when the blade does cover the lens, the film is stationary. This phenomenon is caused by the screen being away below the level of the machine. At least this is my idea of it. Am I right? As regards Millidgeville's trouble over his Powers Six grinding, I have the same difficulty, and have put it down to the toggle gear wearing, and have ordered a new one. The I. A. T. S. E. have a branch here, of which I am a member. There are only three operators in this city who are members. The city will shortly license operators, and I imagine a few of the theaters in this town will be looking for qualified operators, as there are an awful lot of crank turners here. I run a slide before each show, stating that the machine is in charge of the I. A. T. S. E. man, and it gets applause every time. There are 20 moving picture houses in this city, and of the whole lot, we are considered the best. We don't see many letters from the department from Canadian operators, therefore this long one is to make up for lost space."

Yes, that is the secret of the success of the hand-book. It is something the average operator can understand, whereas most of the works on electricity, optics, etc., are something that the average man can do almost anything else but understand. As regards that shutter matter, I think you are mistaken. The error into which you have fallen is doubtless due to the fact that there is sufficient lost motion in the gears to allow the lens to be uncovered, when you try it with the machine standing still. When the machine is running, you would, however, could you see it, find that the lens is covered when the film is in motion. The pitch at which the machine sets, or in other words, the drop in the projection, has nothing whatever to do with the matter. Yes, you were wise in ordering a new toggle gear; in fact, it would be a fine thing to keep a toggle gear on hand. They don't cost much, and the spare gear might save a lot of trouble. How does it come there are not more of your men organized? To answer my own question, though, I presume it is due to the very thing you have mentioned, viz: Incompetency. Yes, Canada has been a little lacking in the matter of correspondence of late. However, I did have a number of letters from the Land of the North some time ago. We will be glad to hear from the Canadian brothers whenever the spirit moves them.

CLOSE AT NOON.—The Nicholas Power Company sends in the following request: "Will you kindly announce through the columns of your department that as the Nicholas Power Company is running a union shop, under union rules and the shop closes at 12 o'clock noon every Saturday the year round. During the months of June, July and August, the office will also close at noon on Saturdays. We wish this announcement made so that our friends and customers will not send in telegraphic orders expecting them to be filled and shipped Saturday afternoon, which cannot possibly be done. Thanking you for this courtesy, we are, very truly yours,

"NICHOLAS POWER COMPANY,
Per J. G. G. Ross, Asst. General Manager."

The above is self explanatory and needs no comment. Our readers will take note that goods cannot be shipped Saturday afternoon and govern themselves accordingly.

SAN FRANCISCO HANDS US A WALLOP.—Brother W. G. Woods, President Local 162, Moving Picture Machine Operators of San Francisco, also president of the Theatrical Federation of San Francisco, writes: "I have been much interested in the articles which have appeared in the department regarding the six months' clause in the I. A. T. S. E. by-laws, and I am of the opinion that anyone, Brother Richardson included, who thinks it is practicable to assist the isolated operator by throwing down the bars that protect those who by their efforts have improved conditions in the larger cities, should be condemned to some punishment which will fit the crime, such as being elected business agent of a prosperous local in a large city, I feel quite sure that after serving his time his utopian propaganda would have been so badly kicked around that he would be willing, if not glad to confine his attention to retaining what had already been secured for his own men, rather than to expose them to the inevitable dissolution that would take place should these protective restrictions be thrown to the winds, and the organized men be forced to compete with the flood of men from the outlying towns, most of whom have no idea of unionism, or what it stands for, which would pour in on them as a result. Let us take, as an example, a case where it appears that a certain operator has by his efforts outgrown his job, and is in search of better conditions, which he can only find in the larger cities. Granting he is competent to pass a reasonable examination, he comes to the city, applies, passes that examination, is accepted, and takes his place with the others already there around the office, hoping some one will die or get sick so there will be a vacancy. Meanwhile the place he left in the outlying town is filled by some other member of the local he just joined—Hey, stop! Nothing like that occurs! The place he left is filled by Jimmie, the door boy, who has turned the crank and fed the lamp on Sundays when the operator went to supper, and is one of those progressive boys who will take a chance on anything, once. Of course, Jimmie doesn't get the salary, as he is new at the business, but the operator has left the machines in good condition so he gets by, and starts to figuring how soon he can also get to the city and see the white lights—meanwhile getting Tommy, the usher, broke in so he can be ready to take his place when he, in turn, leaves.

"And there lies the kernel in this particularly hard-nut-to-crack. The isolated operator multiplies faster than he can be taken care of by the organized operator. Multiply this by the number of isolated operators anxious to get ahead in the game, divide it by the number of locals where good conditions have been secured by years of hard work, and ask yourself the answer, which the enthusiast condemned to serve as business agent will, I believe, find to be about as follows: Presuming the city to be thoroughly unionized, there are only so many jobs, and there is a man on each one, with some left over, therefore the new recruit is forced to join the ranks of the unemployed, with the added disadvantage of lack of acquaintance with either the people in the business, or the local conditions governing it, while the condemned one, in his capacity of business agent, although he wants to see all the operators united in one compact body, as it has been set forth, is unable to unite this man to a job, for the simple reason that there is no job not already filled. The new recruit, or probably recruits, are then placed in a position which is apt to be extremely difficult for the man new in union matters, viz: that of maintaining union conditions and waiting for his turn for a position secured through the business agent, the only alternative being to seek a place for himself. If he is loyal and chooses the former course, he finds he is worse off than before he joined the union, by reason of the constant flow of men to the larger cities keeping the ranks not only full, but over-flowing. If, on the other hand, he seeks to find his own job, he discovers that he can readily secure one at a price; but the price is that of his honor among men. The securing of a position is always easy to him who will help tear down what others have reared in their attempts to help all, but the step once taken cannot easily be retraced, by reason of the fact that the union, to whom he has once proven traitor, fears that those who degraded him once, will be able to do it again, should he again be placed in a similar position. Again, many unions have an apprentice system whereby apprentices are obliged to put in a certain time as a helper, after which they become full members. In these cases the condemned one, acting as business agent, would encounter a strenuous and very just protest from these same apprentices against the placing over them of men who had not subscribed to union conditions, and proven their ability, honesty and reliability even as long as they themselves had, and whom they would in many cases be obliged to instruct in their duties; for it must be conceded that an apprentice on a certain job knows more about that particular job than any new operator, particularly one who comes from an isolated town where possibly the job was just what he made it, with few definite lines to follow. The operator who started this discussion says 'I am not going into any of these towns looking for work, I have a good job'; at which one wonders why he is so anxious to join the I. A. T. S. E. and pay for something which can do him presumably no good in his present position, until, reading further, he says, 'I am making good money but I am not getting a fair show in this little burg and want a chance to get out and reap the benefit, etc., etc.,' and says, further, 'I have been offered a position on the road at $35.00 per week, provided I have a card,' but he forgets to mention the man who had this job, and who possibly had worked years to protect the I. A. T. S. E. card and make the job *pay* $35.00, instead of a smaller sum, as it would if the card was not a necessity. Bro. Richardson builds up a beautiful edifice around the stock argument that it is a man's privilege to go anywhere he pleases, when he pleases, and earn his bread in his chosen profession, citing other crafts widely dissimilar as examples, and then in the manner of all arguments where the trade union is involved, proceeds to tumble it all down again with the qualifying remarks, 'Provided he does not undermine his brother by unfair competition,' and, 'It must not be expected he can go to a strange town, join the union and displace a home man, but *that matter is easy of regulation by local law*, thus admitting regulation to be necessary. Now regulation is necessary, why not by international law, which makes it the same for all locals, instead of by local regulation, which will be different and conflicting in different locals? The I. A. T. S. E. laws are very reasonable in the matter of charters, and thousands of operators could be benefited by getting together and pulling their own wagon out of the mud, instead of complaining that they are not permitted to ride on the wagon pulled by those who have taken advantage of these laws, and have, by their united efforts, made the wagon easier to pull. Any seven or more operators or stage hands, or both together, can for the sum of $25.00 secure a charter from the I. A. T. S. E., seating them in any central labor body of the A. F. of L., and these may be in two or more adjacent towns, or in the whole county in some instances, where the men are scattered. Their cards are good on the road after reasonable length of membership, and are good to work in any other city under the jurisdiction of any other local—if there is work—and if our condemned friend, the business agent, cannot find it for them, how are they to find it with or without a card—at union conditions? Operators without a card are granted permits, provided the need of men exists, until such time as it can be shown they are eligible, and desirable as members, and I believe under these conditions many locals could be organized if the operators will *help themselves*, instead of complaining that others are more fortunate. As for the completely isolated operator where no local could be formed, his ambition to rise in the business is as laudable as is mine to become a great theatrical magnate, with automobile and steam yacht trimmings; but as I cannot at present break into that union, owing to existing restrictions greater than a six months' residence, I fear I shall have to jog along with what I have, unless that great time shall come when there shall be no rich, nor yet any poor, but each shall receive as his part the full value of that which he produces.

"I cannot close without taking Bro. Richardson to task for the statement in the May 18th WORLD that the last I. A. T. S. E. convention passed no laws of especial value to the operator, for, thanks to the operator delegates, and to the many friends of the operator among the stage hand delegates, there was much good legislation passed in behalf of the operator, of which I cite but one case, viz.; 'The distinct moving picture and projecting machine operators' unions of the I. A. T. S. E. shall have full control over all operating rooms in all theaters and places of amusement,' which settled the question of the several stage hands locals, who claimed jurisdiction over the operating room in vaudeville theaters, conceding to the operator locals the nickelodeon only. All disputes on these lines were decided in favor of the operators. Other legislation equally good from the viewpoint of the operator was passed and I am therefore obliged to believe Bro. Richardson has not informed himself in the matter, as he is able to do, being entitled to a copy of the proceedings as well as the international laws by virtue of his membership in the I. A.

"There is no doubt that much more could be done for the operator at the coming convention, and which doubtless will be done; notably the placing of organizers in the field, as the opportunity to organize several thousand men of their own craft is one that would be quickly seized by most any international, and should be taken advantage of by the I. A. T. S. E. which is, however, handicapped by lack of funds, the international per capita tax, unlike other internationals being very small. In the considerable organization work I have done I have found the I. A. officials ever willing and eager to assist, and I personally know that Secretary Hart has gone through many trials and troubles to help the operator, and has been at all times ready to smooth the way, provided they will help themselves. Local 162, of San Francisco, will send not one, but *two* delegates to the coming convention, Brother L. G. Dolliver and myself having been selected for that honor, and while we shall be in favor of any law, or laws, which will improve the conditions of the unorganized operator, and while we have already gone on record as favoring the placing of organizers in the field, we shall continue to demand protection for those who by their own efforts have bettered their condition, from the drifter and the tourist who is usually ready and willing to tear those conditions down."

We are more than glad to have the opinion of so able a man as President Woods, even though his views be, on some points, diametrically opposed to our own. We esteem it both a pleasure and an honor to call Brother Woods our personal friend; but friends may differ in views, and the friendship need not, and should not prevent each from expressing his own individual ideas. It must be conceded that President Woods has had a wide experience in union matters as applied to operators, and to a certain extent I am therefore obliged to defer to his views, though I cannot altogether agree with them. I fully realize and appreciate the difficulty under which he labors, as Union Business Agent in a city like San Francisco, which is the dumping ground of the entire western country. By "dumping ground" I mean it is the logical point toward which a large percentage of those thousands of men who travel about the country, subsisting on it during their passage, gravitate. Beyond question this class contains a number of operators, and a very large number of would-be operators, and it is no joke to President Woods and the men of No. 162, as I can very well understand. I regard Denver, San Francisco, Seattle, Tacoma, and Los Angeles, particularly Frisco, Los Angeles, and Denver, as occupying rather a unique position in this respect. They are, I believe, troubled to a greater extent with this proposition than are any other cities in the country.

But let me very briefly pay attention to Brother Woods' arguments. In the first place, I am unable to see that the fact that an operator who might come to the city was a union man would in any way alter things, except that I will agree that it would harrow up the feelings of the long-suffering Business Agent to have a lengthening list of out-of-a-job non-resident members. If the man came to the city *without* being unionized first, then certainly he would immediately proceed to "seek his own job," and probably seek it "at a price" too. Surely his union membership, even though recently acquired, would at least act to some extent as a deterrent in this respect. What Brother Woods says concerning the way operators (?) are made in small towns is amusing; also it is true. It sets forth actual conditions about as they are. I am accused of citing, for comparison, other widely dissimilar crafts, and setting forth utopian ideas. Well, I plead guilty to the latter charge and confess that I am a great believer in utopian ideas. I firmly believe that some day the time will come when the poor, whom "we have with us always," shall be no more, but we shall have the rich with us, for we shall all be rich in contentment and plentifully supplied with all that goes to make life pleasant and enjoyable. However, inasmuch as all this will come to pass long after both President Woods and the Editor have been gathered into Old Father Time's sheaf, it is idle to discuss it in these columns, even were it appropriate. I cannot agree that the other crafts cited are widely dissimilar, except that they are older and their organizations are better established. I see no dissimilarity in crafts of men who labor and earn their bread in the sweat of their brows, though certainly the circumstances surrounding each one presents radical differences. In this sense President Woods' criticism is correct.

I cannot agree with President Woods as regards the Brother who started the discussion. In fact he did not start it. I had already received many letters on the same subject, and had been getting ready to "land on it" for some time. The letter in question merely served to set me going, because it seemed a fairly typical case. Yes, Brother Woods, the I. A. T. S. E. card has been made valuable by the efforts of other men who have suffered, just as the Brotherhood of Locomotive Firemen and Engineers' cards have been made valuable by those who suffered (and I was one of them too), but that is absolutely no reason why competent, capable men should be kept out of the organization It seems to me that President Woods overlooked the one vital point of my argument, viz.: competent men, C-O-M-P-E-T-E-N-T, mind you, I said. It is the *competent* man I am talking about, and President Woods knows as well as I do that if the examination is such as to admit only men who really can be termed competent, there is no danger whatever of flooding the market, even in San Francisco.

I would like very much to spend pages on this matter and go fully into it, but I simply cannot. I have robbed the Department of too much space already, crowding out other letters, and I must close.

As to the work of the last convention, I must maintain that very much more could have been accomplished had there been full, free discussion of what was needed *before* the convention, so that delegates could have gone there with intelligent ideas of what was needed, and what should be fought for—for one usually has to fight for what one gets in a convention. I have, within the two past weeks, received request from Boston asking that I do not discuss in the Department matters concerning the coming convention, giving a reason therefor. I deferred to the wish of Boston in this respect, though much against my own judgment, until the receipt of Brother Woods' letter. I asked for further information from Boston and it was not forthcoming. I do not feel that I am bound to lay down on the proposition unless Boston sets forth more detailed reasons than those contained in the first letter. The last convention did something for the operator—yes, but after all, Brother Woods, I know and you know that it was mighty little, everything considered. Granted that the International officers have been willing to do things for the operators. I was under the impression that that was exactly what they were there for, and that so long as the operators are held bound to the I. A. T. S. E. the International officers *ought* to do everything possible for them. If they have done that, well and good. It is to their credit. If they have not, that is something else again. Personally I believe the International officers have tried to do the right thing by the operators, as they saw it. But I am of the opinion that the operators ought to go into the convention fully prepared to secure every possible right to which the operator is entitled. I am also of the opinion that this can only be done by full and free discussion of the needs of the operator before the convention meets—carefully remembering that the needs of Boston, for instance, are not necessarily the needs of San Francisco, or the needs of San Francisco the needs of St. Louis. President Woods very kindly expressed a determination to come on to New York City to visit me, unless I can be present at the convention, therefore I expect to have the pleasure and the honor of entertaining Brother Woods and his colleague, Brother Dolliver, and of talking these matters over with them personally, either at the convention or at New York City; however, I am afraid it will be impossible for me to attend the convention.

One thing I would particularly call attention to, viz.: The San Francisco local is sending two of its leaders, both men of wide experience and of undoubted ability, almost 3,000 miles to the convention, at a very much larger expense than will probably be borne by any other union for such a purpose. Considering the distance and the enormous expense, it is surprising that San Francisco is sending two men, and it may be remarked that the men in the Golden Gate City usually do things right, or else they don't do them at all. Another thing upon which I would like to remark is that the operators should have representation in the roster of international officers, and while we have many able men, I know of none better fitted to fill such a position than W. G. Woods, president of the San Francisco local, and president of the San Francisco Theatrical Federation. President Woods is a man of great executive ability. He was a charter member of the old protective union of San Francisco, when it was the only one of its kind in the world eight years ago. He has been in the harness ever since. Both he and his colleague, Mr. L. G. Dolliver, are looking forward to the chance to do on a large scale what they have already done in a smaller way on the Pacific coast.

GOOD RESULTS FROM RADIUM GOLD FIBRE SCREENS.

Messrs. Bank & Ryan recently opened their new theater in Williamson, W. Va., which is called the Hippodrome, and which, for elaborate equipment and arrangement, is not surpassed in the entire State. The American Theater Curtain & Supply Co., of St. Louis, Mo., have supplied them with a No. 6 Powers and a Fort Wayne Compensarc, as well as one of their Radium Gold Fibre Screens. Messrs. Bank & Ryan are delighted with the results that they are obtaining from this projection equipment.

Messrs. Brentlinger and English, of the Orpheum Theater, Terre Haute, Ind., have recently installed a Radium Gold Fibre Screen. Mr. Robert T. Kane, general manager of the company, personally saw the installation. The purchasers are highly pleased with the very fine pictures that are now being shown, and are now contemplating equipping the rest of their theaters in a like manner.

Scene from "A Romance of Old Kentucky" (Eclair).

New York State Exhibitors' Convention

OFFICIAL notice has been issued by President M. A. Neff of the MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA for a meeting of Motion Picture Theatre Managers of the State of New York, to be held at the

Union Square Hotel, New York City
on Wednesday, June Nineteenth, 1912

for the purpose of organizing a State Branch of the Exhibitors' League for the State of New York and to select representatives to the National Convention at Chicago, Ill.

President Neff, of the National League, will be present to assist in the work of organization. Meetings will be held in the Assembly Room of the Union Square Hotel, Fourth Avenue and 15th Street, beginning at ten o'clock Wednesday Morning, June Nineteenth.

Every Motion Picture Exhibitor doing business in the State is cordially invited to be present and assist in the work.

The New York City Exhibitors' Association will provide a program of entertainment for the visiting Exhibitors that will insure a good time for all. There will be automobile sight-seeing tours of New York and tours of the nearby Summer Resorts with a banquet at the finish.

Give yourself a vacation and attend this convention. It will be an important meeting for Exhibitors interested in the improvement of the Motion Picture Theatre business, and you will get a little recreation as well.

REMEMBER THIS: The Business Meeting begins at ten o'clock, Wednesday Morning, June 19th.

MAKE IT YOUR BUSINESS TO BE PRESENT

Universal Issues Strong Program

HAS ELIMINATED ALL POLITICS AND WILL DEVOTE ITS ENERGIES TO THE PRODUCTION OF A DAILY FEATURE PROGRAM—SOME OF THE STARS.

THE plans of the Universal Film Manufacturing Co., now being carried out, are directed toward the framing of a quality program, according to the Universal management. To a representative of this paper they outlined the aims of the company, as follows:

"The success of any program must necessarily depend upon the financial benefit it is to the exhibitor. It must not only be of quality, but it must be of sufficient quantity, and well balanced.

"The community of interests brought about by the Universal Film Manufacturing Co. eliminates at one swoop all personal barriers which have heretofore existed. It provides the means for perfect harmony in an organization whose sole aim is the production of high-class film.

"In order to have uniform quality of photography all the work of printing and developing has been concentrated in the best plants, such as Rex and Bison, which have been enlarged to meet the requirements. This will insure perfect photography for every release.

"The production department has been placed upon a most unique basis, which, we believe, overcomes all obstacles heretofore perplexing motion picture producers. A scenario department has been established, which will receive the manuscripts from the playwrights and give them careful consideration. Those selected will be well paid for, the minimum price being $25 for a single reel and $15 for a short, or half-reel photoplay.

"The selected scenarios will be distributed among the various directors, according to the nature of the subjects they have been assigned to produce.

"The interchanging of actors assures first-class dramatic work in the entire cast. Outside of the principals, or permanent members of a stock company, heretofore actors have been engaged as extras, but now these extras will be selected with great care and will receive permanent employment as regular members of the Universal Stock Company. The leading actors will thus be supported by excellent actors at all times.

Florence Lawrence.

Wm. Shay.

"In the West the Imp, Nestor and Bison companies have been practically consolidated, under the general management of Fred Balshofer. The already enormous personnel of the Bison Company has been enlarged and single reel subjects are being turned out. If the Imp or Nestor stock companies need some heavy scenes in a picture, with horses, soldiers, Indians, etc., they will draw on the Bison for them. In the same way, if the Bison Company should be in need of a certain type of actor which the Imp or Nestor companies have, he will be assigned to the Bison Company.

"The same arrangement will work in the East, where the stock companies have been considerably strengthened. The new Gem Company is all its name implies, producing meritorious subjects under the direction of George Nicholls, who has gained an enviable reputation as a producer of feature films.

"The Victor Company hardly needs any comment, as the work of Florence Lawrence, under the direction of Harry L. Solter, is well known throughout the world. Miss Lawrence has enjoyed a much needed vacation, and is back at work sparkling with vivacity and life, and exhibitors can confidently expect splendid pictures from this studio. Owen Moore, who has proven a popular favorite with the public, will play opposite Miss Lawrence, the two being supported by an all-star cast.

"The present program is composed of 24 reels, including two two-reel features. To this will be added two and three-reel features until there will be one released every day, and the program will consist of more than 36 reels.

Rex Company
Marion Leonard.

Jack Conway.

"The resumption of the Itala releases places a split-reel comedy at the disposal of exhibitors. The third Rex has been looked forward to for a long time, and the "101" Bison single reels have been clamored for since the beginning of the two-reel releases.

"Under previous systems an exhibitor did not know what kind of a program to expect, as each manufacturer was confined to the narrow limits of his own plant. A committee has been appointed by the Universal to balance the daily program, and instead of worrying about what kind of films he is going to get, the exhibitor can devote his time to improving his theater and properly advertising it.

"All politics have been elimi-

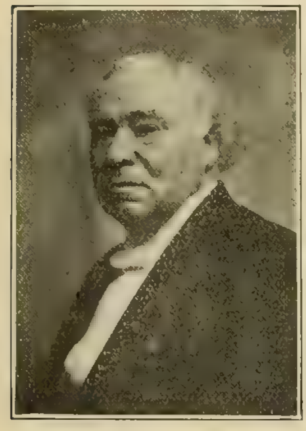
Vivian Prescott.

King Baggot.

Owen Moore.

Margareta Fischer.

Ethel Grandin.


John Manley.

Anna Little.

Phillips Smalley.

nated from among the members of the Universal Company, and the energies of all its members are directed solely to the production of good film.

"The exclusive division of the territory, which has been harmoniously arranged between the various exchanges, will prove a great protection to the exhibitor. Too many times, as every exhibitor knows by bitter experience, a theater will advertise and feature the coming of a certain subject and then have his labors and expense taken advantage of by a near competitor who sneaks the film in a day or so ahead of the other man. Taking service from a Universal exchange will mean protection from these annoyances, and the exhibitor will know what he is going to get some time in advance, and he can depend upon getting it.

"Users of the Universal program can give to their patrons the best in dramatic art, including such popular players as Florence Lawrence, Owen Moore, Ethel Grandin, King Baggott, Phillips Smalley, Anna Little, Vivian Prescott, Fred Mace, Francis Ford, Marion Leonard, Margareta Fischer, Lois Weber, J. B. Sherry, Jack Conway, Fritzi Brunette, Wm. R. Daly, John Manley, Wm. Shay, Edward Lyons, John Cumpson, Edward Le Saint, Lillian Christy, David Wall, Harry Pollard, Grace Lewis, Lila Chester, Lillian Leach, Wm. Williams, Ethel Elder, Jefferson Osborne, Vivian Rich, Gertrude Claire, Earl Simmons, etc.

"The Universal has gone forward in the securing of competent help in all departments, and has engaged many actors, directors and camera men. Short scenic subjects of beauty will be attached to various releases, for which we find there is a certain demand among patrons of moving picture theaters.

"The two and three-reel feature releases should appeal to the owners of theaters, coming to him in his regular service, in a steady, continuous supply. The Itala, Ambrosio and Eclair companies are specializing in this direction, in addition to which we have added dramatic and sensational features. The first Gem release, for instance, is a beautifully costumed play entitled "Princess Lorraine.'

"The '101' Bisons have proved tremendous money-getters for the exhibitor, and it is well known that no expense has been spared in the production. "Custer's Last Fight," which is scheduled for release about June 30, is the last word in spectacularism and sensationalism, approximately two thousand people taking part.

"We are now taking a series of pictures which utilize battleships in action, having secured the co-operation of the government.

"Forty-nine exchanges are handling the Universal program, advantageously located. We believe we have put our business on a sound basis."

Fritzi Brunette.

Wm. R. Daly.

J. B. Sherry.

Lois Weber.

"NO CHILDREN WANTED" (Powers).

"No Children Wanted" is a story with both comedy and pathos—a rare combination in moving pictures. Hawkins, who is the father of nine small children, lands in the city and casts about for an apartment where he can domicile his family. He is quite unusued to city ways and applies at several apartment houses. He is dismayed when the landlords size up his little flock and make it emphatic that "No children are wanted." He is surprised, but persists only to be turned down in a curt manner. Night is approaching, and he wends his way to a park, followed by his family. They find refuge for the night on a park bench to awaken next morning to find themselves confronted by a sympathetic policeman. Hawkins tells him his story and is advised by the guardian of the public peace to "Smuggle" his children into some flat and trust to luck.

Hawkins acts on the suggestion and applies to a rather fussy landlord. He has no trouble in leasing a flat when he avers that he has no children. The moving in is done in an ingenious manner. Baskets, barrels, hampers, and last but by no means least, the refrigerator is moved in. When the landlord has retired the receptacles open as if by magic and the children bob up. A counting of noses discloses the fact that the baby has not been accounted for, and, after a search it is found in the ice box, and the family is complete.

The mother of the landlord is a confirmed invalid and is wheeled about in an invalid chair. She is left alone in a room, and a fire breaks out. The children of Hawkins go to the rescue and the volunteer juvenile fire brigade succeed in rescuing the invalid. The noise attracts the attention of the owner of the house, and he discovers the children. He is wrathy and serves notice on Hawkins to vacate, but learns that the little tots have saved his mother and he relents and tells Hawkins he may remain as long as he likes. The story closes with the family of Hawkins being entertained at dinner by the landlord.

Manufacturers Advance Notes

MAJESTIC STRONG ON SPLIT REEL SUBJECTS.

THE Majestic Motion Picture Company consider that they are fulfilling a want in the trade by supplying split reel subjects, principally comedies. They are perfectly right in their conclusions, for the split reel and the comedy are both held in very high esteem by any man who makes a business of exhibiting moving pictures. Since the Majestic has been under the general management of Mr. Roy Aitken, which is only four weeks, the policy of the company has changed from drama to the above-mentioned scheme of half-reel comedies. In the short space of a month the demand for Majestic pictures has been increased very much, owing to this change of policy.

The latest of the Majestic productions to come to our notice is a two-subject reel, having as its opening number a short detective story entitled "Room 257." This is followed by a lively farce-comedv. entitled "Shocking His Flock." "Room 257" tells a complete story of a hotel crime and its solution. The hotel crime is a brutal murder, but it does not appear on the screen. The murder really takes place in the imagination of the spectator, though it is, of course, superinduced by the auto-suggestion of the picture. The examination of the body when the coroner and police arrive is shown by suggestion in the cleverest possible manner. We see the men looking down at the body, but the picture does not show the men below their knees, consequently the body on the floor is not visible. The only way that the picture illustrates definitely that there is a dead man in the room is when one of the detectives reaches down and lifts up a hand and lets it drop again, after a brief examination.

Scene from "Room 257" (Majestic).

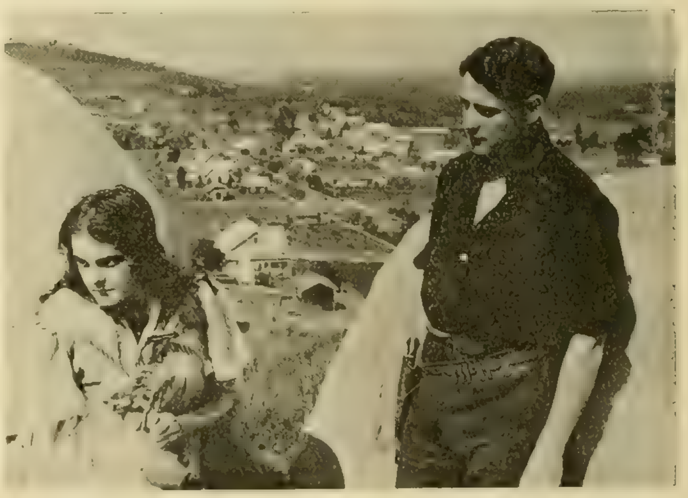
The opening scene shows a hotel office and a guest arriving. The man registers and is assigned to room 257. Standing in the hotel office is a young man who is apparently well-to-do and respectable. He seems to be acquainted with the cigar clerk, the hotel clerk, and the telephone girl. None of them pay any attention as he leaves the office shortly after the guest is shown to his room. This man is a thief, as we soon discover, when we see him making his entrance into room 257. While he is busy making a quick haul, the occupant surprises him; the thief draws his pistol and—we do not see him fire, but the subsequent scenes suggest that he did. The detectives and police are soon on the case, picking up the various clues. One of these clues is a half-smoked cigar; the band on it shows plainly that it was purchased in the hotel. There being no odor of tobacco on the dead man's hand, it is presumed that the man was murdered. The thief had not taken anything with him, as he wished it to appear that it was a case of suicide. One by one clues are picked up that fasten the crime quite positively upon the young man, who is still about the hotel taking things easily, and being far from general suspicion. His arrest takes place as the ending of a well conducted investigation.

On the same reel, "Shocking His Flock" is a hilarious comedy offering, built for laughing purposes only. It is enacted in one scene, which is a colored people's church. The parson has been having considerable trouble in keeping his parishoners awake during his sermons. He has also had as much trouble getting money out of them through the contribution box. The parson has a consultation with the deacon, and during their talk the deacon has an inspiration. The inspiration is that they get an electrician to wire the church so that all the seats may be charged with electricity when the parson pushes a button. They decide to kill two birds with one stone; that is, to wake them up and get them to contribute at one press of the button. Just before applying the shock to the sleeping congregation the parson calls out "All those who are willing to contribute a dollar this morning please rise." Then he presses the button. The results fulfill the wildest dreams of the parson and the deacon. It certainly is a good comedy.

"THE SIMPLE LOVE" (American).

In "The Simple Love," the American Film Manufacturing Company's release of Thursday, June 13, film renters will be treated to a combination of the mountain home with its simple life and the complex, cross currents of life in a big city dive.

The story centers about a young man, fresh from successful mining fields, who stops at a trapper's home in the fastness of the mountain. Here he meets a beautiful girl, primeval in instincts, untutored and guided entirely by her heart. Later the scenes change to the dens of a city where the mountain girl finds the miner debauching himself. She brings him to a realization of his folly and saves him from death at the hands of a denizen of the underworld. The picture is beautifully acted, the photography superb and the story a masterpiece of its kind.


Scene from "The Simple Love" (American).

"THE PASSER-BY" (Edison).

No more interesting comedy-drama or character portrayal has been produced in some months by any maker of motion pictures than the Edison subject "The Passer-By," which is to be released on June 21. In this subject, Marc MacDermott, already recognized as a master of the art of make-up, wins new laurels by his clever impersonation of the character assigned to him.

The story is that of a young man who is giving his last bachelor dinner to his chums, just prior to his marriage. The young man greets his guests as they arrive, showing them a portrait of his bride's mother which has just been presented to him and which hangs over the mantel near the head of the table. But just as the party is about to be seated around the festive board it is discovered that one is absent. That the chair may not be vacant, a suggestion that the first man who passes the door shall be drafted to fill the vacancy is adopted.

Presently the first passer-by is dragged reluctantly into the room, and despite his protests is compelled to take a seat at the head of the table. The dinner then proceeds. At the conclusion of the feast the stranger is called upon for a story. His appearance shows at a glance that he is one of the "down and outers," and the story he tells is that of his experience. And that experience is related in the succeeding scenes into which the picture dissolves. In those scenes the stranger appears at an early period of his life, seated at his own bachelor dinner, but just as he is about to address his guests a messenger boy arrives with a letter. Breaking the seal, he reads a message which proves to be the breaking of the engagement by his fiancee, and he steals quietly away, leaving his guests in confusion. From that time on he goes steadily down from a successful broker to a broken outcast. It is in the depiction of these successive stages of deterioration that the art of Mr. MacDermott is illustrated. The pathos of the story and the strange coincidence of fate is illustrated in the final scene, when the passer-by turns to the picture on the wall and recognizes therein the woman whom he was to have married and who is now the mother of the prospective bride. His story told, the passer-by leaves the scene of merriment and goes his way. One of the striking scenes of this picture is a view of the Stock Exchange, herewith reproduced. It is hard to believe that this scene was taken in the Edison studio and not actually upon the floor of the New York Stock Exchange.

THREE NESTOR WESTERNS.

A trio of tremendously good Western photoplays are being released this week by the Nestor Co. On Monday, June 10th, "The Belle of Bar Z Ranch," a cyclonic comedy, directed by Thomas Ricketts and splendidly portrayed by Vivian Rich, Harry Von Meter, and a host of efficient players, will make its initial bow.

"The Squatter's Child," an unusually strong and remarkably well acted drama, is scheduled for release Wednesday, June 12th. The director is Milton H. Fahrney and the leading roles are in the capable hands of Jack Conway, William Clifford, Viola Barry, Baby Brierly, and others.

"The Girl and the Sheriff" is the release for Friday, June 14th. This dashing, dramatic picture has been directed by Alfred E. Christie, and realistically played by Betty Keller, George Fields, Lee Moran, etc.

These three Nestors revel in charming backgrounds and beautiful photography.

HOT WEATHER HASTENS OPENING OF AIRDOMES.

Mr. J. H. Hallberg, "The Economizer Man," reports that the present hot spell has precipitated a big rush in the opening of airdomes, and the demand for moving picture machines and Hallberg Economizers has been very large. The closed theaters not already fitted with proper ventilating equipments are buying exhaust fans and ventilating fans to compete with the open-air shows.

SEVEN
11
TWO
7984

Realistic Stock Exchange Scene in Edison Subject, "The Passer-By."

Calendar of Independent Releases.

Releasing Through Sales Company.

CURRENT RELEASES.

SUNDAY, JUNE 9th, 1912.

REX—Tear's O'Peggy (Com.-Dr.) ....
ITALA—(Title not reported.) ....

MONDAY, JUNE 10th, 1912.

CHAMPION—Camille—2 reels (Dr.) 2000
IMP—Nothing Shall be Hidden (Dr.) 1000
NESTOR—The Belle of Bar Z Ranch (Com.) ....

TUESDAY, JUNE 11th, 1912.

BISON—(Title not reported. ....
GEM—The Princess Lorraine—2 reels (Dr.) ....

WEDNESDAY, JUNE 12th, 1912.

NESTOR—The Squatter's Child (Dr.) ....
POWERS—Those Were Happy Days (Com.) ....
POWERS—Views of the Hudson Valley (Scenic) ....

THURSDAY, JUNE 13th, 1912.

ECLAIR—The Rustic Maiden (Com.) ....
IMP—Let No Man Put Asunder (Dr.) 1000
REX—The Flirt (Dr.) ....

FRIDAY, JUNE 14, 1912.

AMBROSIO—Italian Lakes (Scenic) ....
AMBROSIO—If I Were King (Dr.) ....
NESTOR—The Girl and the Sheriff (Dr.) ....
VICTOR—Not Like Other Girls (Com.) ....

SATURDAY, JUNE 15th, 1912.

BISON—(Title not reported) ....
IMP—How Shorty Won Out (Com.) ....
IMP—Bull Fight in Nuevo Laredo, Mexico (Sporting) .. 400

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JUNE 9th, 1912.

GAUMONT—Nannie, the Artist's Wife (Dr.) ....
MAJESTIC—Room 257 (Dr.) ....
MAJESTIC—Shocking His Flock (Com.) ....

MONDAY, JUNE 10th, 1912.

COMET—Price of Deceit (Dr.) 1000
AMERICAN—For the Good of Her Men (Dr.) 1000

TUESDAY, JUNE 11th, 1912.

MAJESTIC—Up a Tree (Com.) ....
MAJESTIC—The Artful Cure (Com.) ....
THANHOUSER—On the Stroke of Five (Dr.) ....

WEDNESDAY, JUNE 12th, 1912.

GAUMONT—Gaumont Weekly ....
RELIANCE—A Day at the Zoological Gardens (Edu.) ..
SOLAX—Micky's Pal (Dr.) ....

THURSDAY, JUNE 13th, 1912.

AMERICAN—The Simple Love (Dr.) 1000
GAUMONT—The Tale of an Egg (Com.) ....
GAUMONT—Jimmie as a Hypnotist (Com.) ....

FRIDAY, JUNE 14th, 1912.

LUX—What an Ass (Com.) 514
LUX—Music Mad (Com.) 453
SOLAX—The Great Discovery (Com.) ....
THANHOUSER—The Night Clerk's Nightmare (Com.)
THANHOUSER—Why Tom Signed the Pledge (Com.)

SATURDAY, JUNE 15th, 1912.

GREAT NORTHERN—(Title not reported) ....
COMET—The Interrupted Wedding (Com.) 1000
RELIANCE—Virginius (2 reels—Dr.) ....

NOVEL LOBBY FRAMES.

Menger & Ring have designed some neat and attractive lobby frames for display photographs, and scenes from special feature films, as well as pictures of actors, etc. These frames are light, portable and serviceable, and will assure a fine display among exhibitors in general.

While answering every purpose in front of the house, they can be folded in an instant and stored in a comparatively small place. They are arranged for carrying and can be carried aboard trolley cars or boats without inconvenience to passengers or objection from officials.

They are made in several styles and are particularly welcome to those enterprising house-owners who wish to advertise attractions in a neat and tasty manner. The frames are made solidly to withstand wear and are a great improvement over those now in use, since they are arranged for instant changes of photos if so desired.

GREAT NORTHERN FEATURE FILM BRANCH.

The Great Northern Special Feature Film Co., 42 E. 14th St., having received so many inquiries from exhibitors in the South, demanding its features, has opened a branch renting office in Baltimore. On Monday, June 3rd, Charles Abrams, General Manager of the above company, took a trip to the Southern City and installed Jerome Abrams as manager of the Baltimore branch. The books show that the branch is starting off with a good list of renters, having all its features booked up solid for the next three weeks.

AMERICAN FILM MOVES ITS OFFICES.

The American Film Mfg. Co. has moved its offices from the bank floor to the fifth floor of the Ashland Block, Chicago. The new offices are beautifully appointed, with a series of private offices for officials and a large ante-room.

Simplex The Peer of All Moving Picture Machines

NEW YORK MANAGERS SAY:

The machine has given entire satisfaction, and we will soon need more machines for our other theaters.
ARTHUR S. WHITE, Manager Moving Picture Department, Percy G. Williams Circuit of theaters.

I am so pleased with the result that I shall install another Simplex machine in place of one of another make.
WM. J. GANE, Manhattan Theater.

We consider it far ahead of any other machine, and have since put them in our other theaters. WALTER ROSENBERG, Savoy Theater.

So well pleased am I with our "Simplex" that I would not give one screw of it for any other entire machine on the market.
HARRY LEVINE, Manager, Riverside Theater.

Its precision in construction is such that it stands up to the excessive hard work, and we have no more annoying breakdowns.
E. STERN, Proprietor, Bleecker Theater.

The new "Simplex" projector is undoubtedly the best machine we have ever operated.
E. J. CRANE, Eden Musee.

After using the other machines, I cheerfully state that the "Simplex" is decidedly the best.
W. D. KOLLE, Prospect Hall, Brooklyn.

It is the best we have ever used and we have ordered two more for our other theaters.
FOX AMUSEMENT CO.

Simplex PRECISION MACHINE COMPANY,
317 East 34th Street, N. Y.

THERE IS NO SECRET

FEATURE SERVICE BY THE WEEK

WE ARE RENTERS
and buyers of films with a
SHOWMAN'S EXPERIENCE
that's why
YOU GET THE RIGHT GOODS AT THE RIGHT PRICE

OUR IMPORTATIONS:

- Dead Man's Child, 3 reels
- Notre Dame of Paris, 3 reels, h. c.
- From Rags to Silks, 2 reels
- Florentine Drama, 2 reels
- Arson at Sea, 2 reels
- Wreck of the Aurora, 3 reels
- Romeo and Juliette, 3 reels, h. c.
- Last of Frontignacs, 4 reels.
- Charley Colmes, Amateur Detective, 3 reels
- Oliver Twist, 2 reels
- Dishonored, 3 reels
- The Orleans Coach, 3 reels
- Red Falcon, 3 reels, h. c.

and many others

Elaborate Outdoor Display Free of Charge

Wire, write or phone for our new proposition.

For our Western trade—Apply to our branch, the Royal Feature Film Co., Room 602, 538 South Dearborn Street, Chicago, Ill.

Feature Film Co.
108 E. 12th St., N. Y.

Direction J. D. Williams Management Wm. H. Bell

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The World's largest dealers in Motion Picture Films, machines and accessories. We are on the market for everything Biographic. No Moving Picture Film and equipment proposition too large for consideration. Our Specialty—Exclusive Australasian Rights on the best long feature subjects produced, and the latest successful supply novelties.

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IMPORTANT:—When writing us direct remember that letters with insufficient postage are delayed.

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GENUINE REPAIR PARTS AND SUPPLIES

Oscillating——Regular——Exhaust

Fans Fans Fans

Make your theatre inviting

We buy and sell used outfits. We make allowance on your old toward payment of a new one.
Write us today of your wants.

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PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

One Man's Love
Released Wed., June 19th.

The Forbidden Way AND The Pelican
(Split reel) Released Sat., June 22nd.

RELIANCE

Votes for Women 2 reels. Released June 26th. The box office winner of the year, Featuring Dr. Anna Shaw, Jane Addams, and other suffrage leaders.

Other releases: "Before the White Man Came," June 29th; "Man's Duty," July 3rd; "Rip Van Winkle," 2 reels, July 6th. Special 3 and 1 sheet posters for all 2-reel subjects.

CARLTON MOTION PICTURE LABORATORIES,
540 West 21st Street, New York.

In answering advertisements kindly mention the Moving Picture World.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JUNE 10th, 1912.

BIOGRAPH—A Temporary Truce (Dr.)	
KALEM—Making Photoplays in Egypt (Vocational)	1000
LUBIN—A Windy Day (Comedy)	1000
PATHE—Pathe's Weekly No. 24—1912 (Topical)	1000
SELIG—The Price of Art (Drama)	1000
VITAGRAPH—Lulu's Doctor (Drama)	1000

TUESDAY, JUNE 11th, 1912.

EDISON—Ten Days with a Fleet of U. S. Battleships (Naval)	980
ESSANAY—The Mis-Sent Letter (Comedy)	1000
C. G. P. C.—Trap of Death (Dr.)	
CINES—A Soldier's Heart (Drama)	710
CINES—Messina as It Is To-Day (Scenic)	280
SELIG—The Old Stage Coach (Drama)	1000
VITAGRAPH—Pandora's Box (Comedy)	1000

WEDNESDAY, JUNE 12th, 1912.

EDISON—The Angel and the Stranded Troupe (Comedy)	1000
ECLIPSE—Percy's First Camera (Comedy)	330
ECLIPSE—Making Silk Hats (Industrial)	495
ECLIPSE—Through the Saskatchewan (Scenic)	175
KALEM—The Gun Smugglers (Dr.)	1000
LUBIN—Fire and Straw (Drama)	1000
PATHE—Any Old Clothes (Com.)	
VITAGRAPH—Yellow Bird (Drama)	1000

THURSDAY, JUNE 13th, 1912.

BIOGRAPH—Neighbors (Com.)	
BIOGRAPH—Katchem Kate (Com.)	
ESSANAY—The Honeybug's First Quarrel (Comedy)	1000
LUBIN—An Indian's Gratitude (Drama)	1000
MELIES—Ghosts at Circle X Camp (Comedy)	1000
PATHE—A Redskin's Appeal (Dr.)	
SELIG—The Vision Beautiful (Drama)	1000

FRIDAY, JUNE 14th, 1912.

EDISON—The Prisoner of War (Drama)	1000
ESSANAY—The Passing Shadow (Drama)	1000
KALEM—The Girl Strikers (Drama)	1000
SELIG—Goody Goody Jones (Comedy)	500
SELIG—Katzenjammer Kids No. 7—Unwilling Scholars (Comedy)	500
C. G. P. C.—Pepita's Escapades (Com.)	
C. G. P. C.—Catching Crocodiles on the River Klang (Industrial)	
VITAGRAPH—The Light that Failed (Drama)	1000

SATURDAY, JUNE 15th, 1912.

EDISON—How Father Accomplished His Work (Comedy)	570
EDISON—Kitty's Hold-Up (Comedy)	430
ESSANAY—Western Hearts (Drama)	1000
CINES—Leah, the Telephone Girl (Comedy)	570
CINES—Venice, Italy (Scenic)	420
LUBIN—Her Gift (Drama)	1000
PATHE—Niagara Falls (Scenic)	
PATHE—Cavalry Test Marches in Belgium (Military)	
VITAGRAPH—Days of Terror (Hist. Drama)	1000

ADVANCE RELEASES.

MONDAY, JUNE 17th, 1912.

BIOGRAPH—Lena and the Geese (Dr.)	
KALEM—The Bag of Gold (Dr.)	1000
LUBIN—The Choir of Densmore (Dr.)	1000
PATHE—Pathe's Weekly No. 25, 1912 (Topical)	1000
SELIG—The Professor's Wooing (Dr.)	1000
VITAGRAPH—The Nipper's Lullabye (Dr.)	1000
VITAGRAPH—The French Spy (3 reels, Dr.)—Special	3000

TUESDAY, JUNE 18th, 1912.

EDISON—A Man in the Making (Dr.)	1000
ESSANAY—Broncho Billy's Gratitude (Dr.)	1000
C. G. P. C.—Mimi's Love Story (Dr.)	
CINES—The Frailty of Man (Dr.)	950
SELIG—The Captain of the "Nancy Lee" (Com.-Dr.)	1000
VITAGRAPH—Her Diary (Com.-Dr.)	1000

WEDNESDAY, JUNE 19th, 1912.

EDISON—Target Practice of Atlantic Fleet, U. S. Navy (Naval)	650
EDISON—Apple Pies (Com.)	350
ECLIPSE—Motor Boat Races (Sporting)	445
ECLIPSE—Studies of Fish Life (Educational)	340
ECLIPSE—Bergen, Norway (Sc.)	210
KALEM—An Arabian Tragedy (Dr.)	1000
LUBIN—The Widow Casey's Return (Com.)	1000
PATHE—The Gambler's Reformation (Dr.)	
VITAGRAPH—Chased by Bloodhounds (Com.)	600
VITAGRAPH—Automobile Races at Santa Monica, Cal. (Topical)	400

THURSDAY, JUNE 20th, 1912.

BIOGRAPH—The Spirit Awakened (Dr.)	
ESSANAY—The Return of William Marr (Dr.)	1000
LUBIN—The Ingrate (Dr.)	1000
MELIES—Two Loves (Dr.)	1000
PATHE—The Fickle Soldier (Dr.)	
SELIG—In Exile (Dr.)	1000

FRIDAY, JUNE 21st, 1912.

EDISON—The Passer-By (Dr.)	1000
ESSANAY—Derby Day at Churchill Downs (Sport.)	1000
KALEM—The Rube Detective (Com.)	
KALEM—The Chauffeur's Dream (Com.)	
SELIG—Sheep Shearing in New Mexico (Edu.)	500
SELIG—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.)	500
C. G. P. C.—The Mystified Pierrot (Com.)	
C. G. P. C.—London (Scenic)	
VITAGRAPH—Her Brother (Dr.)	1000

SATURDAY, JUNE 22d, 1912.

EDISON—The Girl at the Key (Dr.)	1000
ESSANAY—The Foreman's Cousin (Dr.)	1000
CINES—Her Vengeance (Dr.)	1100
LUBIN—The Runaways (Com.)	1000
PATHE—An Indian Idyl (Dr.)	
VITAGRAPH—The Gamblers (Dr.)	1000

SCENERY

I make a specialty of first-class Scenery for Vaudeville houses at prices you can stand.

AUSTIN C. ROWELL, 1215 5th Avenue, Pittsburg, Pa.

FEATURE POSTERS FOR FEATURE FILMS

One sheets 15c. Three Sheets 35c. Six sheets 70c. Add 1c per sheet for prepaid postage.

Temporary Truce, Windy Day, Martin Chuzzlewit, Gun Smugglers, Neighbors, Indian's Gratitude, Prisoner of War, The Orleans Coach, Tomboy Bessie, Missionaries in Darkest Africa, Romance of the Border, Life With a Circus, Drummer Girl of Vicksburg, Home Folks, Turkish-Italian War, A Modern Portia, The Lady of the Lake, Beast at Bay, Fighting Dervishes of Desert, Senoritas Butterfly, Outcast Among Outcasts, The Honeymooners, Rube's Easter at Atlantic City, Under Flag of Truce, Sunset Gun, Girl with Lantern, Convict Brother, Fortunes of a Composer, Railroad Engineer, When Kings Were Law, Honor and the Sword, Greater Love, A Soul Reclaimed, Mexican Romance, Spider's Web, Wooden Bowl, Fighting Dan McCool, Coming of Columbus, Treasure Island, Last Rites of Maine, and many others. Send for complete list.

"If it's Anything to Advertise a Picture Theater, We Have It."

EXHIBITORS' ADVERTISING & SPECIALTY CO., **30 Union Square** Bet. 15th & 16th Sts., Phone, 2840 Stuyvesant. **NEW YORK**

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OUR PROGRAM OF KNOWN FILMS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
ALL STAR Comet American	Thanhouser Majestic Gaumont	Reliance Solax Gaumont Weekly	ALL STAR American Gaumont

	FRIDAY	SATURDAY	SUNDAY	
21 Reels	Lux Solax Thanhouser	Great Northern Reliance Comet	Thanhauser Majestic	21 Reels

We Control the Only Independent Naturally Colored Films and the Famous Gaumont Weekly

The Following Features Can Be Had Only Through Us
Fully Protected By Copyright. Two or More Reels Each

GAUMONT
EACH MONTH

GREAT NORTHERN
TWICE MONTHLY

THANHOUSER
MONTHLY

SOLAX
TWO A MONTH

AMERICAN
TWICE MONTHLY

THREE BIG FEATURES EVERY WEEK

Address all communications

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Entire Floor 133-135 West 44th Street NEW YORK, U. S. A.

Song Slide Releases

Levi Company, Inc.

"The Gaby Glide"—Pub. by Shapiro Pub. Co.
"One Morning in May"—Pub. by Shipman Pub. Co.
"Give Me a Sample, Dearie"—Pub. by Shapiro Pub. Co.
"You're My Baby"—Pub. by Jerome H. Remick & Co.
"Oh, You Dear, Sweet, Wonderful Boy"—Pub. by Kendis & Paley, New York.

Levi Company, Inc. (Current Events).

The Allen Outlaws.
Mississippi Floods.

DeWitt C. Wheeler, Inc.

"Come Back to Playland with Me"—Pub. by Joseph M. Daly.
"Meet Me Where the Love Star Gleams"—Pub. by J. H. Remick & Co.
"I Would Like to See the Peaches"—Pub. by Jerome & Schwartz Pub. Co.

Excelsior Slide Co.

"The Band Played 'Nearer, My God, to Thee' as the Ship Went Down"—Pub. by Joe Morris Music Co., New York.
"There's a Reason for That"—Pub. by Joe Morris Music Co., New York.
"When I'm Dancing the Suey with You"—Pub. by Kendis & Paley, New York.

A. L. Simpson, Inc.

"My Indian Queen"—Pub. by Edwin Schwingenstein, Pittsburgh, Pa.
"Only a Bunch of Violets"—Pub. by Church & Paxson, New York.
"You Are the Rose of My Heart"—Pub. by Church & Paxson, New York.
"Mother Is the Best Sweetheart of All"—Pub. by Church & Paxson, New York.
"My Love for You Is Like the Stars That Shine"—Pub. by Church & Paxson, New York.
"Moontime Is Spoontime (When you're with the girl you love)"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"There's a Dixie Girl Who's Longing for a Yankee Doodle Boy"—Pub. by F. B. Haviland Pub. Co., New York.

Scott & Van Altena.

"That's My Personality"—Pub. by York Music Co.
"Climb a Tree with Me"—Pub. by Chas K. Harris.
"There's Silver Now Where Once Was Gold"—Pub. by Leo Feist.
"'Way Out West"—Pub. by Fred Heberlein & Co.
"Cuddle Up and Cling to Me"—Pub. by Chas. K. Harris.
"That Mellow 'Cello Melody"—Pub. by Jos. W. Stern.

A. J. Clapham Feature Lectures.

"Titanic Disaster."
"Allen Clan."
"Mississippi Flood."
"Purgatory & Paradise."
"Seeing America—Section 4."
"Most Popular Candidates."

Songs.

"Pretty Face"—James S. White Music Co., Boston.

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(A remarkably beautiful series)
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THE CHICAGO SONG SLIDE EX., 6th floor Powers Bldg., Chicago, Ill., sole agents for our announcement slides for the following States: Wisconsin, Iowa, Illinois, Indiana, Michigan and Ohio.
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The E-Z Slide-Making Outfit
A SIMPLIFIED METHOD OF MAKING YOUR OWN ANNOUNCEMENT SLIDES

Coming Monday THE SIEGE OF YORK BIG FEATURE FILM FOUR BIG VAUDEVILLE ACTS
PATENT PENDING

The E-Z slides are composed of a specially prepared transparent fibreless parchment sheet bound between two heavy mat board frames—a complete slide all ready for use.
CLEAR AS GLASS
You can write or print on these slides as easily as on a sheet of writing paper and the ink will not run or blur.
The outfit consists of blank slides and a series of printed copy sheets of various sizes and styles of type, ornaments, etc., for tracing letters on slides.

	Price
No. 1 Outfit consists of 12 blank slides, copy sheets, etc.	$ .50
No. 2 Outfit consists of 36 blank slides, copy sheets, etc.	1.25
No. 3 Outfit consists of 100 blank slides, copy sheets, etc	3.35

THE E-Z STANDARD ANNOUNCEMENT SLIDES
For sale at film exchanges.
The most desirable on the market. Will outlast glass. Indestructible by heat, being made of mica. Artistically Designed and Beautifully Colored.
Price 25 cents each.
Send for new 1912 catalogue.
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GOLDEN SONG REVUE with **FOOLISH QUESTIONS** in Motion and **SPIEGEL MOTION SONG SLIDES** are made exclusively by us. The only real slide attractions.
Write us for full information about them.
LEVI CO., Inc., 1560 Broadway, New York City

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

MOTION PICTURE DISTRIBUTING & SALES CO.

PROGRAM

Monday,	June 10	Imp	Nestor	Champion (2 Reels)	
Tuesday,	June 11	Gem (2 Reels)	Bison	Eclair (American)	Rep
Wednesday,	June 12	Powers	Nestor	Animated Weekly	
Thursday,	June 13	Rex	Imp	Eclair (American)	
Friday,	June 14	Victor	Nestor	Ambrosia	
Saturday,	June 15	Imp	Bison (2 Reels)		Rep
Sunday,	June 16	Rex	Eclair (Paris)		

"FLORENCE LAWRENCE"

Supported by Owen Moore and an
all-star cast, appears exclusively in

VICTOR FILMS

which are a part of the

Universal Program

Correspondence

PHILADELPHIA.

REPRESENTATIVES of the Kinemacolor motion picture concern declared that permission had been granted by Provost Smith, of the University of Pennsylvania, to take a series of pictures of the institution, the first university of the world to be thus photographed.

Arrangements are now in progress with the Publicity Bureau of the University to photograph such events as May Day, Class Day, Alumni Day, Commencement Day, the Mask and Wig play, boat crew practice and the events on Franklin Field, all in their natural colors. Pictures of the University campus and buildings will also be included.

The Bijou Theater is showing local talent this week in connection with pictures, and large crowds are attending this popular house, of which Mr. Dougherty is manager.

The Motiograph Company, Inc., was repersented in this city last week by Mr. Woodward, who was demonstrating a few new features and improvements on the new machine.

The moving picture theater at Millville, N. J., operated by former Assemblyman Christopher Hand, will be enlarged and improved.

Orders were issued by the police officials that pictures of the Titanic could not be shown in Philadedphia, as all of them were fakes, and were pictures taken of the Olympic.

The Lubin Manufacturing Company will build a one-story addition to its plant at the northeast corner of Twentieth Street and Indiana Avenue.

Showmen who have been victimized by fake insurance men have rejoiced at the arrest of James Burton Scott, whose scheme it was to go to the proprietor of an establishment and write him up for insurance, and then pocket the premiums. He has been held in $10,000 bail for the United States Court.

A theater with 3,000 capacity and convention hall with seating capacity for 12,000 people are planned for Young's Pier, Atlantic City, in an order to the architects for a $1,000,000 structure. The new pier will be 170 feet wide and 2,500 feet in length.

Nelson Z. Graves, of Philadelphia, will convert the Delaware Bay House, at Cape May Point, into a modern amusement pavilion, with provisions for moving picture exhibitions.

The Beach and Park Amusement Company has been incorporated at Harrisburg, with headquarters in Philadelphia, and a capital of $10,000.

Official denial has been given the rumor that the Nixon & Zimmerman firm will dissolve. There is an agreement between the members of the firm expiring with the current year, made in order to give to each individual the protection of the firm's name.

Henry C. Strinberg, owner of the moving picture theater at 5206-08 Market Street, has conveyed title to Emil H. Ratzburg for a nominal consideration subject to $25,000 mortgage. The property covers a lot 33 by 214 feet, and is assessed at $27,500.

The Precision Machine Company, Inc., will give a demonstration of the Simplex motion picture machine, at the Calhuff Supply Company, which will last for some time.

The Quaker Film Exchange has booked a large number of feature films, which are of two and three reels, and the Philadelphia pictures are well pleased with the service, and keep Mr. Gaff quite busy importing this line of films.

The Broad Street Theater, at Trenton, N. J., has again changed hands, and the owners Haverson & Ginisky, will now run it themselves. The theater has a seating capacity of 2,000.

Norvin McHose, of Loew's National, was taken suddenly sick while at the theater and was removed to the Jefferson Hospital, where it was found that he was suffering from appendicitis, and an operation was necessary at once.

F. Wm. Kamp, with the Calhuff Supply Company, said that it would be a good thing for the fire inspectors to get busy and look over some of the smaller theaters of the city, which are in very bad condition. One place he says that they have a fire-escape constructed of wood and only one door at each end of the building, and in other theaters that he chances to go into he finds that aisles in some are only two feet wide. It is time that such places are taken care of by the authorities.

Mr. and Mrs. F. H. Shelton, of Philadelphia, have built a unique little theater, which is maintained as a private amusement.

It has a seating capacity of about sixty people and all the modern fixtures for showing pictures and staging a play. The stage is ten feet wide and twelve feet deep and nothing has been overlooked in making it strictly up to date. It is called the Theater Helene, after the owner's young daughter.

Deputy Factory Inspector Egolf, of Norristown, as a result of an inspection of the Colonial Theater, in Phoenixville, where there was a serious panic last week, condemned the practice of selling standing room. The manager, Mr. Brownback, was also forbidden to allow patrons of his picture house to store baby carriages and perambulators in the hallway approaching the box office, and was directed to keep the entrance clear.

When the crowd made its rush for the theater doors last week, following a false alarm of fire, its progress through the lobby was hindered by baby coaches and the crowd waiting for admission to the house.

George N. Whippie sued James K. Bowen and Gilbert H. Aymar, of Allentown, trading as the Kinemacolor Company, for the return of $8,000 paid in and $2,000 damages for breach of contract for failure to deliver moving picture machines which were to reproduce scenes in their original colors, the project having ended in a failure.

Notices have been sent to certain local picture men by trust companies handling small accounts that a charge of $1 will be made hereafter on deposit accounts which drop below $100 on the quarterly balance. As many managers of picture houses and other establishments keep their main account in a national bank, and utilize a nearby trust compay for small day to day balances, they are affected by the decision of the trust company men that such small accounts must hereafter pay their way.

Concluding that the position of manager of a moving picture theater was somewhat at variance with his duties as pastor of the Margate M. E. Church, at Atlantic City, Rev. Eugene L. Nixon has resigned as manager of the City Square Theater to the owners.

Mrs. Jennie Effinger has given the contract to B. Ketcham's Son for a theater at the southwest corner of Forty-first street and Lancaster Avenue, which is to cost $45,000. When completed it will be one of the finest picture houses in that section of the city.

The J. D. Allen Company is preparing plans for a moving picture theater, occupying a lot recently purchased by George F. and Walter Stumpfig, at the northwest corner of Germantown Avenue and Venango Street. It will cost about $100,000.

Alterations to the amount of about $8,400 are being made at the Point Breeze Park. Several new buildings are being put up and the management looks for a busy season.

A charter has been granted to the Perkins Amusement Company, of Cambridge Springs. Capital, $25,000.

P. J. MacCaffray, a moving picture operator of this city, has just returned from Mexico, where he with about twenty actors and actresses had been for the purpose of making pictures of bull fights and other subjects. But the greater part of the time was used in protecting their lives that not much was used in taking the pictures. Although they did get a few pictures the natives were so hostile that they did not get the desired amount.

On several occasions the actors were stoned, and at other times they were arrested and placed in jails and almost daily they were stopped on the streets and searched by the authorities who confiscated all firearms.

They were confined in jails no less than a dozen times and suffered many hardships before reaching the states, and they said that no more picture work would they consent to do in Mexico, as long as things were so unsettled.

J. J. Keenan is having plans made for a picture theater, at Germantown Avenue and Durham Street. The building will be 28 x 114 feet and will be of the latest design.

J. B. Febler Moving Picture School Company, of Wilmington, Del., has been incorporated with a capital of $200,000.

Another season of summer entertainment will commence in the Grand Opera House, Broad and Montgomery Avenue, on Monday, May 13th, under the management of Stair & Havlin, who so ably conducted previous summer seasons in the big uptown playhouse.

Motion pictures and high-class vaudeville will be shown, with three performances each day. A mammoth new screen has been installed as well as several new electrical effects which will produce pictures that have not been equalled.

George B. Graff, of the Quaker Feature Film Exchange, was kept busy on May 7th, receiving the congratulations of his many friends, on account of his birthday, and most of the men who chanced to get a few words went off smoking a "perfecto." Along with the happy occasion, he surprised himself, by placing a fine a new rug on the floor of his private office, and other alterations.

The Jumbo Theater, Front and Girard Avenue, is having its roof raised, with the idea of putting a gallery in the house. This will give about 100 more seats and will make a better appearance in the design of the interior.

Paddy's Island on the Delaware River, will be turned into a summer resort. The management is now busy putting the finishing touches to the amusements, which will include a large picture house. Boats will run from Philadelphia and Camden, to the island, and large crowds are anticipated to spend their time as well as their money at this resort.

Edward Kruapa, of the Monarch Film Exchange, is very busy getting out his supply of films for the summer resorts, and has several large contracts. He also books a large number of vaudeville acts.

The Family Theater, of Clifton Heights, is now under the management of Charles O'Donnell, and is presenting a fine line of pictures and vaudeville.

The Chestnut Street Opera House, of Philadelphia, has had a limited engagement of Dante's "Inferno."

Robert Holt, of the Clifton Heights Theater, has changed houses, and is now in a larger and better house, and enjoying a much larger trade.

The Calhuff Supply Company shipped an Edison model type E machine to Juhling and Gaujot, at Williamson, W. Va.

Ocean City, N. J., is about to have a new house, which will be opened under the management of Brown and Savage, two well-known picture men, and they will give the people of that city the very best pictures that can be had.

The fire chief of Atlantic City has issued orders that the strings that were used on the machines to hold up the shutter must now be replaced with pieces of film, so that if the heat gets too great, they will drop, and thus get rid of the danger of fire.

J. L. Hart, of Farmville, Va., ordered a No. 6 Powers machine from the Calhuff Supply Company, for the theater he is about to open.

Dostor Harringan is now running stock company in connection with pictures at his theater at Darby, Pa.

Managers of local picture houses have been notified by the fire inspectors that they must use enclosed reel winders. They have been looking over the theaters in this city and have found a number of faults with the houses, and are now trying to get them in a safer condition.

M. H. Mark, by arrangement with the Kinemacolor Company of America has been presenting the Durbar in Kinemacolor at the Forrest Theater, meeting with great success.

L. A. Graybell, of Clifton Forge, Va., has ordered a Powers No. 5 complete from the Calhuff Supply Company of Philadelphia.

Dante's "Inferno" in moving pictures, shown to the public for the first time here at the Chestnut Street Opera House, proved to be a spectacle conceived and executed on a grand scale. Seldom, if ever, have such elaborately and on the whole artistically posed scenes been reproduced on the screen; and never with so evenly sustained an effect. It is easy to believe that the work of setting and photographing required two years.

The city of Trenton, N. J., lost two of its most popular moving picture men within the past week by death. Joseph E. McCherg, of the Bijou Theater, and William LaMont, of the Mercer County Amusement Company. These two picture men were well known in this city, as they both made frequent trips here to visit the local film exchanges.

Janke & Mooney, builders, have purchased a lot of ground at the northwest corner of Germantown Avenue and Hunting Park Avenue, 176 by 108 feet, on part of which will they will build a motion picture theater capable of seating 2,000 persons. This theater when completed will be one of the largest houses in that section of the city.

T. J. Krodel, of the Columbia Moving Picture Company, of Columbia, Pa., spent a few days in this city last week, and witnessed the demonstration of the Simplex picture machine at the Calehuff Supply Company.

Harry Davis, of the Bijou Dream Theater, of Milton, Pa., is making his theater more attractive by building four new boxes, placing opera chairs in the present boxes and lowering the rail on the wings which contain the boxes. As soon as this is finished work will be begun on the construction of a ladies' waiting-room in the rear of the upper floor. This will contain mirrors, tables and chairs, and will be carpeted and papered and luxuriously furnished.

When all the alterations are completed, this theater will without a doubt be the finest picture house in the State, owing to the efforts of Mr. Davis, who is wide awake to all the new features.

T. E. Franklin, of the Palace Theater, of Hagerstown, Md., was in the city part of the week and reports that the picture business is going at a fair rate in that city, although he says that a larger business would be a blessing to the picture men in that section.

Of recent years the cinematograph shows have made great strides in public favor in China until now almost every port can boast of at least one theater and many of five or six.

The International Films Company, of Camden, N. J., has been incorporated with a capital of $14,000. The object of this company is to manufacture, buy, sell and lease films.

Grover C. Hastings, of Bethlehem, Pa., has bought a Model (B) Edison complete with Edison transformer, sold by the Calehuff Supply Company, of Philadelphia.

J. E. Robin, of the Precision Machine Company, of New York, who has been demonstrating the Simplex picture machine, has left for Boston, where he will boom the Simplex. The Philadelphia operators were much pleased with the machine he had at the Calehuff Supply Company, and were strong in their praise of the different features.

THE NEW COMET

Release Days, Monday and Saturday

The New Comet company has not been sleeping—Oh, no!—not for a second. We have been very much awake. From the 4th of January to April 15th we had our stock company at Jacksonville, Fla., taking pictures with which to fortify ourselves when the inevitable crash came. We were prepared to meet it, no matter which way the wind blew. We had more than a score of negatives on hand, all high-class in every respect, and, after all, the man with the A-1 pictures is the winner in the film game every time. THANHOUSER, FOR EXAMPLE. While our Southern company was doing big things at Jacksonville, our New York headquarters were being reorganized and remodelled from stem to stern. Nothing was left of the old Yankee outfit (which the Comet succeeded) but the four walls. The studio has been converted into the newest and best equipped motion picture gallery in America. For up-to-date cinematograph apparatus THERE ISN'T A FACTORY IN THE WORLD that surpasses the COMET'S newly built plant. The office staff, all factory employees and studio experts were selected with the greatest care. *When Mr. William Steiner retired,* every member of the "old guard" found new fields as well. To-day the COMET stands on the pictures it is now releasing. Get acquainted with the following winners and see for yourself.

RELEASED MONDAY, JUNE 3rd

MY WIFE'S BIRTHDAY

(1,000 Feet)

One of the Jacksonville comedies. It's a scream from the main-title to the trailer. You cannot complain about the scarcity of good comedies when "corkers" of this kind are being turned out.

RELEASED SATURDAY, JUNE 8th

THE ISLE OF STRIFE—(Cuba)

(1,000 Feet)

Showing fifteen scenes of Cuba's most important points of interest, including MORRO CASTLE, HAVANA HARBOR, selected spots in HAVANA city, the arrest by Rural Guards of INSURRECTOS and the trial of same in a Cuban Court House. A Sugar Plantation in full operation, making one of the best industrials in many a day.

RELEASED MONDAY, JUNE 10th

THE PRICE OF DECEIT

(910 Feet—Dramatic)

A squabble in domestic life that fairly lifts you out of your seat. Made by the COMET'S Western company. Watch for the Comet's Western every Monday.

RELEASED SATURDAY, JUNE 15th

AN INTERRUPTED WEDDING

(1,000 Feet)

A comedy that is full of snap, bang and go. Taken by the Comet's entire Southern company in their happiest mood.

RELEASED SATURDAY, JUNE 22nd

THE TALE OF A RUBBER BOOT

(1,000 Feet)

A crackerjack comedy that is not without its pretty little heart touches as well. This picture contains several surprises and will make many friends for the new Comet pictures.

RELEASED MONDAY, JUNE 29th

WANETA'S SACRIFICE

(985 Feet—Dramatic)

A Western masterpiece in motion pictures. A thrill is in store for you when you see this reel. By all means read the COMET'S synopses each week and keep in touch with the output of the most up-to-date film-makers in New York.

One-sheet posters for each release—Sold only through Film Supply Co. of America.
If you are not getting COMET literature, send us your name and we'll attend to it.

COMET FILM CO.,

344 East 32nd St., New York, N. Y.
WM. B. GRAY, President

A unique exhibition in motion pictures will be offered at the Garrick Theater, with two performances daily, in which Captain Kleinschmidt will present views of his experiences during the Carnegie Museum Alaskan-Siberian expedition last summer. These pictures were taken at a great risk, as the animals photographed were at times not more than ten feet away from the camera.

Among the interesting scenes is a terrific fight between a polar bear and walrus, and other pictures of marked interest.

Al Botterf has purchased a No. 5 Powers complete with a model B gas-making outfit for use at the Pennsylvania State College, at State College, Pa. The Calehuff Supply Company furnished the machine.

The Bell Moving Picture Company, of Reading, Pa., are admitting free the pupils of the schools of the northeastern section of the city. One school attends each day, Saturday excepted. The pupils are in charge of teachers and mostly educational pictures are shown.

The first annual sacred concert and dance given by the Motion Picture Operators' Union on Sunday, May 12, was a marked success. There were about 800 persons in attendance and the New Garrick Hall was taxed to its capacity.

The Ball Committee with Walter G. Murry, chairman, Wm. Royal, secretary, and Lou Krouse, treasurer, with the able assistance of several other members of the Union brought the affair off without a hitch.

The Refreshment Committee, composed of Edward Abram, John Hughes, George Gorman and John A. Harris, had their end of the program worked right up to perfection and no one complained of not having the desired amount of refreshing dishes.

A large number of the members worked for the entertaining end, and it was surprising the amount of talent that was there; some of the members pulled off acts like old timers, and perhaps they were, but they would say nothing about that end of it. John Dougherty, president of the Union, had the most popular act, which was Irish, including a song and dance. Several of the film exchanges donated films. It is now understood that this will be an annual affair, and the members will all work to make each event much better than the precious one.

The William Penn High School Alumni enjoyed a very pleasant evening at the Majestic Hotel watching a production of moving pictures projected by William Kamp, of the Calehuff Supply Company.

Brown & Savage, of the Elite Amusement Company, of Atlantic City, purchased a Model B Edison complete for their new house, the Princess, at Ocean City, N. J., from the Calehuff Supply Company.

CLEMENT H. CONGDON.

NEW ENGLAND.

IN a recent issue of the World, the present writer gave out some inside information regarding the million dollar theater proposed for Scollay Square, Boston. The writer stated that the theater would extend to Bowdoin Square, which was a slip of the pen. It is, of course, impossible for any building to front on Scollay Square and to extend around to Bowdoin Square—Howard Street being the only place possible for any building of the kind outlined at that time. Affairs are becoming quite interesting on this proposition, all arising from the fact that the lessee of a piece of property very much needed to build the theater, refuses to sell. This man operates a prosperous restaurant, with about 3 years' lease to his credit. He told the writer that he was somewhat at odds with the promoters, owing to the fact that they had tried "to put one over on me," to use the exact words. It seems that he had been approached by the promoters, who showed him plans—not for a theater, but for a Turkish bath. The restaurant keeper found the trick out before he had signed off, and then promptly raised his asking price. Two doors from his restaurant is a store which is now being made ready for occupancy; strange to relate, it is another restaurant that is about to tempt fate. The restaurant keeper remarked to the writer that it was these same theatrical men who were now changing their business to that of restaurant keepers and further remarked that they were trying to freeze him out, in order to get the lease. "On the day the restaurant is opened my bonus price for my lease goes up just $10,000," and "the way I feel now I won't sell out at all." This information is absolutely authentic and will come as news to many in Boston, as the "soft pedal" is kept over the moves made in this deal.

Rumor has it that the Automatic Vaudeville Company, of New York, is dickering with Lander's Restaurant, with a view to giving up their Premier Theater, Washington Street, Boston. As these columns have stated, the Premier has not been doing much of anything, and this has been especially true since Gordon's Olympic Theater opened nearby. The Premier has reduced its admission price to 5 cents, and runs Independent pictures and songs.

The National Theater, Boston, one of the B. F. Keith theaters, changed its policy of vaudeville and pictures on May 27, when a cabaret show was established. The theater will now be known as the National Theater Gardens, and was closed the week of May 19 while decoratore are preparing the house. The orchestra chairs will be removed and tables installed. Two performances will be given daily and refreshments will be served. This is the first theater in Boston to try this policy. The house will change back to vaudeville and pictures in the fall, according to present reports.

On May 27-29 inclusive Mr. Seymour H. Stone, secretary of the Boston Association for the Relief and Control of Tuberculosis, lectured at the Star Theater, Boston. These lectures, accompanied with colored slides, are given free and should do much good. These lectures are to be given in many of the Boston photoplay houses.

Messrs. Gibson, Lowe and Dame have formed a corporation to build a theater to seat about 900 at Clinton, Mass. The theater will be located on High Street, and should be ready about September 15. Clinton can easily stand a first class house, as the town is shy on photoplay theaters.

Gordon's new Olympia Theater, Boston, is doing a big business, as it well deserves, being one of the finest theaters in this country, playing vaudeville and pictures. The Globe Theater, nearby, formerly a "legitimate" theater, but now playing vaudeville and pictures, may reduce its price to 10 cents, in order to meet the Olympia's strong competition. This new house is making the going pretty tough for nearby houses, even though one proprietor stated that his house was doing better than ever since the Olympia opened. This remark raised a general laugh at the General Film Company's office, where it was "sprung."

Mr. George Copeland, of the Scenic Theater, East Boston, Mass., kindly donated his theater for a benefit performance given for Mr. George Morrison on May 26. Mr. Morrison was formerly manager of the Scenic, but left for Colorado because of ill health.

It will take the Supreme Court to settle the row in Woburn, Mass., between the city officials and the managers of the Lcyeum and Walnut Street Theaters, both photoplay houses. In a petition filed this week, J. S. McGann, J. B. McGann and J. H. Flynn, co-partners in the two theaters, seek to have a "writ of prohibition" issued against Judge Littlefield, restraining him from taking notice of a complaint now pending, in which it is alleged that the petitioners are operating the Woburn houses without a license. The managers say they have a license; good until August 1, 1912, issued them by the chief of district police. Late in April, Mayor Murray notified the managers that to use the theaters it was necessary for them to obtain a license from him, under Revised Laws, Chapter 102, Sec. 172. They asked for one, but were refused. The managers stopped giving shows temporarily, but on legal advice opened up on May 4. The managers have engaged the services of Mr. P. H. Kelly, who promises a finish fight on the matter.

Messrs. Hatch, Reed and Fisher report a most favorable opening for their new Newton Opera House, near Nonantum Square, Newton, Mass. The house is first class in every way, seating about 1,000 people, and plays vaudeville and photoplays.

Mr. Cook, operating a theater in Northampton, Mass., under his own name, closed his house owing to the fact that the premises have been leased for other purposes. Mr. Cook expects to have a new house soon and Ware, Mass., may be the town, if the deal can be put through.

Starting Thursday evening, May 23, the motion pictures of the Durbar in Kinemacolor have been exhibited at Tremont Temple, Boston. This hall has proved a very good place for moving pictures of unusual merit. The Kinemacolor pictures of the Coronation remained there several months and did a land office business.

Manager William Stevens, of Keith's Theater, Lowell, Mass., has cut out his former programs, and photoplays and illustrated songs are to be the future policy of this house.

Manager W. E. Spragg, of the Broadway Theater, Lawrence, Mass., has made ready for summer by eliminating the vaudeville acts from his programs. Straight pictures and songs are given.

The Rainey African Hunt pictures have ended a week of fair business at the Park Theater, Boston. The pictures are so unusual and interesting that they deserve even better patronage than was accorded them at the Park.

The new Lincoln Theater, Worcester, Mass., which has been so long building on Elm Street, is now nearly finished, and will be ready for business by September.

According to Mr. R. F. Eichler, Waltham, Mass., will soon have a brand new moving picture theater, located on Crescent Street, with a large seating capacity. Waltham could stand a first-class house, such as is proposed.

Manager Moore, of Keith's Theater, Portland, Me., has played his final week of vaudeville and pictures for this season. A stock company has been installed over the summer.

Manager Waltoff states that his Orpheum Theater, Savin Rock, near New Haven, Conn., was ready for its opening on May 20, when vaudeville and Independent pictures are to be given. This theater is brand new and modern in every way, with a seating capacity of 1,500. Two performances will be given daily, with a bi-weekly change of program.

Manager Kelliman, of the Victoria Theater, Lawrence, Mass., scored a beat over his competitors when he secured "Camille" for the week of May 13. Business rose splendidly for this attraction.

The moving picture interests of Northampton, Mass., got together this week and marched up to the offices of the City Council. This committee complains that the license fee in Northampton is too large, and asked for a consideration of the matter, with a view to lowering the amount of the fee.

Meriden, Conn., will have plenty of open air theaters, playing pictures and vaudeville, as both the Star Airdome and the Meriden Airdome are about to open. Messrs. Pinder and Rudloff, managers of the Meriden Airdome, have made many alterations and general improvements and have a first-class theater.

Now that Marcus Loew's South End Theater, Boston, Mass., has closed for the season, Mr. Louis M. Boas, who had charge of that house, has gone back to Fall River, Mass. The Academy of Music, playing vaudeville and pictures, another Loew theater, is now under Mr. Boas' care. Mr. Charles L. Bensen, who had been managing the Academy and Premier theaters, will now give all his time to the latter house.

The photoplay fans of Portland, Maine, have had plenty of high-class pictures to enjoy, as Manager James Greely, of the New Portland Theater, exhibited "Camille" with Sarah Bernhardt, while Manager I. H. Mosher, of the Big Nickle attracted the better class of trade with "Mme. Sans-Gene." Most pleasing reports have been given as to their pulling powers, and many New England houses have decided to feature these reels.

Frank S. Terrell has been chosen as manager of the new photoplay theater which just opened at New Haven, Conn. This house seats about 1,200, and is owned by Frank Wilcox. A straight program of Independent pictures and songs is the policy.

Lovell A. Mitchell, manager of the moving picture house bearing his name, at New Haven, Conn., has opened his house with Licensed pictures and songs. The house seats about 1,200, and expects to do a nice business.

Mr. H. Birkes, of Lancaster, N. H., is thinking of building a photoplay theater in his city, to be located in the Exchange Hotel building.

Manager Shields, formerly manager of the Magic Theater, Fort Dodge, Iowa, has accepted an executive position with the Poli Theaters, New

Gordon's Olympia Theater, Boston's latest popular priced vaudeville and picture house, opened to the public at 1 o'clock, May 6. The Olympia is on Washington Street, opposite Boylston Street, on a portion of the John H. Tracey Estate, and is in the very heart of the business district. The Olympia was designed by C. H. Blackall, the foremost architect in the city, and is called the "House with the Moving Stairs," because fast moving escalators carry patrons to all parts of the house. The house seats 2,500, and runs Licensed pictures. A complete, detailed story of the theater, together with photographs, will be published in a forthcoming issue of The Moving Picture World.

Warren, R. I., became unusually animated recently when Harry Whitney set sail from that city on a sealing expedition. Mr. Whitney carried with him a full line of apparatus for the taking of moving pictures of his trip. Mr. Whitney hopes to bring back with him a series of motion pictures that will show seal-hunting in great detail, and has on board many thousands of feet of raw film for this purpose.

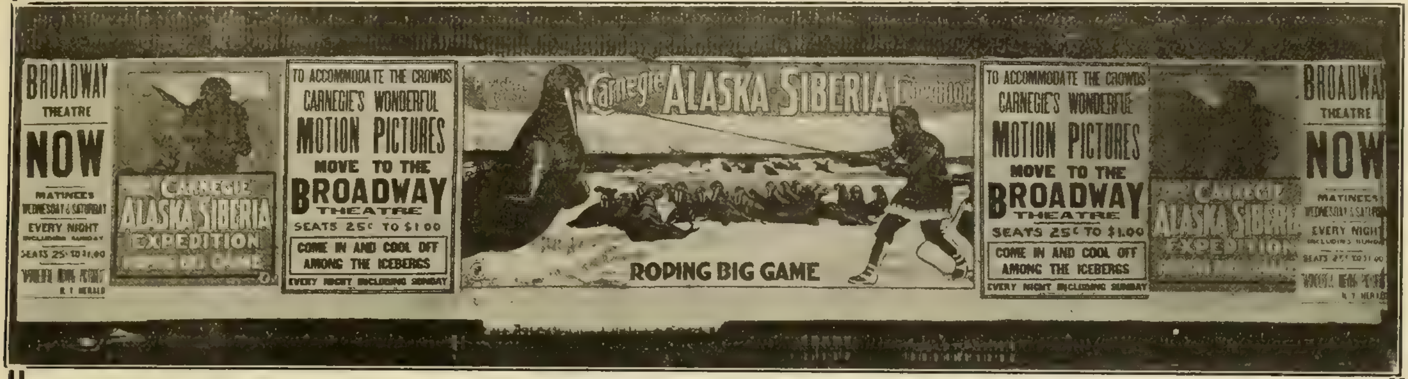
Mr. John Koen, the popular picture man of Salem, Mass., reports that work is now well along in the erection of his new Comique Theater, located on Washington and Federal Streets, Salem. Manager Koen hopes to be open by the latter part of the summer, when he will own a theater second to none in his vicinity. The new house will seat about 1,400, and will be of brick construction, and thoroughly fireproof. A balcony is planned for the house. Mr. Koen will not have to work up a trade, as everyone in Salem knows the sort of programs the Old Comique used to offer, and, with his greatly increased seating capacity, Mr. Koen should capture about all the business in his town.

The Opera House, Westerly, R. I., reports good business with a straight program of photoplays, as does the Star Theater, managed by Mr. C. Cowan, who uses a little vaudeville with his photoplays.

The Jolliette Theater, Bowdoin Square, Boston, closed this week, and, according to the very general report, will not reopen. Business has been poor at this house. No better example of the great importance of good management can be cited. The Jolliette always showed a good profit when managed by Mr. Joe Roth, but the house went steadily downward after it was sold, and Mr. Roth left. The Olympic, just across the street from the Jolliette, had never even paid expenses, until Mr. Roth's concern bought it from the original owners. From that time on the methods of Manager Roth showed plainly, and the case was just reversed. The Olympic is a winner to-day, while the Jolliette had to close its doors. Mr. Roth might be too modest to tell us these things himself, but the facts are true, and it is not at all too much to state that as a manager, mighty few men in New England are in his class. Mr. Roth is "putting it across" all the while, and his box-office proves it.

There seems to be something wrong with Marcus Loew's South End Theater, Boston. The house ran the usual brand of Loew vaudeville and pictures this winter, but did not seem to make a very big killing. Last month the policy was changed to

New York Has Gone Moving Picture Crazy


BROADWAY THEATRE
NOW
MATINEES WEDNESDAY & SATURDAY
EVERY NIGHT INCLUDING SUNDAY
SEATS 25c TO $1.00
CARNEGIE ALASKA SIBERIA EXPEDITION
TO ACCOMMODATE THE CROWDS CARNEGIE'S WONDERFUL MOTION PICTURES MOVE TO THE BROADWAY THEATRE
SEATS 25c TO $1.00
COME IN AND COOL OFF AMONG THE ICEBERGS
EVERY NIGHT INCLUDING SUNDAY
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TO ACCOMMODATE THE CROWDS CARNEGIE'S WONDERFUL MOTION PICTURES MOVE TO THE BROADWAY THEATRE
SEATS 25c TO $1.00
COME IN AND COOL OFF AMONG THE ICEBERGS
EVERY NIGHT INCLUDING SUNDAY
CARNEGIE ALASKA SIBERIA EXPEDITION
BROADWAY THEATRE
NOW
MATINEES WEDNESDAY & SATURDAY
EVERY NIGHT INCLUDING SUNDAY
N Y HERALD

The Eyes of the Motion World Are Focused on the

BROADWAY THEATRE, NEW YORK

A Marvelous Achievement in Modern Motion Photography
Makes Blase Broadway Open Its Eyes in Astonishment!

THERE'S A REASON!

The *Maxine Elliott* Theatre Could Not Accommodate the Crowds that Flocked to that Theatre to Witness the Wonderful Exhibition of the Alaska-Siberia Motion Pictures.

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Forced to Move to the *Broadway Theatre* with Its Greater Seating Capacity. Following the Biggest Musical Show in the World.

"WEBER AND FIELDS"

The Shubert Theatrical Co. Selected the Alaska-Siberia Motion Pictures to Follow the Leaders of Musical Comedy in New York's Best Playhouse.

NOW PLAYING TO TURN-AWAY BUSINESS AT DOLLAR PRICES

Attention, State Right Buyers!

Can't You See the Possibility of Sure-Fire Results with Pictures Exhibited on Broadway for Weeks?
We are Flooded with Telegrams and Letters from Managers throughout the Country Asking and Begging for Time. You Can Get the Same Terms Offered All High-Class Attractions.

NOW READY!

Six Reels, Making Either One High-Priced Performance for First-Class Theatres or Two Complete Shows for Moving Picture Houses.

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stock company attractions. Rumor has it that the stock shows are not meeting with much success, and that the South End is due to close for a time. Evidently even Marcus Loew can pick a lemon!

A rather interesting report resulting from the investigations of a committee of ten members of the Children's Welfare League of Roxbury, Mass., has been made. These investigators have made a thorough and careful study of the moving picture shows in the Roxbury district, with a view to determining what effect photoplays and vaudeville performances of the type now being given, have upon children. Miss Helen P. Kempton has submitted her report, which finds both good and bad qualities. However, they found more bad than good (as is usually the way of self-made investigators). The report remarked something about "a great need exists for a higher and more wholesome entertainment, especially for children who are found neglecting their books and lessons for the more exciting life depicted in the films." Although not the exact wording, the foregoing exactly gives the meaning. The committee did not fail to suggest a plan which would overcome these "distressing facts," which is as follows:—It is proposed that a Saturday afternoon matinee be given, especially adapted to the tastes and needs of school children, and that teachers from various schools should make specific suggestions as to what films should be used. The report stated that, should the managers be persuaded to arrange these matinees, teachers, settlement workers and religious societies, would unite to advertise the shows, and urge children to attend. This idea is not at all bad; in fact, it is worthy of the serious consideration of the Roxbury theaters. If they could get this sort of intimate co-operation from such bodies, it would well repay them to run this special performance each week. More than that, it probably would mean more business on week days, as these societies exert some influence among the public. At so little trouble and cost, it would seem good judgment to give the idea a trial. As to the neglect of school duties by some pupils (due to the photoplay, of course), that is the usual thing, and it embodies in the reports of nearly all investigations. It might be remarked that, from the beginning of things, school failed to appeal to every pupil, and that "hooky" was in a most flourishing condition before moving pictures were ever dreamed of. However, taken as a class, this report was not nearly so narrow, and so prejudiced, as others we have seen, and the suggestion given above, more than made up for the few unfounded and foolish things the report contained. Any report that offers a constructive plan to offset the destructive things alleged to have been discovered, is worthy of consideration. Most reports only tear down, but don't concern themselves with the most important business of finding a way out of the difficulty.

The Marquiese Theater of Lawrence, Mass., playing a straight photoplay program, was sold at auction.

Bass Point, Nahant, Mass., will soon be in full swing for the summer season. The Relay Theater will open with Independent pictures, under the management of Mr. Asher. Mr. A. Fuller, owner of the Theatorium, also at Bass Point, will open his house, and will probably use Licensed service. During the season, both houses do very well.

Mr. Charles Cherry, assistant manager of the Star Theater, Boston, will soon be back at his post, after an enforced vacation, due to illness. Mr. Cherry's faithful work and efficiency stood him in good stead, and his position is held open for him until he will have recovered completely. Manager Appleby has been doing double duty, in order to hold the position open for his assistant.

The Scenic Theater, Revere Beach, Mass., is to be under the management of Mr. Charles W. Sheafe this summer. Mr. Sheafe recently sold his Majestic Theater, Keene, N. H., to Mr. D. P. Alden. Mr. Sheafe is one of the old-time exhibitors, as he formerly had a theater in Lynn, Mass.

The Dreamland Theater, also of Keene, N. H., was recently sold to R. P. Spencer, who will continue to show Licensed pictures and illustrated songs.

Since James H. Donovan has taken hold of the managerial duties at the Central Square Theater, Lynn, Mass., business has picked up swiftly, with photoplays and songs as the attractions. All of which only proves that good management can turn the tide. Manager Donovan knows his business from A to Z, as he formerly had a house in Woonsocket, R. I. A touch of sensation will be a balloon ascension in front of the Central Square Theater, by C. C. Bonette. This should bring crowds to the lobby.

The Comique and Palace Theaters, Boston, Mass., ran the Sarah Bernhardt pictures of "Camille," while the Premier featured "Sans-Gene," during the week of May 6. Business was reported fairly brisk.

Manager James W. Greely, of the New Portland Theater, Portland, Me., also featured "Camille" during the week of May 6.

After a successful engagement, the Milano production of Homer's "Odyssey" completed its stay at Tremont Temple, Boston, on May 11. With prices considerably advanced, the reels played to excellent returns.

Manager John Sheehan, of the Park Theater, Bridgeport, Conn., reports very good business with vaudeville and a daily change of photoplays.

Floating Bridge Park, near Lynn, Mass., will open the end of this month with a program of Vaudeville and pictures as one of the main attractions in the rustic theater, which will be managed by J. F. Horgan.

Woburn, Mass., is a very small town, but seems to be plenty large enough to have a full-sized moving picture tangle. Mr. John T. Watt, of Woburn, formerly held the lease of Lyceum Hall, where he gave programs of photoplays and illustrated songs, but, in some way, the lease was acquired by Mr. John McGann. After getting the lease, Mr. McGann applied to Mayor H. D. Murray for a license to operate a moving picture theater. This boon was refused Mr. McGann, who, nevertheless, decided to run his shows without a license. Manager McGann advertised that he would run two shows on Saturday, May 4, and had a jammed house, as the whole town knew that there was a mix-up. It is said that Mr. McGann has lived in Woburn only one year, while Mr. Watt is an old-time Woburnite. The shows came off as advertised, and Mayor Murray and Chief of Police McDermott are threatening trouble, although no action has been taken as yet. Excitement reigns supreme in Woburn.

The Broadway Theater, Lawrence, Mass., closed for the season, after ten months of very pleasing business. The house will reopen with the same programs of vaudeville and photoplays.

The summer parks controlled by J. W. Gorman, and situated all over New England, will not play vaudeville and pictures this season, according to present reports. Stock company attractions will be tried out.

The Casino Theater, Providence, R. I., has a new manager in the person of Mr. C. H. Williams, of Lawrence, Mass. Mr. Williams is very well known, and has had a lot of experience as manager of moving picture houses. The Casino is doing very well, with programs of straight pictures and songs.

As was stated, the proprietors of the Orpheum Theater, Newburyport, Mass., are in bankruptcy. The owners have now made an assignment for the benefit of their creditors, and will come before the court on a petition for involuntary bankruptcy.

HENRY.

ST. LOUIS.

The Hamilton Skydome, as it is called, said to be the largest open airdome in the country, and seating 4,000 people, opened the season May 4 with a record-breaking attendance.

Safe blowers were foiled in an attempt to rob the picture house of George Dubois, 913 Franklin Avenue, by the failure of a set of drills they were using on the lock. Entrance was gained by forcing a rear door.

The Orpheum, 5900 Easton, has closed its doors for the season. The house, under the able management of Gra. Weller, pulled through a very stormy winter career in the face at heavy competition.

Frank R, Talbot, owner of the Hippodrome and the Gem Theaters here, has obtained an option on the property at 6th and Market Streets, now occupied by the Blanke-Wenneker Candy Company and purposes building the largest hippodrome house in the country. To Mr. Talbot in a great measure is due the credit of making 6th Street known as the "White Way" of St. Louis. Daring, energetic, and resourceful, he is rated the ablest man in theatrical enterprises that St. Louis has known "these many moons."

The present crusade instituted by the St. Louis Star, a local paper, tending toward the elimination of suggestive acts by "would-be vaudevillians," is meeting with public approval.

It is felt that the usual run of American made releases of film subjects supervised by the National Board of Censorship leaves but little ground for censure respecting morality, but that a few foreign makes could be toned down a bit on their "spicy tendencies" to meet the eyes of a goodly number of young Americans who find innocent enjoyment in clean pictures.

The return of Miss Florence Turner to the Vitagraph and Miss Lawrence to the Independents is hailed with delight by local devotees of the "movies" in St. Louis, where both young women number their admirers by the thousands.

F. J. FEGAN.

PITTSBURGH.

This city's motion picturedom, as well as the officers and members of the Moving Picture Exhibitors' League of Pennsylvania, are looking forward with great expectancy toward the convention to be held here on June 24 and 25. Letters and circulars have been mailed broadcast throughout this state, as well as neighboring states, inviting all loyal yeomen of moving picturedom to this important conclave. With the facilities to be found in this city for accommodation and with the enthusiasm of all Pittsburghians to show visitors Pittsburgh-as-she-is, a royal good time is assured to all visitors. The initial meeting and banquet will be held in the most prominent hotel in this city, and a similar treat will be extended by the H. J. Heinz Co. in their big auditorium, where it is whispered, there will be entertainment in 57 ways as well as 57 dishes. A river excursion, as well as a "Seeing Pittsburgh" trip, will also add to the gayety of the occasion. A visit to one of the largest steel mills in the world, as well as to other mills, will probably be a feature. Other unique and various innovations have been planned by the officers of the league.

As this conclave will be held mainly as a meeting for the election of delegates to the general convention at Chicago in August, as well as for the ratification of the many organizations throughout the state, it will be to the interest of all moving picture men and women to be here on this occasion.

Mr. H. A. Lande, former president of the Pittsburgh Photoplay Co. of this city, was a visitor at the offices of both the Independent and Pittsburgh Photoplay Exchanges. Messrs. Davis and Miller, managers of these exchanges, extended a hearty welcome to Mr. Lande. While in town Mr. Lande made a tour of Pittsburgh picture houses, and was heartily greeted everywhere by his numerous friends. Mr. Max W. Herring, the proprietor of the Red Mill Theater of Wilkensburg, and Mr. Lee Jack Warner, its manager, accompanied him in seeing the sights. Mr. Warner, who is a brother of the Abe Warner of Warner's Features, is a competent chauffeur as well as entertainer, so that his presence was imperative.

Among the successful users of the Independent Film Exchange service, The Lyric of Carnegie, claims comment. The Lyric is situated in the very heart of Carnegie's business district, and is considered one of the neatest little photoplay emporiums in Western Pennsylvania. The seating capacity is 300, with standing room for about 100 more. The projection room is in the hands of a competent operator-electrician, who prides himself in not having had a breakdown in the last three months. The owner-manager is Mr. W. M. Keane, formerly with Mr. McConnel at the Park Theater, Butler Street.

Mr. J. W. Mercer, second vice-president of the Exhibitors' League of Pennsylvania, is the manager-owner of a protoplay house in Monaca—about a stone's throw from this city. This little theater has a seating capacity of about 300 seats, is equipped with two No. 6 Powers machines.

The Reliable, Midvale, is in competent hands, and is really a very nice little theater. It has a seating capacity of 236. Mr. Thomas Barbin, the treasurer of the Moving Picture Exhibitors' League, is the manager and owner.

McKee's Theater, on Arlington Street, St. Clair's Borough, is still enjoying the full horn of prosperity. The theater is packed almost to the doors daily. The seating capacity is 360, with a lot of room for the regular S. R. O. patrons. The projection department is in the hands of Harry McKee, the son of Oliver McKee, the manager and owner.

The busiest men in moving picturedom for a couple of weeks will be Messrs. Harry E. Reiff and Henry Poke. All the trials and tribulations of being on the entertainment committee for the coming convention have fallen to the lot of these two gentlemen. Since they are hustlers of renown, the success of the conclave is doubly assured.

The Ideal Photoplay Co., of which Thomas B. Cowan of Monessen, is general manager, has purchased of Mr. Henry Loutlit, the property upon which the Ideal Theater is at present, and it is expected to enlarge and remodel this theater into the most modern photoplay and vaudeville house in Western Pennsylvania. The officers of the Ideal Photoplay Co. are Messrs. Thos. B. Cowan, George Moore and H. E. Shibler. This concern is now having plans drawn up by Mr. George Yohe, the local architect, for a new theater in Donora, upon which work is expected to begin on the first of June. The concern now owns the Bijou, Monessen, Ideal, Monongahela, Star at Chasleroi, as well as the Star at Donora.

The Pathe and Gaumont cameramen will be on hand here June 24 and 25, to take moving pictures of the Moving Picture Exhibitors' convention for their respective gazettes.

EDDIE WHEELER.

INDIANAPOLIS.

THE Indianapolis Moving Picture Managers' Association has began a legal attack on a recent ordinance forbidding the attendance of any child under fourteen years of age unless accompanied by a parent or guardian, or a person more than twenty-one years old, having the written consent of parent or guardian, at any moving picture, vaudeville or burlesque theater. The ordinance also prohibits any child under fourteen from performing in such a theater, except traveling professionals. Dr. J. M. Rhodes, of the association, in order to test the ordinance, admitted a young boy, and was arrested by arrangement with the police.

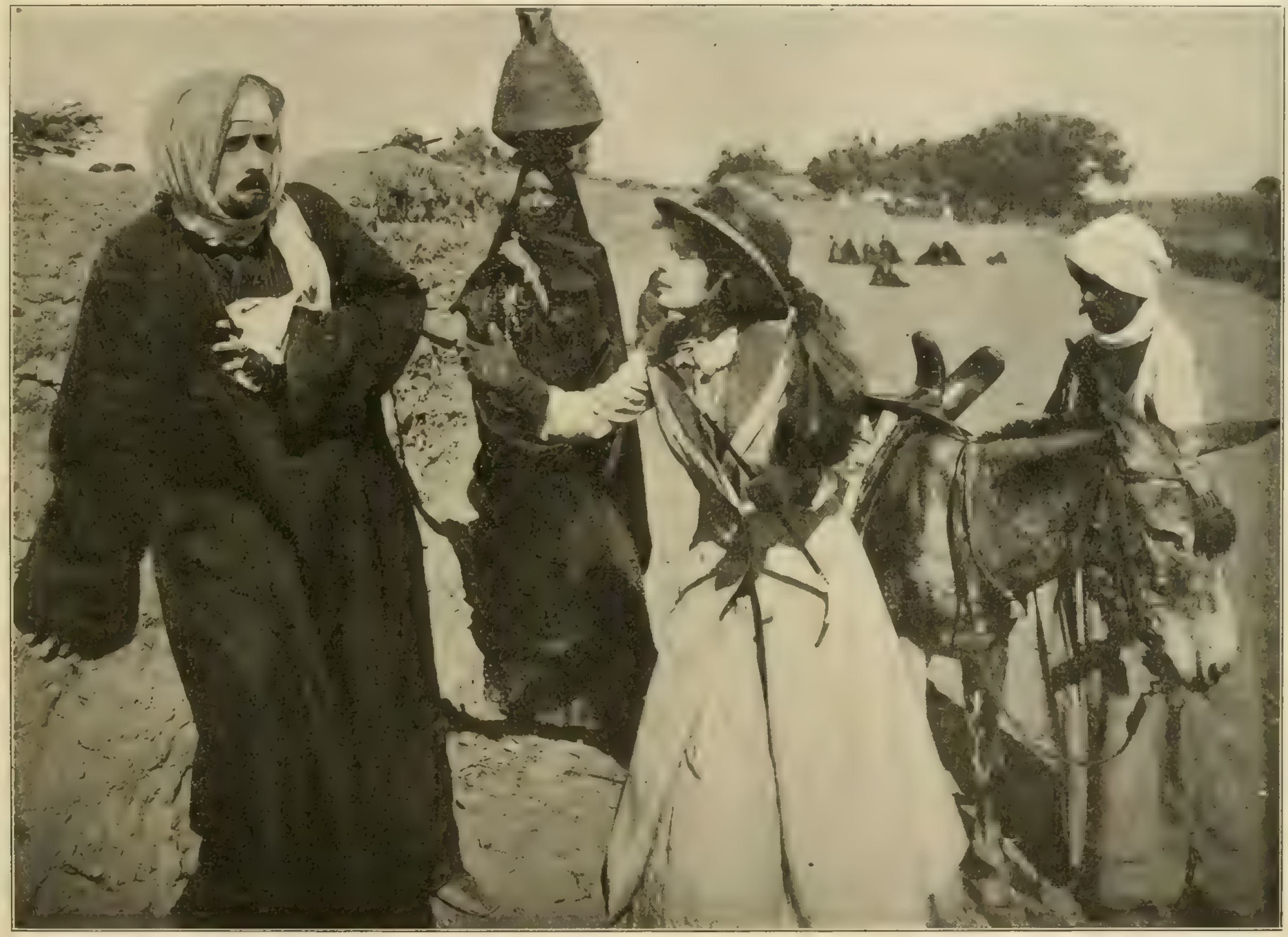
The Central Film Service Company has leased a building at 113 and 115 West Georgia Street. On the third floor the company will install a model moving picture theater for the exhibition of films and supplies to its customers. Joseph H. Spellmier, of Indianapolis, is president of the company, and A. A. Schmidt, of Buffalo, N. Y., was recently elected vice-president, and has come to Indianapolis to become general manager of the company.

A company known as the California Auto-Foto Company has been organized at Sullivan and will manufacture an automatic motion picture machine. The company has been incorporated with an authorized capitalization of $100,000. Those interested in the company are Alonzo C. Owens, Hinkle S. Hays, Etta Jewell, Charles Snavely, and Arthur W. Snavely.

O. G. Murray, owner of two theaters in Richmond, and manager of several vaudeville houses in Indiana and Ohio, will erect a new motion picture theater in Richmond. He has organized the

A BIG SPECIAL FEATURE
TRAGEDY OF THE DESERT
IN TWO REELS

EGYPT
Kalem



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Murray Theater Co., which has been incorporated with $10,000 capitalization, others interested in the enterprise being Ottie M. Murray and Abbie E. Urban.

Charles F. Woods, owner of the Star Theater in Princeton, has leased a large brick livery barn in that city, which will be modeled into a motion picture theater, with a seating capacity of 750.

Films and supplies will be handled by the Central State Rights Co., which has been organized in this city by Max Flaskamp, A. T. Porter and E. A. Cooper, and which has been incorporated with an authorized capitalization of $10,000.

Edward Cohen, of Cincinnati, Ohio, has recently purchased The Wayne Motion Picture Theater in Fort Wayne Avenue, this city.

A motion picture theater will be established at Muncie by the Consolidated Amusement Company, in which R. H. Cannan, L. H. Dunmyer, and T. C. Lacy are interested.

The newly organized Crystal Entertainment Co. will establish a motion picture theater at Anderson. The company has been incorporated with $5,000 capital by M. M. Stephens, H. K. Schwindler and O. W. Crull.

CLARENCE L. CUMMINS.

LOUISVILLE.

IT is surprising to note the strength of the feature film in local territory. A couple of months ago real features were few and far between. Now-a-days it is indeed a slow-going playhouse which does not exploit at least one special release per week, with all the allurements of exclusive state rights for the production. This trend of the trade plainly indicates a tendency to give the public what it wants in the way of the best pictures on the broadest possible scale.

A mishap in the course of erection of the new Ideal Theater at Tyenty-sixth and Market Streets in this city, has made it imperative for its builders to hustle if they wish to have the work completed on scheduled time, by July 1. In the street, just in front of the new theater's location, the municipal authorities have been busy setting a sewer. The work of excavating just in front of the house caused the forward end of the foundation to settle, cracking the front wall badly. It is now necessary to repair this crack, and it is estimated that the damage done will amount to $1,000 or so, while it is now incumbent upon the builders to rush the erection of the house with all possible speed. The Ideal is to be opened July 1, with appropriate celebrations. It is owned by the Broadway Amusement Company, and will be one of the unique, as well as one of the most elaborate structures of its kind in the Falls Cities.

It has been announced by the Falls Cities Amusement Company, that plans for a new house to be operated by that concern in New Albany, Ind., just across the Ohio river from Louisville, are now being drawn. "We are contracting with the owners of the Tavern Hotel in New Albany, for certain arrangements regarding the property that we propose to place next to that hostlery, and work upon a $30,000 hotel for New Albany will probably begin in the near future," said Michael Switow, president of the Falls Cities Company, to a representative of the Moving Picture World.

The Broadway Amusement Company, it is announced, is definitely planning extension into territory across the river from Louisville. The Broadway Company, one of the best-known concerns of its kind in the Gateway City, is now ambitiously planning to embark into the field in New Albany and Jeffersonville, Ind., establishing handsome houses in each of these cities. Details of the company's arrangements are not yet forthcoming, however.

A. H. Schafer, who for several years has owned and operated the Gem Theater in Jeffersonville, Ind., is preparing to extend his interests and will probably be ready to announce plans for his establishment of a branch enterprise for himself in New Albany, Ind., in the near future.

The Majestic Theater, according to the report of Louis J. Dittmar, has no complaint to make. A feature film which rivalled the famous "Zigomar" in point of business-producing, was "The Coming of Columbus," a notable Selig release which was awarded to Mr. Dittmar and his associates in this city by the Motion Picture Patent Company, of New York City.

Gaumont and Imp reels are advocated by the Falls Cities Amusement Company as being of the first water in point of attractiveness for their Fourth avenue house, the Novelty. Business is developing steadily at the Novelty, according to Manager Jacobstein, and no untoward turns in trade are to be anticipated for a long time.

The Cherokee Theater, owned by Derr Brothers, on Market Street, in this city, is still closed by sheriff's writ of attachment issued against its owners to satisfy a small claim held against them by the Majestic Theater Company. Settlement of the matter involving the two theatrical concerns is expected in the near future.

George A. Bleich, the owner of a couple of prosperous moving picture theaters in Western Kentucky, visited Cadiz from his headquarters in Hopkinsville last week. Mr. Bleich, in the interests of outside capital, is now completing plans for the establishment of a handsome photoplay house in Cadiz, which will be operated in connection with his other properties.

The Amuzu, in Middlesboro, Ky., is doing the finest business of its career. The Middlesboro exhibitors featured "The Bounder," an Eclair release telling of life in Mexico, with wonderful success during a week of excellent photoplay weather.

The Cincinnati Buckeye Film Company, of Cincinnati, O., has added a new Kentucky house to its list of patrons. The Cincinnati film lessees are now furnishing high-grade releases to the Alice Theater in Greenville, Ky., and the patronage of the Greenville house has expressed its appreciation of the innovation.

The officials in charge of the public schools of Paducah, Ky., have decided to adopt the moving picture for educational purposes, just as it is recommended by scholastic authorities in other cities. When the schools of Paducah open their fall terms in September, it is announced, an up-to-date picture machine will be available for any teacher in the system, to be used in illustrating historical, geographical, botanical and many other courses. Paducah will be one of the first cities in the Bluegrass state to advocate the moving picture in its new sphere.

T. L. McNutt, of the Unique Theater, in Mayfield, Ky., has completed negotiations with the owners of a brick business block on the corner of Eighth Street and Broadway in that city, and a portion of this property is to be remodeled at once for use as a photoplay theater of the most approved type.

It is reported that a moving picture theater in Dalton, Ga., the name of which is not given in the despatch, has inaugurated a phenomenally unique plan of selling itself to a new owner willy-nilly. The owners of the property have tired of its advantages, or disadvantages, and now propose to give it away, lock, stock and barrel, to some lucky customer. Accordingly, a date has been set for raffling off the property. It is announced that each entrance ticket purchased between now and that date entitles the holder to a chance in the drawing and—well, before long some august citizen of Dalton will find himself promoted to the position of a moving picture exhibitor when he never before dreamed of such a contingency.

Anthony Sudekum, manager of the Crescent Amusement Company, of Nashville, Tenn., and one of the best-known exhibitors in the state, has purchased an up-to-date moving picture camera which is fitted for making all sorts of exposures. By way of trial, Manager Sudekum and his confrere, H. J. Furlong, of the Fifth Avenue Theater, stripped to boxing regalia and worked a few lively rounds before the lens. The film was developed and showed perfectly, coming up to the expectations of its makers in every respect. Accordingly, Mr. Sudekum et al propose to be ready to snap any current events of interest in the Tennessee capital in time to come.

The Kentucky Feature Film Exchange, having closed its showings of a couple of Warner features bearing upon the "Titanic" disaster, is now preparing to introduce "Redemption," another Warner 3-reel production, which is listed as one of the leaders in the motion picture world. "Redemption" is acted by practically the same cast which handled "Zigomar," and the Kentucky Exchange officials predict that it will be even more of a winner than the notable detective play. It is probable, although not certain, that "Redemption" will open at Hopkins' Theater, one of the local houses supplied by the feature release concern.

The Falls Cities Amusement Company has opened The Highland, one of the handsomest residential showhouses in this territory. The Highland is not an airdome, but is an accredited suburban photoplay house, equipped to accommodate good-sized audiences and finished in the most approved manner. It was opened only a week or so ago, with a standard program of Falls City Amusement Company offerings, and has been going at a rate of business which promises to establish it immediately as an institution in the local field.

The Kentucky Derby of 1912, the classic of the American turf, is not to be without honor in the moving picture world. Moving picture photographers, equipped with suitable apparatus and in charge of Alf Oldham, formerly a well-known horse owner, snapped the gala crowd while waiting for the barrier to snap. The race, furlong by furlong, with Worth flashing across the wire, winning by a head from Duval, is shown in the reels prepared by Mr. Oldham. What disposition is to be made of the pictures has not been definitely announced.

Henry Reiss, of the Broadway Amusement Company, has returned from Chicago with plans for an unique lighting system for the Ideal Theater, a handsome new Broadway house which is to be opened in the West End about July 1. The Ideal, according to the plans of its owners, is to be one out of the multitude of local showhouses to be absolutely without exterior lighting affixed to the building itself. Sufficient distinction for the house is to be provided in the erection of four handsome lighting standards along the pavement in front of it. Each of the standards is to bear a cluster of magnifying lamps providing illumination four times the strength of the standard city arc light. It is believed that this unusual arrangement will be very effective in stamping the Ideal as being different, and in producing business accordingly.

The Novelty Theater, according to an official of the Falls Cities Amusement Company, is doing fine business day in and day out. First-run Gaumont releases are making good with Novelty audiences, according to House Manager Jacobstein.

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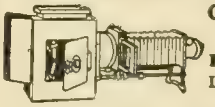

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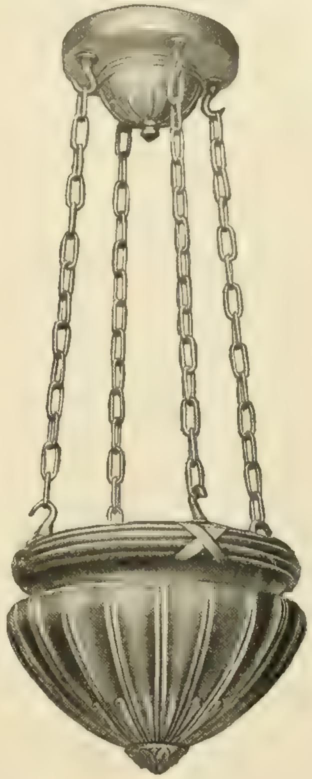

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A-1 SINGER and Drummer. Voice, tenor, wants position at once. Have complete set of traps, effect bells, etc. Will make good and go anywhere. References as to ability the best. Long experience in all. Please send all particulars and the highest you will pay in first letter. Address ROBERT FOURNIER, Gem Theater, Winchendon, Mass.

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Absalom	Pathe, col.	1800	10.00	1, 3, 6, 12 sheets, banners.
Henry VIII	" "	2800	15.00	4, 12 sheets, banners.
Queen's Necklace	" "	2000	10.00	3, 12 sheets, banners.
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Cell No. 13	Itala	2000	10.00	1, 3, 12 sheets and banners.
The Traitress	A. Nielsen	3000	15.00	3 sheets and banners.
The Might of Gold	" "	3600	15.00	3 sheets and banners.
Peep Behind the Scenes	" "	4000	15.00	1 and 3 sheets and banners.
Driven to Death	" "	3000	15.00	1 and 3 sheets and banners.
The Ban of the Siren	" "	2600	15.00	1 and 3 sheets and banners.
A Merry Night	Danish	1900	10.00	3 sheets and banners.
The White Domino	Deu Bros.	2700	5.00	1 and 3 sheets and banners.
Lt. Rose & Hidden Treasure	Clarendon	1800	10.00	3 sheets and banners.

Other star films at reasonable rates. Independent Film 90 days after release, with posters, $22.50 per reel, C. O. D., privilege of examination.

G. W. BRADENBURGH, 233 N. Eighth St., Philadelphia, Pa.

HERE AT LAST

A place to buy parts for M. P. machines for less

One of our *SPECIALS*

Intermittent SPROCKETS $1.50 FOR POWERS EDISON Machines

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PITTSBURG M.P. SUPPLY CO., Pittsburg, Pa.

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36 Licensed Posters

A WEEK FOR $2.00

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No Better Repairman in the Business

SEND HEAD TO US DURING VACATION

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Fill Your Houses At Poor Matinees

Give away a box of candy. Largest package in the city for 2c. Theatrical Candy Packages a specialty.

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39 Pearl St., Boston, Mass.

A TRIP TO

"THE GARDEN OF ALLAH"

THE UTMOST IN MOTION PICTURES

By Permission of The Liebler Co., Producers of "The Garden of Allah."

What More Can You Ask For?

1. *THREE REELS of beautiful photography.*

2. Approved of by The Liebler Co. (one of the foremost producers in the world).

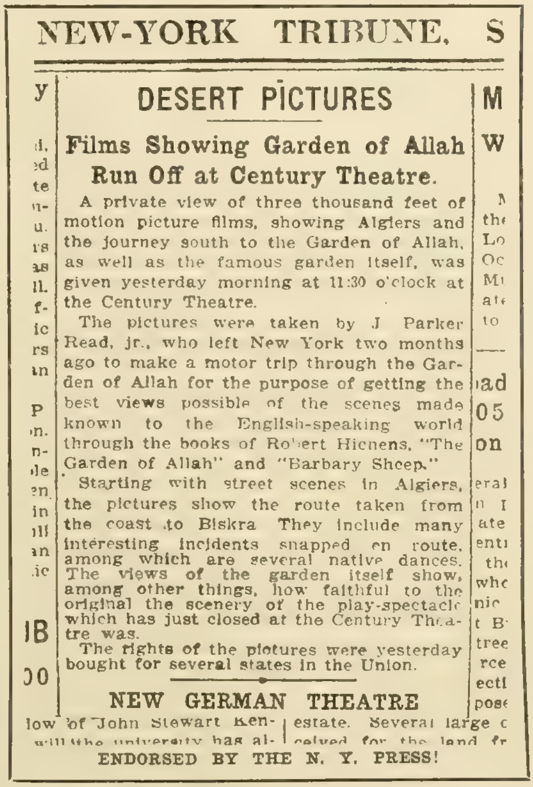
3. The book, "The Garden of Allah," has been read by over 10,000,000 people in the United States.

4. The play has been witnessed by nearly 400,000 at the Century Theatre, New York.

5. The pictures show over 60 scenes connected with the book and play.

6. This feature has been endorsed by the New York Press.

7. This feature has the greatest self-advertised value of any film production on the market.



NEW-YORK TRIBUNE.

DESERT PICTURES

Films Showing Garden of Allah Run Off at Century Theatre.

A private view of three thousand feet of motion picture films, showing Algiers and the journey south to the Garden of Allah, as well as the famous garden itself, was given yesterday morning at 11:30 o'clock at the Century Theatre.

The pictures were taken by J. Parker Read, jr., who left New York two months ago to make a motor trip through the Garden of Allah for the purpose of getting the best views possible of the scenes made known to the English-speaking world through the books of Robert Hichens, "The Garden of Allah" and "Barbary Sheep."

Starting with street scenes in Algiers, the pictures show the route taken from the coast to Biskra. They include many interesting incidents snapped en route, among which are several native dances. The views of the garden itself show, among other things, how faithful to the original the scenery of the play-spectacle which has just closed at the Century Theatre was.

The rights of the pictures were yesterday bought for several states in the Union.

NEW GERMAN THEATRE

ENDORSED BY THE N. Y. PRESS!

Information

This is the first advertisement placed, yet the rights to 9 States have already been sold.

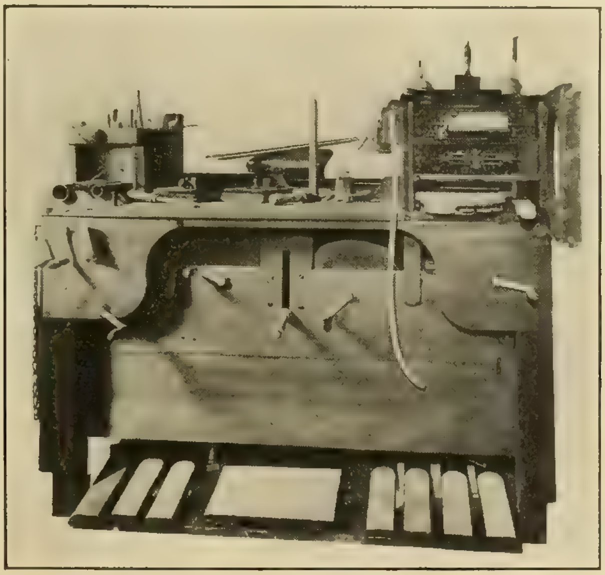
It required traveling over 10,000 miles to secure this feature at great expense of autos, camera operators, guides, etc.

Ready for delivery with beautiful 1-, 3- or 8-sheet lithographs, lobby displays and advertising matter "de luxe."

This feature could command the highest of prices for State rights, yet wire us or write and you will find you can purchase your territory at a surprisingly low figure.

The Garden of Allah Film Co.

SUITE 804, EXCHANGE BUILDING
45th STREET, NEW YORK CITY



SOMETHING ENTIRELY NEW

The Excelsior Sound Effect Cabinet

Positively a one man machine. Any person can produce a combination of more sounds at one time than has heretofore been possible. This machine is neat and compact. Send for descriptive Pamphlet and price. There are no sounds that we cannot imitate.

ALBERT GENTEL, 1503 Columbia Ave., Philadelphia, Pa.

Screens?

Kansas City Fire Warden and an Arkansas Exhibitor both like the

RADIUM GOLD FIBRE SCREEN

OFFICE OF THE FIRE WARDEN,
Kansas City, Mo., April 9, 1912.

American Theater Curtain & Supply Co., St. Louis, Mo.

Gentlemen:—I have inspected your curtain now installed at the Wonderland Theater, and would say that I consider it a very good device.

From a fire standpoint and moral condition, I consider it one of the best I have ever come in contact with. Very truly yours,

ROBERT E. HENDERSON,
Ass't Fire Warden.

Fort Smith, Ark., March 25, 1912.

American Theater Curtain & Supply Co., St. Louis, Mo.

Gentlemen:—The curtain came in all right, and it is producing the most beautiful pictures I ever looked at, and I'll tell the world that. If anybody wants to know anything about the curtain down in this country, you can refer them to me. Yours very truly,

HOYT KIRKPATRICK.

LET US SHOW YOU

American Theatre Curtain & Supply Co.

Main and Chestnut Sts., ST. LOUIS, MO.

N. H. Spitzer 136 Third Ave., NEW YORK CITY
STAR THEATRE BUILDING

LICENSED Film Stories

MELIES.

A WOMAN'S WAY (June 20).—The newly elected sheriff, having made several arrests, now confronts the hard problem of capturing a desperate bandit who is hiding on Devil's Rock. After posting a reward for his capture, she approaches his hiding place only to be ambushed by the bandit who severely injures her. The cowboys hurry her home and summon the doctor. Ruth, the sheriff's daughter, takes up the trail single-handed. She goes to a hut on the top of Devil's Rock Mountain, quietly opens the door and finds herself face to face with the notorious outlaw. With her pistol drawn, she arrests him. He removes his disguise and Ruth, to her horror, finds that he is Dick, her lover. Her sense of duty prevailing, she takes him to the village lock-up. At night, regretting her act, she steals the key from under her mother's pillow, and, intent upon releasing her lover, visits the prison. About to accede to the prayers of the prisoner to release him, she realizes the disgrace to her mother which would follow, and bidding her lover farewell, begs him to meet his fate like a man.

ECLIPSE.

MOTOR BOAT RACES (June 19).—"They're off!" is the cry from the excited spectators in the pleasure craft lining the course, and we soon witness these wonderful high speed boats in hair-raising contests. They skim the waters, propelled by powerful motors, and attain a marvelous speed. It is difficult to find a more thrilling contest than a motor boat race.

STUDIES OF FISH LIFE (June 19).—An instructive, as well as intensely interesting subject, showing many of the lower forms of fish life, such as: Pipe Fish, Sea Urchin, Pectern, Pollack, Swimming Crabs, Lug Worm, Brittle Stars, the Octopus, and many others.

BERGEN, NORWAY (June 19).—Bergen is the second city of importance in Norway, and contains many sights of unusual interest to tourists. The film shows a bird's-eye view of the harbor and fortress, scenes in and about the town, and concludes with a glorious picture of Lofetus, one of Norway's noted waterfalls.

KALEM.

THE BAG OF GOLD (June 17).—During the year 1838 the American brig "Danube" Was wrecked along the coast near San Pedro. One of the crew, Sam Prentiss, a hardy young American, managed to overcome the perils of the waves and reached the shore on a spar. Sam had carefully saved his earnings and carried a comfortable sum of gold money in his belt. He made his way to Los Angeles and after a somewhat adventurous career in that place, engaged in the fur business. He married Rafaela, daughter of Antonio Lugo, a prominent man in the growing pueblo. It was the influence of Lugo which shielded the young American when the latter's not always prudent actions were about to bring him serious trouble.

THE RUBE DETECTIVE (June 21).—Rube, learning through a newspaper advertisement that anyone can be taught to be a detective for $25.00, sends in his money and receives instruction. In following the directions of the detective school, Rube is arrested for being a general nuisance. That night burglars enter and rob the village post office. The town constable is at his wits' end to find the perpetrators of the crime and in despair at his helplessness, he decides to liberate Rube for the purpose of trailing the crooks. Rube is taken to the scene of the robbery and quickly finds valuable clues, namely, a piece of cheese and a broken package of fly paper. The amateur detective proceeds to emulate the example of Sherlock Holmes, and thanks to his private instructions, he eventually succeeds in capturing the burglars. He marches them back to the village store where he is proclaimed the "hero of the hour" and receives a handsome reward.

THE CHAUFFEUR'S DREAM (June 21).—Tom, the chauffeur, takes his employer, Mr. Bronson, to the train, and upon returning to the garage, writes a note to his friend, Dick, inviting him to go out for a joy ride. While the messenger is delivering the note, Tom falls asleep and his dreams depict a series of catastrophies which befall an unscrupulous chauffeur who takes liberties with his employer's machine. When Dick arrives to accept the invitation, Tom cannot shake off the effects of the vivid dream and retracts his offer, much to the disgust of his friend.

AN ARABIAN TRAGEDY (June 19).—Ayub Kashif, becomes embittered toward his wife, Fatima, because their union has been childless. He eventually determines to divorce Fatima and free her slave, whom he then will wed. Fatima, who still loves her husband, lives a life of sorrow, praying that her husband's love will return to her. A year later, Allah grants Ayub an heir. Fatima hearing of the event, writes Ayub, requesting that she be allowed to attend his wife as a slave. This request Ayub denies.

Four years later, Ayub, with a number of other merchants, departs to take rich merchandise across the desert. While on the journey he is attacked by a dread disease and, according to Turkish custom, it left to die.

Fatima, in her dreams, sees that her husband is about to perish. Haunted by the vision, she seeks the wife and begs her to send aid to the suffering Ayub. The former slave, caring only for her personal comfort, laughs at the discarded wife and Fatima, accompanied by two slaves, starts out in quest of Ayub. The fast failing merchant is digging his own grave when Fatima arrives after an exhausting journey across the burning sands of the desert and with a prayer that he be forgiven, Ayub dies in her arms.

ESSANAY.

BRONCHO BILLY'S GRATITUDE (June 18).—Dan Hart, a worthless good-for-nothing, takes the wedding ring from his wife's finger to pawn, and spends the money for drink, leaving a note saying he has given up all claim to her as his wife. Mrs. Hart takes her little girl and leaves for the West. A year later she is a school-teacher in Montana and happy in her new work. One evening she is washing the supper dishes when Broncho Billy, wounded and seeking concealment from the sheriff's posse, who are hunting him down for outlawry, staggers into the kitchen. Pitying him, Mrs. Hart bandages his wounded arm, gives him supper and protection for the night. Broncho and the little child are soon fast friends, and the "kid," as he calls her, romps with him until bedtime. Next morning Mrs. Hart leaves for the schoolhouse, with the little one, and Broncho, his heart full of gratitude for her kindness, starts down the trail. That afternoon Mrs. Hart is astonished when Dan, her husband, turns up at the house and demands that she return to him. She refuses and he forcibly takes the child and escapes down the trail, where he boards the stage-coach. An hour later Broncho holds up the stage and recognizes the child and Broncho forces him to release her, then allows the stage to go, unmolested. Outside the house Broncho stops, writes a note and sends the tot in to her mother. A moment later he is surrounded by the sheriff's possee and is led away to jail. Overjoyed at her baby's return, Mrs. Hart reads the note, which says Broncho is coming back to look for her some day and to kiss the "kid" for him. With a prayer in her heart, she resolves to wait for him.

THE RETURN OF WILLIAM MARR (June 20).—William Marr, a drunkard, deserts his wife because she refuses to give him money for liquor. Meeting up with a tramp, Marr gives up his clothes for a flask of whiskey. A few hours later the tramp, wearing Marr's garb, is killed by a freight train and his features so mangled that recognition is impossible. Mrs. Marr believes the body to be that of her husband, recognizing the clothes. Marr reads notice of the accident in the paper, decides to let matters rest as they are and disappears. Seven years later Mrs. Marr is happily married to a wealthy society man, and her memory of Marr is becoming but a faint thread when one night she is suddenly confronted by him in her drawing-room. Marr is bearded, reveals his identity and explains his being alive. Learning of her second marriage, he agrees to keep silent if she will supply him with money. She allows him to blackmail her for several days, then one night she has no money and he takes a necklace. Rendered desperate, she attempts to cower him with a revolver, but he tears it from her hand and is cautioning her when the gun is accidentally discharged and he falls dead in the chair. A moment later her husband rushes in with an officer, having heard the shot outside, and the secret of the past is forever sealed when she explains the dead man was a burglar and she killed him in self defense.

DERBY DAY AT CHURCHILL DOWNS (June 21).—The film shows one of the famous Kentucky stock-farms for the breeding of fine horses, and many excellent views of the mares and their colts and the yearlings out for their daily recreation have been obtained. Then we are introduced to three famous sires, Sir Alvescot, Sempronious and Sir Huon. The bedtime routine is gone through with, and the speeders bid us good night from their spacious stalls. Next we are transported to the race course and acquainted with the morning activities around the stables, the stable-boys at play and grooming a racer for the track. Billy Butters, the track mascot, is next introduced, and proves to be a highly interesting type of the genus "goat." Getting the track in shape for the great race, and the schooling of the youngsters at the barrier are shown and Derby Day is at hand. The Kentucky Derby, held recently at Louisville, was admirably filmed and scenes of the great parkway for autos, the paddock, the jockeys' headquarters and the enormous crowd are vividly depicted. Next we see the riders in the Derby on their mounts, the call to the post, the parade past the cheering grandstands, the jockeying at the barrier and at last "They're off!" Sensational scenes of the great Derby race, photographed with long-range lenses and following the thoroughbreds in their mad dash around the great course, with the rousing finish under the wire neck and neck. The wonderful three-year-old "Worth," winner of the Derby, with the triumphant jockey, in splendid views complete as thrilling and sensational racing picture as has ever been released.

THE FOREMAN'S COUSIN (June 22).—Bob Knight, foreman of the Five-Bar Ranch receives a letter one morning from his Eastern cousin, Bob Lawlor, saying he will arrive next day for his vacation. Knight loves pretty Sue Jordan, a gay little coquette, and they are engaged. Next morning Lawlor arrives and Knight introduces him to Sue. She immediately is struck with his Eastern clothes and manners and it is the same old story—a case of love at first sight between the two. A week later Knight saves Lawlor from losing his money in a cowboy crap game, but the Easterner in led on by a couple of renegades, who get him to the town saloon and break him at faro. Discouraged, Lawlor is easily persuaded to join in rustling some cattle. Later the loss of the cattle is discovered and the cowboys find a photo that has fallen from Lawlor's pocket, and inscribed to "Bob." They go to Sue and question her. She shows her treachery by saving her new love, Lawlor, and sending the boys after Knight, whom she declares she gave the photo to, and inscribed it. Returning to the ranch a few hours after, Lawlor meets Sue and tells of losing the photo. She now tells him that she has shielded him by putting the blame of the rustling on Knight, and awaits his caress, but Lawlor furiously denounces her treachery, mounts, rides to the sheriff, confesses his guilt and the sheriff arrives in time to free Knight from the clutches of the cowboys. Realizing Sue's true nature, Knight seeks her out, tears the photo into shreds, casts them at her feet and strides away, leaving her with only the remnants of two shattered romances to weep over.

CINES.

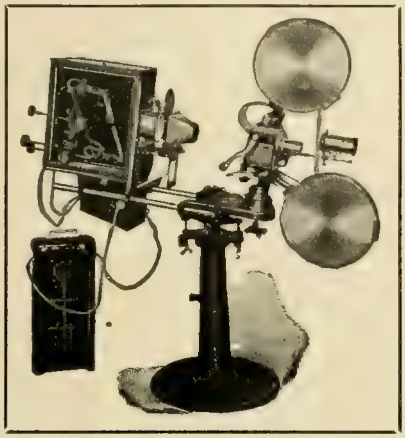
THE FRAILTY OF MAN (June 18).—When the fascination of gambling gets its death-like grip upon a man, evil consequences are almost sure to follow sooner or later. Henry Willard, a handsome young fellow, develops a liking for cards, and neglects everything else in an endeavor to gain favor with Dame Fortune. His wealthy friend, Wharton, is forced to come to his assistance time and time again, but does not succeed in persuading him to give up gambling.

Having exacted a promise of temporary reform from his friend, Wharton leaves town and, not imagining that any evil could occur during his absence, enjoys a pleasant visit with friends in a small college town. He delights especially in the company of a charming young lady, who quite captivates his heart.

When he returns to the city, he soon learns that Henry, having broken his promise and fallen deeply in debt, has been tempted to obtain money over his absent friend's signature. He immediately goes to Henry's office to demand an explanation.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

Genuine Parts or "Dupes"



Do you know what is being used to repair your MOTIOGRAPH—Genuine parts or "Dupes"?

A *genuine part* is made by the manufacturer of your machine with care as regards quality and fit, and every genuine MOTIOGRAPH part is interchangeable with the part on your particular Model—

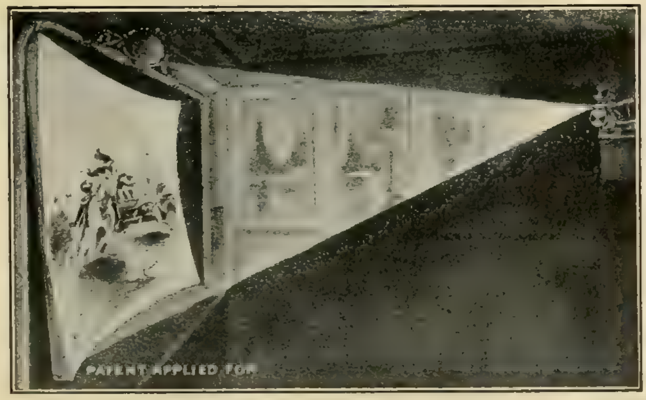
A "duped" part is of the cheap "thrown together" variety made of cheap material by cheap workmen and made to sell cheap, without regard to fit or service.

It is up to you, Mr. Exhibitor, to see that only genuine long wearing quality parts are used in your repair work.

We warn you but cannot force you to protect yourself—but if your dealer cannot supply genuine MOTIOGRAPH parts send direct to us.

CATALOG AND PRICE PARTS LISTS FREE

The Enterprise Optical Manufacturing Company
564-572 W. Randolph Street, - - - - CHICAGO, ILL



What is a Concave Screen AND Why is it made Concave?

The "Perfection Concave Screen"

is composed of from 80 to 100 pieces of fireproofed wood, forming almost a perfect spider web in its construction. Every one of these pieces is so shaped that when the whole is covered with a specially prepared fireproofed wood fibre, it presents a surface concaved to exactly fit the conditions of the picture projected. That is, every one of these 80 to 100 pieces is concaved to such a nicety that when they are put together every ray of light from the lens to every portion of its surface is exactly the same length.

This eliminates all distortion in size, shape and perspective

The concavity is also made so perfect that every ray of light from the lens to every inch of its surface strikes it in such a manner that there is

Absolutely No Light Reflected in the Eyes of the Spectators

thus preventing all eye-strain, regardless of the position in the house the spectator may be seated.

Your front and side seats are just as desirable as any in the theatre

Every feature of shape and construction of these screens is thoroughly covered by applications for U. S. patents, which will be protected by this company.

Prices are according to size and stage conditions.

Let us know your requirements and allow us to quote you.

Inventors Specialty Mfg. Co., 620 Ashland Block, Chicago, Ill.

But in the midst of his angry denunciation, what is his surprise when in walks the young lady to whom he has become engaged, and who proves to be Henry's sister.

This complicates matters considerably. Wharton is torn between love and duty, the former soon proves the stronger, however, and he agrees to forgive and forget for the sake of the sister whom he loves.

HER VENGEANCE (June 22).—After a pleasure ride, the wife, lying weary and ill in a lonely shed, is suddenly aroused by dense smoke and crackling fire—the work of her treacherous husband. She staggers about in a fit of terror, attempting to dodge the leaping flames. Finally she manages to make her way through the burning door to safety, but her mind has become unhinged, and she rushes into the distance tearing her long black hair and shrieking in wild horror.

A few months later, after partial recovery, her mind reverts to her past experience. She broods; she ponders; she stares, as if the power of some terrible thought were fastening upon her, and then leaps forward with an air of satisfaction. Her life has now an all absorbing motive; she must find her husband.

A long search brings her to his residence just in time to see him preparing to take his fianceé out riding. At the sight of his wife's approach, he attempts safety in flight, but he reckons not with whom he deals, for quickly mounting the other horse, she desperately gives chase, and after a perilous ride succeeds in bringing him to bay at the edge of a steep precipice. After a short struggle, she hurls him over the brink, and watches the falling body with delirious glee.

LUBIN.

THE CHOIR OF DENSMORE (June 17).—Nellie Perry, with her husband and little son of three months, lived in the city and had a hard struggle suppressing poverty. They were, however, fairly happy until Perry was killed. The mother seeks employment, but cannot find a position where the child can be admitted. Mrs. Grace Parker, her aunt, hears of Nellie's sad condition and offers her a home in the country. The aunt is a member of the village church, and one day the Rev. Dr. Belden calls, and, hearing a sweet voice accompanied by the organ, inquires as to who is singing. Being introduced, he persuades Nellie to join the choir and is duly introduced and installed. Her wonderful voice, however, causes a jealousy among the other women, and especially when a delegation from a country town pays a visit and raves over the little widow's singing. The gossips of the choir get busy and, without making due inquiry, begin to question Nellie's past life. A Mrs. Harcourt is among the visitors and recognizes the sweet singer as one who called upon her sometime ago for employment, and then carried a child. The choir is up in arms and the next time Nellie reports for rehearsal, she is told she is no longer wanted and is practically driven from the church. The same night Nellie enters the church after dark and prays for strength to withstand the ordeal. The minister enters and finds her kneeling. Taking her to his home he hears her story. This he reports to the congregation, which fills the choir with remorse and they ask forgiveness, which is readily given.

THE WIDOW CASEY'S RETURN (June 19).—Mrs. Casey, a pretty young widow is sought by O'Brien and Sullivan, who are rivals. Mrs Casey shows a preference to O'Brien, who is the younger and better looking than Sullivan. Sullivan and O'Brien call on Mrs. Casey at the same time. They determine that neither would leave before the other, so both make love to Mrs. Casey while she is ironing. O'Brien unfortunately picks up a hot iron and Sullivan unconsciously places his hat on the gas stove. The hat catches fire, which compels Sullivan to rush from the house, leaving O'Brien and the widow alone. O'Brien takes advantage of his opportunity and he and the widow becomes engaged. Mrs. Casey goes to market, and, fearing O'Brien might call, she writes on a card, "Wait Inside," and tacks it on the front door. She is about to go when her black sash catches, and Mrs. Casey walks away without discovering that she has left the sash behind. A newsboy sees it and hangs it on a nail by the door. Then he looks at the card on the door and changes it from "Wait Inside" to "Wake Inside," pinning it on the sash. Immediately after his departure a dozen of Mrs. Casey's neighbors, pasing by the house, see the ominous crape, think that Mrs. Casey is dead and proceed to pass the news about the village.

Meanwhile a hobo, tortured by the pangs of hunger, has entered the kitchen of the dwelling and eats his fill. He then goes to the bed-room, and lays on the bed, pulls the sheet over his head and falls asleep. By this time Mrs. Casey's neighbors begin to enter the "chamber of death," carrying floral offerings. On seeing the still body underneath the sheet, they take it for granted that they are looking upon the remains of poor, poor Mrs. Casey. They pile the "bier" high with floral offerings and give vent to their grief. Meanwhile, as Mrs. Casey is doing her marketing, O'Brien and Sullivan are procuring marriage licenses. Sullivan, unable to read, gets a dog license, while O'Brien secures a marriage license. They then buy a bunch of flowers and proceed to the widow's. They view with alarm the black ribbon hanging on the door, and on entering the death chamber become wild with grief. The hobo continues to snooze peacefully. Mrs. Casey returns, struggling under the weight of a big basket. She enters her room, filled with mourners and creates a panic. Her profound amazement is not half so great as the terror of the neighbors, who think they are looking at Mrs. Casey's ghost. In the height of the confusion, the hobo springs wildly from the bed and dashes through the front door. The crowd follow and after an exciting chase, capture him and return to the house. Explanations follow, and when the neighbors have recovered their composure, someone suggests that a wedding be performed on the spot. The flowers, the minister, the guests, the bride and groom are there; so instead of sad funeral bells, there are gay wedding chimes.

THE INGRATE (June 20).—Mr. Morris, a banker, is visited one day by a stranger who introduces himself as the son of an old friend who has died, and presents a letter from his father asking that Morris look after his son. The banker is deeply touched and readily accepts the charge, introducing the boy to his daughter and accepting him as one of the family. The boy, Ralph Marsdon, quickly becomes a spendthrift. He is dissipated, and Mr. Morris, who has learned to care for him almost as his own son, is greatly grieved. Ralph becomes heavily involved and Mr. Morris, weary of the many demands made upon him, refuses to give him more money. Pressed to the wall by his importunate creditors, Ralph forges his adopted father's name to a cheque, which he gets cashed. The cashier is suspicious and calls at the home of the banker. In order to prevent a scandal, the banker tells the cashier that the cheque is his. After the cashier has left, however, he denounces Ralph as an ingrate and tells him that on the morrow he must leave his house. At his wit's end, Ralph decides to poison his benefactor. He watches his chance and while the old gentleman is sleeping in his library chair that night, steals the forged cheque, as well as a large sum of money from the banker's desk and pours some cyanide of potassium in a bottle of medicine standing by his chair. Shortly after the nurse enters and gives Mr. Morris a dose of the fatal mixture. His agony arouses the household and in order to avoid suspicion, Ralph comes into the room with the rest of them. Mr. Morris tries to tell of Ralph's action, but death stills his speech forever. The attending physician detects the cyanide in the bottle and causes the arrest of the nurse. Feeling that he was now free from any possibility of suspicion, Ralph takes the money he has stolen and enters into a wild life of dissipation. He finds no pleasure, however, in his career for he is constantly haunted by visions of the friend whom he had done to death. Finally, he is driven into a mental state which he can no longer endure. The visions haunt him till he goes to the authorities, confesses his crime, the innoecnt nurse is released and the guilty man takes her place.

THE RUNAWAYS (June 22).—Harry and May Nugent returned from their honeymoon and settled in a nice little home in Brooklyn. They were a devoted couple, but May's experience at housekeeping was a little shy and it caused the first quarrel. Angry and bitter one day, Harry writes a letter to his pretty wife, telling her he is going away disgusted. He packs his suit case and catches the 10.30 train for Seaville. May, whose feelings are also hurt, has made a similar plan. Not noticing her husband's letter, which he hid under a blotter, she writes him an almost identical one and leaves for Seaville on the 11.30. There she engages a room at the same hotel and is located next door to Harry. Neither is very happy; the cooking is nothing wonderful and May is annoyed by the eyeing of the gilded youths. Both regret the situation and retire early, only to lie awake, each thinking of the other. During the night a bad man attempts to rob the guests. May hearing strange noises, creeps from her room for help. Harry does exactly the same, and in the semi-darkness they rush into each other's arms. May thinks she has bumped into the burglar. The guests are aroused by her shrieks, and attachés rush to the scene. The lights are turned up and consternation prevails as they see a man and woman in demi-toilet rush into each other's arms. When the excitement is over, Harry draws his wife into his room and the next morning more surprise is in order when the maid finds the lady's room empty and sees a pair of gentlemen's shoes and a pair of ladies' pumps outside of the room next door.

SELIG.

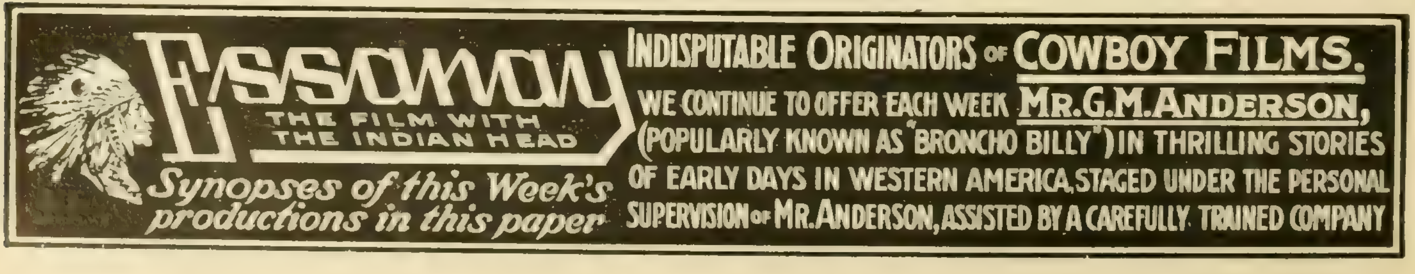
THE PRICE OF ART (June 10).—Jessie Ficke, an artist, determines to enter a $5,000 prize contest, for the best marine study exhibited before the National Art Club. In an island village she finds the type of model she requires, in Tom King, a brawny young fisherman. Tom consents to pose for her, and in order to keep him in good humor, she allows him to believe that she is somewhat attached to him. He accompanies her to her city studio, where the picture is to be completed. His infatuation for the artist breaks the heart of his "girl," who is blind. Finally, the picture is finished. Jessie, the artist, now repulses her model in his attempts at love making, and with a sneer offers him money for his services. He madly refuses this sort of compensation and, realizing that the artist cares nothing for him, now that the picture is finished, Tom slashes it to ribbons and hastens back to beg forgiveness of the little girl he has slighted.

THE OLD STAGE COACH (June 11).—Frank Richards, driver for the Continental Stage Line in the early '70s, gets a new coach to drive. June Adams is a passenger and becomes Frank's sweetheart. June, in bad health, goes away to save her life, but in vain. Her death endears the coach to Frank, as it is a part of his life romance. The railroad renders the stage line useless, and the coaches are sold at auction. Frank tries to buy the coach he drove, but is outbid by a stranger. Broken hearted, Richards leaves and, years later, dressed in his old garb, is known as Dad Richards, and loved by all. One day he meets his old superintendent, now a railroad president, at a "Wild West" show. They see a mock hold-up of an old stage coach and Frank recognizes it as the one he drove. The president received a telegram stating that his wife is dying, and a wreck on the road causes him to get the old coach to reach her side. Frank again drives the coach. He races with a train and, upon reaching the station, it is found he has driven his last trip. Frank has gone to his last reward with a peaceful smile on his face.

THE VISION BEAUTIFUL (June 13).—Longfellow's beautiful poem, "The Legend Beautiful," suggested the story told by "The Vision Beautiful." The strugle between inclination and desire is fought out in the breast of a young monk, who is an artist and dreamer, having little sympathy for the menial tasks his vows entail. He is brought into close relations with the poorest and most miserable of the peasant class, and lothes the task of ministering to their wants. He experiences many hours of self-condemnation in his lonely cell, but sees the true light of his sacred calling, when a vision of "The Master" appears to him and shows that whatever kindly deed he does for the least and lowliest of his people is done for Him. The path of duty is clearly pointed out and the young monk cheerfully goes about his Master's work.

GOODY-GOODY JONES (June 14).—Mr. Jones, unlike many husbands, is entirely too domestic to suit his wife. She dislikes his excessive love making and decides to get some pills that, taken in his office, will make the outside world more attractive. The anti-kissing wife succeeds in getting the pills and, from an ardent lover of his wife and home, Jones becomes a wife hater, and smashes the "God Bless Our Home" motto. He raves at her and goes out to become impressed with every woman he sees, kissing the maid before he does so. On his way about town nursemaids, society ladies and, in fact, the whole female population look good to Jones. He puts them in a panic and pursues them over walls, into manholes, up the sides of houses, all the while followed by a bunch of would-be important policemen. Mrs Jones learns the value of her husband's love, and resolves to cut out the pill dope in the future.

THE KATZENJAMMER KIDS NO. 7—They corrupt the school (June 14).—Another great big laughing farce, with the world-famous Katzenjammer Kids furnishing the film.



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A FATHER'S ANGUISH—The King offers his crown to the mortal who will save his daughter.

THE BURNING CITY—The King goes mad and sets fire to the palace, etc.

THE CELESTIAL VISION—Heavenly messengers present St. George with the Magic Lance, acclaiming: **"With this weapon thus shalt slay the dragon."**

THE LAST PRAYER—Princess Angisa prepares for the sacrifice.

THE FATAL DAY—The Princess in a chariot drawn by sacred oxen and accompanied by the populace is led to the Dragon's lair.

THE TERRIFIC COMBAT—Chained to the Altar, the Princess is about to be devoured, when St. George slays the Dragon.

THE NEW KING—King Ozillo abdicates his throne in favor of St. George and also gives him the hand of the Princess Angisa.

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FEATURES

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THE PROFESSOR'S WOOING (June 17).—John Farley pursues his particular hobby, biology, on the beautiful island of Catalina. He encounters the handsome Tessa and, though middle-aged, becomes a victim of her unconscious charms. She is loved by one of her own kind, Fernand, a sturdy young fisherman. She likes Fernand, but learns to love Farley. Fernand therefore relinquishes his claims. Farley, offered a professorship, leaves to accept it, promising to write and come back as soon as he can. He plunges into his new duties and neglects to write his island sweetheart, who pines away at his silence and absence. Farley, however, has not forgotten her and, when able to do so, he again visits the island and takes her into the safe-keeping of his arms.

THE CAPTAIN OF THE NANCY LEE (June 18).—Captain William Johnson buys the "Nancy Lee," and, as new owner of it, is given a letter to its head officer, Captain Brown, but loses same on his way to the boat. "Weary Willie" Johnson, a tramp, is thrown out of a saloon at about the same time Captain Johnson loses his letter. Officer Burns finds the letter and by mistake restores it to the wrong Johnson. Captain Johnson, having lost the letter, decides to ship as a common sailor on his own boat. He changes his clothes, writes an explanatory note to his wife and daughter and leaves for the boat where he secures employment. In the meantime the tramp has read the other Johnson's letter and has stowed away in a large bread basket on board. Captain Johnson's wife and daughter have read the note and decide to go aboard the captain's new boat. The tramp is found in the bread basket by the Chinese cook, and is turned over to Captain Brown. Brown, upon finding the letter of authority which states Johnson is the new owner, immediately starts in to wine and dine poor, bewildered Weary. Finally everything is righted and Captain Johnson, the real owner, is identified and given charge.

IN EXILE (June 20).—Count Romanoff is a Russian nobleman who learns that the police will raid a secret political meeting of his nihilist friends. He warns them and escapes as the police appear. With his wife and infant daughter he gets to California, where he hires out to Harrington, an orange grower as a fruit picker. Olga Romanoff grows up into a beautiful girl, and at the death of her father takes his place in the packing house. Herbert, the son of Harrington, is put in charge of the place on his return from college, and his father plans to have him marry Margaret, the beautiful daughter of an old chum, now a rich banker, and she is invited to visit the Harringtons. Herbert meets and falls in love with Olga. The foreman, also in love with her, complains to the millionaire. Herbert confesses his love for the orange packer to his father, who threatens to disinherit him if he does not leave her and court Margaret now a guest. But Herbert refuses. A reception is held in honor of Margaret. To disgust Herbert with Olga, Harrington commands her attendance. Olga, bewildered, appears in her plain attire and is suddenly presented to the social gathering by the old schemer as Herbert's intended. Olga is much distressed, but Herbert defends her and leaves with her. As they start through the grove Olga's mother comes hurriedly in search of her. A wealthy French relative has left a fortune to Olga. Herbert escorts Olga and her mother back to the house where he proudly introduces them as the Countess Romanoff and her daughter, and the Harringtons and guests hasten to welcome them.

SHEEP SHEARING IN NEW MEXICO (June 21).—Wool growing in New Mexico has grown to be one of the great industries of the southwest. Very few people are familiar with the practical side of sheep raising and shearing. The picture abounds with interesting scenes on and about a great sheep ranch. We see large herds of sheep being brought in from the mountains and ranges, watering of the herd, counting the sheep, catching the bucks, preparing for the shearing, the shearing itself, sacking the wool for market, and the sheep as they appear after their wool has been removed. Little scenes of human interest on the ranch give the film an added value.

THE KATZENJAMMER KIDS, NO. 8—THE ARRIVAL OF COUSIN OTTO (June 21).—Original, mischief-making schemes are born in the minds of the Katzenjammer Kids with lightning-like rapidity, and they are no sooner born, than perpetrated upon poor, unsuspecting Cousin Otto.

EDISON.

A MAN IN THE MAKING (June 18).—Dick, a working boy in a shop, accepts an offer of a place in a gambling establishment in the hope of getting out of the rut. When the house is raided, he drops out of a side window to escape the officers and finds himself in the yard of a residence and face to face with a beautiful girl who receives his explanations with sweet dignity and leaves him to make his escape as he chooses. Somehow he never can forget her and life seems different to him after this experience. He declines a further offer from his gambling friend and accepts the first opportunity to better himself. This comes in an invitation to join the Y. M. C. A. classes for mechanical drawing and here he begins to feel that he is on the right road towards worthiness of his ideal—the girl of his dreams. Things go well until, passing her house one day, he sees her come out accompanied by another young man. He then realizes his own unfitness in comparison with the gilded youth; but having started on the right road he perseveres.

His knowledge gained in technical drawing helps him to devise an automobile gear and he is promoted to an office position with the firm of manufacturers by whom he is employed. In the Y. M. C. A. gynasium he meets the young man which he had seen with his ideal and whom he supposes to be her fiance. And then one day this young man comes to the automobile factory to ask for him on some matter of repairs and when he accompanies him to the machine standing at the door he is introduced to the man's sister, who proves to be the girl of his dreams. The picture closes with a more than probable love story on the horizon.

TARGET PRACTICE OF ATLANTIC FLEET, U. S. NAVY (June 19).—A great fleet of battleships, grim and gray, silently sailing along at the rate of fifteen knots an hour. Suddenly these great engines of war become alive; the big guns that look so cold belch forth a terrific fire that sends enormous shells weighing about a thousand pounds, singing on their way. Their course is directed toward a dot-like object far on the horizon not visible to the naked eye. This dot is a small target six miles away, being towed by a steamer at the rate of six knots per hour.

Cameras placed on the towing steamer and on the fleet show every detail of practice in superb photography from the firing of the guns to the striking of the shells. The huge missiles hit the water within a few feet of the target, or, after piercing the target itself, and bury their fury in the deep, sending gyser-like sprays high in the air. Another spectacular scene, obtained only after camera and operator were lashed to the turret of the twelve-inch guns, shows a close view of them in action.

Pictures taken aboard the bullet-riddled derelict the U. S. S. San Marcos, formerly the U. S. S. Texas, of Spanish-American War fame, used now for preliminary practice, show the result of well trained men behind the guns. There are many other scenes, all of intense interest, showing the manoeuvering of the fleet and action aboard ship as if it were an actual naval engagement.

APPLE PIES (June 19).—The church fair in the village is always a big event. All of the good housewives and also the embryo housewives have a spell of baking cakes and pies. In Josh Jordan's family the women folk were elected to bake the apple pies for the coming event; the big church fair. We see the interior of a well-to-do farmhouse kitchen; pretty girls and matrons are busy peeling, paring and baking apple pies.

While the ladies have been busily engaged as above, they receive a call from an itinerant merchant selling wares from a wagon. Among his diversified stock is an article that he calls "Sleep Sugar," a harmless potion, which if put in food where thievery is suspected, will catch the culprit. The ladies try to get rid of him but his persistency is too strong for them. While they are thus engaged one of the pies on the shelf disappears. The alarm is given by one of the girls and the agent, taking advantage of the opportunity, makes a sale.

The pies are doctored and soon the good women have four disreputable soiled members of society, better known as tramps, secure in the meshes of a clothes line. The constable arrives with his deputy, the restoring battery is put to work and the wriggling, writhing mass of "gentlemen of the road" is in the clutch of the two limbs of the law. The ladies and children bid the tramps a parting farewell with many laughs and jeers.

THE PASSER-BY (June 21).—A young man, giving a farewell bachelor dinner, receives a note at the last moment saying that one of his guests is obliged to leave town and cannot attend. Rather than allow his place to remain empty he sends two of his friends to the street to bring in the first man who passes. They enter into the spirit of the idea descend to the street and pounce upon a poorly dressed old man and, in spite of his protests, drag him in to the dinner. At the finish of the dinner he is called upon for a story and in answer to their insistent demands proceeds to tell them the story of his life.

Years ago he too was giving a farewell bachelor dinner, surrounded by his friends, happy in the love of a woman who was to be his wife the next day. He was the life and gaiety of the party. In the midst of merriment he was handed a note from the woman saying that she had married another man an hour before. Completely crushed, his first thoughts were of suicide but his manhood revolting at this, he decided to fight down his love and forget her if possible. He plunged into speculation and with several friends formed a pool to corner a certain stock. While the fight for control was raging furiously and when the victory was within his grasp, he suddenly caught sight of the woman in the balcony of the Stock Exchange. Her husband was his opponent. Her mute appeal so unnerved him that the tide set in against him and he went down to utter ruin.

Time passed and he was now only the confidential clerk of one of his former associates. In this position a momentary abstraction was brought about by a newspaper item in reference to the woman which caused him to commit a serious blunder, resulting in his discharge.

Years later we see him a prematurely aged man, employed as bookkeeper. His employer, receiving an urgent call from a friend for funds, entrusts him with a number of securities to be delivered at once. Hurrying along Wall Street he meets the woman alighting from her car. Forgetting his errand he stares vacantly after her and finally returns to the office without delivering the securities. His seeming carelessness is rewarded by immediate discharge. Thereafter his decline on the social ladder is very rapid until he has become merely a hanger-on in the great world of frenzied finance, an object of jest to strangers and of pity and charity to his former friends. And that is the story of the passer-by invited to the feast. His story has a chastening effect upon the merry crowd. The host hands him his card, saying that if he will call he will help him. The passer-by bids them goodnight, but as he turns to go he comes face to face with the portrait of a beautiful woman which is hanging over the mantel. Clutching a chair he hoarsely asks his host who she is and is told that she is his mother. Glancing at the card his young host has given him he reads the name for the first time. It is that of the woman's son. He cannot accept any favors from such a source. He slowly tears up the card, pulls himself together and goes out to become again merely—a passer-by.

THE GIRL AT THE KEY (June 22).—That Helen or Mabel or Ruth, or whatever her father chooses to call her, was a girl after his own type, is plainly shown shortly after this reel begins. Like her father she sees what she desires and she is determined to have it and in this particular instance it proves to be a man and one who is worthy of her choice. But her father thinks no, while the daughter thinks yes, under her breath at first, but ere the story is finished we are made aware of the fact that that yes meant thousands of dollars to her father, who obtains a splendid financier for a son-in-law. How this is all brought about would be far better to see than to tell, but one might be given the key to the situation when one is told that the lover is inveigled upon father's private yacht. Then something happens to the engine accidentally on purpose and they are at a standstill far from the site of New York town and Wall Street and when the stock market opens next morning the lover fails to be at hand to save himself from financial ruin and no one to send a wireless message to the office. But if love laughs at locksmiths why not at wireless operators as well, for the young lady in question proves to be the little girl at the key; father is caught in his own trap and when the settlement is made it is the young lady's hand that binds the bargain.

VITAGRAPH.

THE NIPPER'S LULLABY (June 17).—Bill Hammond, a young coster, is anxiously expecting the first addition to his family. The nurse announces the birth of a boy; Bill is wild with joy. He is taken upstairs to see his son and is awe-stricken and half afraid to handle it. Later, he is seen acting as nurse and singing the baby to sleep with the "Nipper's Lullaby."

Times are hard. Bill gets out of work and gets in with bad companions. He starts to drown his sorrows in drink and often leaves his wife and

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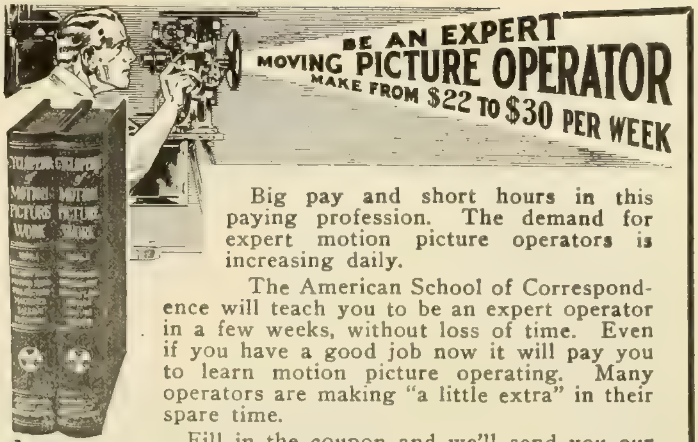

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child at home, supperless. One night, after visiting a "pub," intoxicated, Bill wanders down to the water front, and tumbles from a pier. He is picked up by a tramp steamer unconscious. By the time he recovers from his debauch and drowning experience, he finds himself well out to sea, bound for a foreign port.

He realizes his follies and sins. In the meantime, things have gone badly with his wife. She tries to support her child as a scrub woman. In her trouble, Dr. Brown comes to her and tells her of a society woman who wishes to adopt her boy. For the child's sake she yields, but pleads to have him with her for one last night. As she sits by the fire, singing the words of the "Nipper's Lullaby," Bill returns, takes up the song she is singing and clasps his wife and child in his arms. Bill has learned a lasting lesson and all is forgiven.

HER DIARY (June 18).—In reduced circumstances, Mrs. Swanson, a widowed lady of gentle birth, is obliged to sell her home, which is purchased by her avaricious brother, John. She uses the money to keep her only son, Warren, in college. He graduates with high honors, and has scarcely started on a business career, when he is accused of defalcation. She spends her savings in his defense, but in vain. Her son in prison, and her money gone, aged and too proud to ask for assistance, she goes to the poor house.

After three years, she receives word that her brother John has died, and willed her the property which he so heartlessly took from her. In fact, he makes her the sole heir of all his wealth. She returns to the old homestead. Sitting in her loneliness, she takes her constant companion, her diary of the eventful happenings of her life, from her hand-bag, and reads the records of the past. They appear vividly before her, from her wedding day to the time of her boy's arrest, then the sacrifice of her home, the eviction by her brother, her son's imprisonment and her journey to the poor house. These entries touch her deeply, and while weeping her boy returns to her from jail, saying: "The guilty man, on his death bed, confessed the crime for which I suffered, but to-day I am innocent, free, and again with you to sustain and comfort you for all you have done and passed through for me."

CHASED BY BLOODHOUNDS (June 19).—Mr. Bunny is a breeder of fine poultry. A poor negro calls at his home and asks him for some old clothing. Mr. Bunny looks his visitor over and provides him with a complete outfit. After his generosity and charity, our fat friend contentedly reads over the awards by the "Chicken Breeders' Association" of several prizes for his exhibits at the State Fair.

The colored man notices the fat and sleek fowl in the enclosure about the grounds. Waiting his chance, he helps himself to one of the birds, finding an ample hiding place in the recess of Bunny's suit. In the morning Bunny discovers the loss of his chickens and calls upon a friend who owns a sharp-scented bloodhound, which he employs to go in pursuit of the thief. The dog scents the foot-tracks of the negro, who wears a pair of Bunny's shoes. The hound immediately starts after Bunny, who is obliged to flee for his life through the highways and byways, while the negro and his family enjoy a chicken dinner at Bunny's expense.

Hot and exhausted, Bunny succeeds in getting back to his own home. Hastily undressing, he goes to bed to forget his terrible experiences. It is useless; he dreams that he is being chased by bloodhounds. Haunted by this terrible nightmare, he awakes, gazes about, and dodges under the covers of the bed to shut the horrible apparition from his expectant eyes.

HER BROTHER (June 21).—Mr. Clarke, a thorough business man, quarrels with his son Tom, because of his indifference to commercial affairs. Tom resolves to go ranching in the West. He gets into bad company and is at a pretty low ebb. George Fowler, a ranch owner, who has taken a fancy to him, tells him to brace up and he will give him a position. In the meantime, Kate, Tom's sister, is engaged to Jim Seaton. Jim's health is not very good and he is ordered to go West for a trip. Kate, though sorry to part from him, hopes that he may get trace of Tom, from whom she has not heard for over a year, losing track of him completely.

Tom, in spite of his promises, goes back to his old habits, and Fowler is forced to discharge him. Jim Seaton is an old friend of Fowler's, and is going to visit his ranch. Jim meets Tom without knowing him, and Fowler tells him something of Tom's story, without mentioning names. At the hotel bar, Tom, who is loafing around, sees the large wad of bills Jim displays in paying a bill.

A few days later, while riding around the ranch, Jim is taken with a fainting spell and stops to rest, while Fowler rides on to attend to some business. Jim, while half-dazed, is attacked by Tom and robbed. On Fowler's return the sheriff is told of the robbery, and his men are put on the track of Tom. When captured and brought face to face with Jim, he learns Tom's name for the first time, and for Kate's sake, Jim denies that Tom is the man who robbed him. He tells Tom who he is and makes him swear to reform. Tom does so and this time keeps his oath. Two years later, when Kate and Jim are happily married, Tom returns to them, a changed and prosperous man.

THE GAMBLERS (June 22).—Mrs. Travers, a society leader, is madly in love with Arthur Ingraham, a rising diplomat. Arthur is not in love with her and avoids her advances. He is in love with Beatrice Langton, a young debutante, to whom he becomes engaged. Mrs. Travers is furious. She looks for some means to avenge herself on the innocent Beatrice. Professing great friendship, she gets her to come to her house to play bridge, contrives that she shall lose, and at the end of the game, Beatrice, whose means are very modest, finds herself in debt. Assuming friendship, Mrs. Travers promises to pay the debt, and accepts an I. O. U. from Beatrice, saying she can take her time to pay her. Beatrice is delighted, but later finds she is unable to meet her obligations to Mrs. Travers. She begs her to be lenient and considerate. The avenging woman then shows her claws and refuses to help her or delay payment unless she will break her engagement with Ingraham.

In desperation, Beatrice, fearing her lover's displeasure and disrespect, consents, and returns to him her engagement ring. At first Ingraham is angry. Then he begins to suspect some underhand work. He overhears Mrs. Travers speaking to Beatrice over the telephone, and induces Beatrice to confess the truth to him. He turns the tables on Mrs. Travers, paying her what Beatrice owes her, and telling her what he thinks of her conduct. Realizing that she has not only lost his love, but his friendship, and made herself hateful to him, she departs, leaving Beatrice and Arthur more firmly locked in love's embrace.

BIOGRAPH.

LENA AND THE GEESE (June 17).—For reasons of state, the first-born, a baby girl, is sent away and placed in the care of Gretchen, a trusted peasant woman, who is the widowed mother of a little child about the same age. The two children grow up as sisters. Later, upon her deathbed, the noble lady repents and sends for her child to reinstate her. Gretchen takes this opportunity to make a great lady of her own daughter Lena, the goose girl, by sending her to court instead of the real heiress. Hence Lena is taken before the noble lady as she breathes her last, happy in the belief that she has made reparation. Lena is now a great lady, but the title is a great misfit—court etiquette with her is hard work. She longs to be back with Gretchen and her "geeses." She endures it as long as she can and then bolts. Gretchen, by this time, is sorry for her deception, and is only too eager to straighten the affair.

THE SPIRIT AWAKENED (June 20).—The girl, her father and invalid mother toil to keep their small farm, which is mortgaged. The mortgage falls due, and gathering together their earnings, they find the sum not quite enough. On the farm are two farmhands—one a true Christian, who is the butt of the other, a renegade. The renegade imposes upon the Christian boy, regarding him to be without spirit. The boy learns of the family's need, and gives his mite, which increases their store sufficiently to pay off the mortgage. The renegade learns of the mortgage money, and, having victimized one of the young women of the village, decides to get his money and get away. It is now that the Christian boy shows his spirit and after an exciting chase and fight, succeeds in recovering the money.

PATHE.

PATHE'S WEEKLY, NO. 24, 1912 (June 10).—Constantinople, Turkey. The sultan, attended by his personal guard, makes one of his infrequent trips from his palace to open the parliament.

St. Cloud, France. Twenty balloons start in the Distance Race, organized by the Aero Club of France.

Plainfield, N. J. On the last lap of the campaign, Theodore Roosevelt makes this town sit up and take notice with a vivid political speech.

Paris, France. The new fashions in hair dressing and summer millinery are voted as excellent by the society women of the French capital.

Brooklyn, N. Y. Twenty-five thousand people attend the Annual Field Mass in front of the barracks in the Navy Yard.

Frohnau, Germany. The first trials for the Olympic games bring out many likely candidates for the honor of representing Germany at the Copenhagen Stadium.

Portland, Ore. The summer resort near this city, known as Sea Side, is completely destroyed by fire.

Rehoboth, Del. New and alleged authentic information as to the hiding place of Captain Kidd's buried treasure leads a group of men into the Indian River Inlet country on a search. They are using scientific methods and blasting out all the stumps in their efforts.

New York, N. Y. Ten thousand soldiers, national guardsmen and veterans, march through the city in honor of those who fought in the War of the Rebellion.

New York, N. Y. The U. S. Grant Post of the G. A. R. hold ceremonies at the tomb of their former general.

Anderson, Indiana. The Benevolent and Protective Order of Elks hold their annual state reunion in this city.

THE GAMBLER'S REFORMATION (June 19).—A gambler just married is caught cheating at the gaming table and travels over the state line. His wife, deserted, tries to go back home, but her strength failing, she stops at a wayside inn, where she obtains employment. One night she hears someone trying to rob the inn and shoots the intruder. The innkeeper, rushing upon the scene, finds the wounded man, and, in the feeble rays of the lantern which he carries, the girl discovers that she has shot her husband. He recovers, however, and they live happily forever afterward.

THE FICKLE SOLDIER (June 20).—A soldier has to leave his fiancee and go on special duty elsewhere. Here he meets a charming little girl, with whom he falls in love, and in a rash moment proposes and is accepted. About this time he is ordered back to his home post only to find that his betrothed has eloped. He returns to his little sweetheart in the West, but her father has read in the meantime of his engagement to the girl at home and consequently he meets with a warm reception and the engagement is broken off. That day on attempting to rescue a little girl from a perilous position in the river, the Lieutenant loses his life.

AN INDIAN IDYL (June 22).—A beautiful picture of Indian life, which, though not stirring in its theme, contains many interesting scenes and some fast riding. The story is woven about a love affair that springs up between the daughter of the Sioux Chief and a brave from the Crow tribe.

C. G. P. C.

MIMI'S LOVE STORY (June 18).—This is the story told in the opera of "La Boheme" and needs little or no explanation, as everyone is no doubt familiar with the story of the little woman who escapes from the toil of the millinery shop to live with those who love her in the Bohemian-Latin quarter of Paris. And how she, dazzled by the promises of a wealthy man, ran away from these good friends only to return later broken in spirit and in health to lie in the shabby little room in which her real happiness was found.

THE MYSTIFIED PIERROT (June 21).—This excellent pantomime is highly entertaining and there is considerable novelty to those who have not heretofore had the pleasure of witnessing a pantomimic performance. It tells the story of a beautiful Columbine, a wily Harlequin and a simple Pierrot, whose love affairs are so intricately interwoven as to make a very interesting little sketch.

LONDON (June 21).—A comprehensive, entertaining, interesting and instructive film of the largest city in the world; its public buildings, picturesque streets, grotesque gargoyles, and its historic piles, etc.

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Independent Film Stories

NESTOR.

THE BELLE OF BAR Z RANCH (June 10).—Jessie, the Belle of the Bar Z Ranch, and Jack Howard are lovers. On the day of the cowboys' "hoedown," Jack presents Jess with a beautiful engagement ring and Jessie promises to marry him after the roundup. They go to the dance and while there, Jack dances with one of Jessie's girl friends and during the dance the girl is taken ill. Jack leads her off to a side room and brings her a glass of water. In the meantime, Jessie is proudly displaying her engagement ring to her girl friends. She turns to call Jack and, finding he is absent from the dance hall, goes off to look for him and finds him with his arms around the other girl. Their backs being turned toward Jess, she does not see that Jack is trying to revive the girl with a drink of water. Jess comes to the conclusion that Jack is false to her. The next day she sends back his ring with a note, telling him she will not marry him and that she wishes him to come and get his letters and presents, which he had given her during their courtship. Jack goes to Jessie's home and finds her very unreasonable. She will not answer his questions and taking his love tokens he sadly returns to the bunk-house. The cowboys scent Jack's trouble and manage to make things pretty lively for him.

As time goes on and Jack and Jess do not make up, the other boys make up their minds to take their chances on winning Jessie for a wife. They put the proposition up to Jess and in order to quiet them, she tells them to meet her at the cross roads on a certain day and lift her from the saddle in a fair race. Jack hears of this and on the day of the race he watches the boys primping and polishing up. He makes up his mind to play a trick on them and be the only man at the cross-roads to meet Jess. He finds their horses tied up outside of the bunk-house and unties them and drives them off the ranch. He then goes to meet Jess.

Jess is suspicious when the rest of the boys do not show up, so she postpones the race for a few hours. At the appointed time, the race takes place and Jack is the lucky man. The rest of the cowboys escort them to the Justice of the Peace and they are married. Jessie is pleased at the way things turn out, but she will not gratify Jack by showing it. When he comes for his husband's kiss, Jess is cold and distant. Jack begins to realize that maybe he has made a big mistake. He tells Jess that the Justice of the Peace is still there and if she wishes it, they can have the knot untied at once. As Jack turns to get the Justice of the Peace, Jess tells him she was only teasing him and that he is the only man in the world for her.

In the meantime, the rest of the girls, learning of the race, take advantage of the leap-year chance and race with the boys, with the result that the Justice of the Peace is kept busy for a few hours longer.

THE SQUATTER'S CHILD (June 12).—Dan Brierly has built a shack on disputed land. He has two daughters, Nellie, a young lady of nineteen and Edna, a child of five. John Colby, a big land owner, claims the land upon which Dan has built and, accordingly, with his son, Ned, calls upon Dan and advises him to vacate. Dan refuses and John Colby hurries away to call upon the law for aid. On their way to and from the shack, the two men meet both the squatter's daughters and Ned is exceedingly pleased with Nellie. The next day, Ned, with the officers of the law, call at Dan's shack, and as soon as Ned realizes that Nellie is the squatter's daughter, he sends them back, declaring he will attend to the matter and report to his father. Ned then proceeds to make friends with the girls and their father, but not with their hired man, the "harmless" half-wit, Pete, who is jealous of Ned's attentions to Nellie. Ned then rides away to plead with his father to allow the settler more time. The friendship of the two young people ripens into love, while the jealousy of Pete increases, especially after Nellie has refused his flowers. Ned and Nellie's trysting place is upon a small bridge. Here Pete makes one last appeal to Nellie and is not only coldly received, but upon forcing his attentions upon her, Pete is knocked down by Ned. Knowing that preparations for blasting are going on near-by, Pete goes to the place, and hiding behind a rock until the foreman's back is turned, steals half a box of dynamite and places it under the bridge. Waiting under the bridge until the time when the young people meet, he lights the fuse, but Ned and Nellie leave the bridge a few minutes before the end of the fuse is reached. In the meantime, little Edna has observed the little light under the bridge and extracts the fuse. Pete, unable to bear the strain of watching the child any longer, has rushed to the child's father and confessed. When the men reach the bridge, little Edna innocently hands the box of dynamite up to her father. The half-wit is locked up for safe keeping and John Colby is so overcome by having his boy's life saved by little Edna, that he swears eternal friendship with Dan and relinquishes his claim to the squatter's land, while the young people are happily unconscious of anything save themselves.

THE GIRL AND THE SHERIFF (June 14).—Bob Warren, sheriff of Grass County, Cal., and Jim Stearns, a young man with a weakness for gambling, are both suitors for the hand of Mary Evans, an orphan. Mary refuses Bob's offer of marriage and promises herself to Jim. Jim is sent to town to sell some cattle and after getting the money for the cattle, he stops in a saloon for a little game of cards before going back to his boss's ranch.

At the door of the saloon he is met by Bob, the sheriff, who, knowing Jim's fondness for gambling, tries to keep him in the straight and narrow way on account of Mary. He tries to pursuade Jim from entering the place but Jim tells him that he just wants to play one game and Bob's pleadings are in vain. Jim enters the saloon, where he plays Big Pete, a well-known gambler, and loses all his money. On leaving the saloon, he remembers the money he has in his possession which he received for the cattle and decides to take one last chance in an effort to win his money back. He is cleaned out again and staggers out of the saloon. Standing outside of the saloon, brooding over his misfortunes, he overhears two men talking of a large shipment of money coming in on the stage coach, and, in desperation, decides to hold it up. Going to a lonely spot on the road, he terrifies the stage-driver into giving up the box and hastens away. When the stage-coach arrives in town, the news is spread quickly and Bob, the sheriff, and his men immediately start in pursuit.

Jim, in the meantime, has blown the box open and is going through the woods on foot. When Bob and his men reach the place where the hold-up occurred, the men separate and Bob goes on alone. Following Jim's footsteps, he comes across Jim and is stunned by the realization of the fact that Jim is the culprit. A moment's hesitation gives the latter the opportunity to make good his escape. The posse, however, seeing the fleeing man, give chase, but Jim arrives safely at Mary's home. The posse arrive at Mary's home to inquire if she has seen the bandit, and Bob enters the house to observe Jim, terror-stricken, hiding in the room. The unselfish love which he bears Mary tempts him to forget his duty and he promises to help them escape that night. On leaving the house, he tells his men that the culprit did not pass that way. That night, he brings the horses to the couple and starts them out in their search for happiness in a new land.

IMP.

FANCHON, THE CRICKET (June 17),—Fanchon is a fascinating little girl, the grandchild of Mother Fadet, who is suspected of witchery by the people among whom she lives. At the opening of the story Mother Fadet is being attacked by a crowd led by Father Barbaud, the father of Landry and Didier, his twin sons; the former, a handsome and bright lad, the latter a little weak and foolish.

The old woman is about to be beaten when Fanchon arrives, and she also is beset by the men and both are in danger, until Landry appears on the scene and upbraids the mob. He is attracted by the beauty of the little madcap, who thanks him as he leaves her.

The foolish Didier is in love with Madelon, the belle of the village, who scorns him, and who is in love with the handsome brother. Didier is heartbroken and tells them he is going to commit suicide. He rushes away but is prevented from carrying out his intention by Fanchon, who follows him until he, tired, falls asleep in a clump of bushes. Landry seeks everywhere for his brother, even asking aid of the witch. She refuses to assist him, but meeting Fanchon, he askes for her help. This she promises if he will agree to dance whatever dance she may select at the fete to be held the next day. He, anxious to find his brother, consents, and she leads him to the spot where Didier sleeps.

The next day while the festivities are in progress, Fanchon, dressed in the old-fashioned clothes of her grandmother, appears and demands her dance with Landry. This he is dancing with Madelon, but being a man of his word, he asks her to excuse him and then takes Fanchon as his partner.

Madelon, angered at the manner in which Landry has treated her, tells the others that Fanchon has bewitched him by the aid of a witch's claw she always wears round her neck in a bag. She incites the mob, and they attack Fanchon, demanding to see the contents of the bag. This she hands to Landry, who reads on the paper "The Prayer of the Pure Maiden to the Holy Mother of Grace." Abashed, the mob leave the unhappy girl, who rushes home and tears off the clothes which she feels are the cause of her misery.

To get away from Landry, whom she now loves, she accepts an offer to go to the city, although he begs her to remain and marry him. Later the grandmother dies and appoints Landry's father as her guardian. She returns to her home and going to Father Barbaud asks him if he will accept the charge. At first he refuses, but realizing that the happiness of his son depends upon his marriage to the now demure Fanchon, he consents, and the formerly despised madcap has the pleasure of being begged by the old gentleman to marry his son Needless to say she does.

THE SCHEMERS (June 20).—Arthur Dennison, the only son of a wealthy man, selects the stage as his profession. His father strongly objects to the choice, and arguments proving unavailing, finally threatens to disinherit him should be persist in his determination to enter the dramatic field. Lucy, Mr. Dennison's adopted daughter, pleads for her brother, but the father remains firm, and Arthur leaves home.

While he is absent, Mr. Dennison comes under the influence of a clever adventuress with whom he falls in love and unable to resist her fascinating wiles, settles his fortune upon her. Through this woman's scheming, Lucy is driven from home, and she writes Arthur to return and save his father from ruin, for he is induced to make bad investments by the woman and her brother.

Arthur hastens home and finally succeeds in opening his father's eyes to the true character of the schemers. Mr. Dennison, realizing what a terrible mistake he has made, forgives the boy and willingly consents to his marriage with Lucy. Thus Arthur wins a bride and a prospective fortune.

CLOWNLAND (June 22).—Boyland—Girlland—Clownland—who of us has not had our dreams of all three. This film will rejuvenate the elders and rejoice the youngsters. It depicts in simple sequence the heartaches and joys of a poor, little newsboy, who seeing a circus parade is filled with longing to witness the wonderful deeds performed within the tent.

The small "newsy" finds himself on the great day without sufficient money to purchase a ticket, owing to a slump in trade. He sobs himself to sleep on the steps of his humble home—and the dream-fairies escort him to clownland. While he sleeps he is conveyed to the stage of the circus and placed in the chair of the "King," where, dressed in the royal robes, he commands the clown to dance and perform their special tricks for him. These to the delighted child are marvelous indeed. Finally, with a puff of smoke the "King" vanishes.

The dream is over, and Teddy awakes, a disappointed little boy. Picking up his bundle of papers, he wends his way once more towards the enchanted spot, and gazes forlornly at the billboards. A kind-hearted stranger in passing notices the boy, and realizing how much such an event meant to him in his boyhood days, hands Teddy the price of a ticket. The boy is surprised and wild with joy. Thanking the donor for his goodness and waving his cap in the air, he rushes away to join the merry throng entering the canvas where he willl see his dream realized.

PRINTING UNCLE SAM'S PAPER MONEY (June 22).—Special facilities were granted the company for making the pictures in the Bureau of Engraving at Washington, and the film shows the entire process from start to finish, besides illustrating the actual printing of the paper money, stamps, etc., used in currency. It also shows the method adopted for the destruction of defaced bills.

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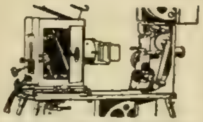

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NOTICE FOR THEATRES AND SUMMER HOTELS

THANHOUSER.

THE TWINS (June 18).—They lived in the country with their father, a widower, and although they were poor they were happy. Then the father died and there was no one to love and care for the two little girls. Their neighbors were poor, and none of them would undertake the care o fthe children, and for a time it looked as if they would be sent to an institution. Their pastor, however, in searching the father's few effects, found the name of a distant relative, a rich resident of New York, and wrote asking him to look after the children.

The Uncle, a selfish old bachelor, could not see why he should be bothered, but he finally consented to receive one of the girls. The other, he said, must shift as best she could. Each child wanted the other to have the good fortune. Finally the minister picked out the one who was to go to New York, and sorrowfully led the other to the orphan asylum, which was designed to be her home.

In the city, the little girl soon won the love of her cross old uncle, but he was too shame-faced to admit it. She was happy in her new life, her one regret being that she was separated from her "twin," but she hoped that sometime they might be brought together again.

The child in the orphan asylum mourned constantly and at last ran away. She hunted up her sister, who received her joyously, smuggled her into the rich house and hid her away in her room.

When two children determined to be as little nuisance as one, they can accomplish it. As the twins looked exactly alike it was possible for them to divide up the good times, and some meals gruff old cousing ate with one child and some with the other. And the one who dined oraged for the other.

Gruff old uncle, on his way to bed one night after a midnight cigar, stopped to look into his little niece's room, to see if she was all right. He never would have admitted that he would do so, nor that he was growing mighty fond of the bright child who made her home with him. The fact is that he bent over the bed tenderly. Then he started with surprise for there were two sweet faces on the pillow and they looked exactly alike.

Before he had solved the problem, the twins awoke. Pitifully they admitted their crime and begged him not to separate them again. The stern old man gazed at them, the men who had known him for years would have been surprised to see the tender look on his face.

"I was just beginning to realize," he said, "that a little girl had won a place in my heart. I don't know which of you it is, but I guess you are equally guilty. Send either of you away? I'd like to see anybody try it."

Down in Wall Street some time later, where gruff old uncle is a power, a broker was telling a group something that interested them and it had nothing to do with stocks or bonds either.

"I was up in Central Park to-day," said the broker, "and there I saw him. He had two little girls, twins, just alike and they were all feeding squirrels. He told me they were his nieces, but he could not have been prouder had they been his daughters. They are making the old man young again, and they are really fond of him."

CALLED BACK (Part One) (June 21).—Gilbert Vaughn, a wealthy young man, was suddenly stricken blind, and although his physician told him that in time they might be able to restore his sight, he chafed bitterly at his condition. While tossing about restlessly in his room one night, he suddenly decided that he would go out in the street by himself, and eluding his nurse, he stealthily left the house.

By carefully counting his steps, and feeling his way with his cane, he found for a time, that he could walk up and down the block in safety, and was much elated thereat. Finally he lost his bearings, rushed around frantically, and became more and more bewildered every minute. At last he came to a stoop that he thought was that of his own house, and he stole up the steps.

Blind though he was, there was one test which could tell him if he had struck the right place, his latch key. It opened the door, and he stepped into the hall, confident that his troubles were all over. Still he had a feeling that he was in the wrong place, and when he heard a woman playing the piano and singing he knew that his fears were justified.

Undecided whether to appeal for help or not, he stood in the hallway. The song continued. Suddenly he heard a gasp and a groan. The music ceased suddenly and the piercing cry of a woman rung out like a frightful change from melody to discord. In the excitement of the moment Vaughn forgot that strength and courage could avail him nothing; but stumbled into the room, eager to aid the woman. He fell over a body on the floor, someone grabbed him, and he heard the click of a revolver. Then he called aloud, "Spare me, I am blind."

The assasins satisfied themselves that he told the truth, and led him out of the house, after he had taken an oath never to betray them. As a matter of precaution, they conducted him far away, and then turned him loose in the street. Later the police found him and took him home. Vaughn feared to tell his story, for he doubted if any one would believe him. Sometimes he thought himself that it was a dream.

The work of skilled physicians bore fruit in time, and Vaughn's sight was restored. He searched all over London, hoping that chance might lead him to the house again, but in vain. Yet often and often his thoughts turned to the crime, and the song of the woman that had suddenly turned into a piercing cry of horror. He wondered who the victim might have been, but could not solve the mystery, so as time passed on, he was more and more convinced that it had been a dream.

(Part Two).—Gilbert Vaughn, while temporarily blind, stumbled into a strange house where a man was slain, and would have perished himself had it not been for his affliction. The men in the room took him to another part of London turned him loose and he never could locate the house again.

Later Vaughn's sight was restored and he went to Italy for a pleasure trip. There he was smitten with love at first sight when he saw a beautiful girl at prayer in a cathedral. He did not know who she was, but often thought of her, and on his return to England was surprised and delighted to meet her one day on the street. Obeying an impulse, he followed her and found that she lived in a lodging house with her old uncle, and a woman servant who never left the girl out of her sight. To be near his divinity, Vaughn engaged rooms in the same house, and was at last able to make her acquaintance. He found her to be strangely apathetic, but his passions knew no bounds and he announced to the uncle that he was a suitor for the girl's hand. The uncle, after satisfying himself that Vaughn was rich, consented, on condition that the marriage be celebrated immediately. After the ceremony, the uncle disappeared, and Vaughn found to his horror and despair that the woman who now bore his name was apparently hopelessly insane.

A shock restored her reason in time, and through it the mystery of the murder, heard by, but not seen by Vaughn, was revealed. The victim was the girl's brother, and she was in the room at the time. The shock drove her mad, and her uncle, the accomplice of the real slayer, cared for and protected her, never dreaming that some day his sin would find him out. He permitted her marriage to Vaughn, knowing she would be well provided for, and did not recognize him as the man who had stumbled into the room, crying "spare me, I am blind."

The real slayer in the meantime had ingratiated himself with Vaughn on the plea that he was the madwoman's brother. He called one day to find that vengeance had overtaken him, and that the two persons he regarded as his dupes, were the ones who could fasten the chains of justice tightly around him. The wife, restored to reason, found her husband was the one man in the world, and reciprocated the unselfish love he had long had for her.

ECLAIR.

THE HIGH COST OF LIVING (June 10).—Mr. and Mrs. Consumer find that they have no food in the house. It is salary day, so they depart for the market which is a monopoly and presided over by a syndicate representing the goods they controlled. Their motto is "Our prices, all we can get." This syndicate is composed of kings, thus divided: Milk, butter and eggs, coal, bread, sugar, meat, clothing and tobacco. At this market there is a great gathering which finally thins out to the few who have enough money to satisfy the grasping kings.

The various types of consumers buy or try to buy their necessities at exhorbitant prices. The kings are greedy and cruel.

Finally unable to bear these impositions, the people become impatient and resolve to do some thing to repair their wrongs. The kings have a reunion and make a mound of their bags of gold, which they worship. It is transformed into the God of Greed, around which they group and command the people to cease their complaints.

A meeting of the discontented people is in progress when the painting of Justice comes to life and joining them, asks them to tell their complaints, and she, thoroughly aroused, issues an indictment for trial against the wicked Trust Kings.

Uncle Sam executes the warrant much to the joy of the consumers. He repairs to the market where the Kings are having a jubilee—arraigns them—calls upon the people to carry out the orders of Justice, points to sign which has changed to "Justice Triumphs at Last." The mob seizes the kings and hustles them off to the bar of justice. The kings, handcuffed, are now arraigned before Justice. Uncle Sam enters as the people's lawyer, and in a short time (with the overwhelming evidence of their rapacity), has the jury pronounce them guilty and sentenced to hard labor for life. The people destroy the God of Greed and now that prosperity returns a few weeks later give a jollification feast at Mr. Consumer's house. In the meantime, the guards lead the kings, in convict garb, to their labors which they do very lightly. They overcome their guards and escape. While the feast is at its height the kings repair to Consumer's house and like a lot of vultures attack Justice, drag her from the house and make her a prisoner. The noise disturbs the merrymakers, they go out to ascertain the cause, are horrified to find Justice gone. In the meantime the statue of the God of Greed has been reconstructed. The kings drag Justice before it and completely suffocate and obliterate her under bags of gold. The kings return to their thrones. The angry people rush on to see the old order of things re-established and can only show their sorrow and misery. Justice is seen behind the bars, handcuffed, awaiting deliverance. Mr. and Mrs. Consumer are at their table again hungry, all food gone. Uncle Sam appears, they appeal to him, he leads them forth and pointing up, shows them the promise of the future. Old glory is seen waving and then Uncle Sam indicates that they may remedy matters by choosing from one of the presidential candidates of the different parties whose pictures are thrown upon the screen.

THE RUSTIC MAIDEN (June 13).—Nell Knickerbocker, a wealthy heiress, returns to New York after four years study abroad, to find that the daughters of her friend, Mrs. Van Kleeck have been so spoiled by luxury and good times that they are unbearable. The talented Nell promises to cure them, by masquerading as a country cousin. She pays a visit to the Van Kleeck household, and by her "rustic" manners and pranks completely conquers the haughty spirit of the disagreeable daughters. They take her to dinner parties, theater and a dance; at every place she monopolizes the attentions of the men despite her pretense at awkwardness and "greenness." In the end she shows her musical ability, and wins for herself a husband who she is sure does not marry her for her money.

A LUCKY FRIGHT (June 16).—The scene takes place on a rich farm. The farmer and his family have just finished their dinner. As it is harvest time, all go to the field, leaving the grandfather, who is a paralytic, with his twelve-year-old granddaughter at home alone.

Shortly after their departure, a knock is heard at the door. The child opens the door and is frightened on seeing two tramps, who ask for a glass of wine. The men go out and the little girl hastens to lock the door. She hears them go through the yard and inspect the place. Seeing that the old man and the child are alone, they plan to rob the house. The tramps crawl in.

Having searched the place and finding nothing, one of the tramps goes to the armchair and roughly grabs the child and tries to force her to give them money. The helpless old man watches the intruder beat the little girl. A shot rings out. The father has returned to the rescue. The fright has strengthened the old man's will and suddenly cured, rises and embraces his grandchild.

LUXOR AND THEBES, EGYPT (June 16).—Nothing is more emotional than the view of all these splendid ruins, which visualize all the splendors of the past civilization. The temples of Luxor and Thebes; the gigantic tombstones of Ptolomey and the Pharahos; the collosal statues of Mennon, all make a very interesting picture.

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A DAY AT THE ZOOLOGICAL GARDENS (June 12).—This film is one of the most interesting natural history subjects produced by the Reliance Company. It is a full reel subject and is devoted entirely to the unique and the unusual animal features that are on exhibition in the largest and most talkel of zoological gardens in the world. One feature is the Clarence Mackay collection of heads and horns, which is one of the finest collections of the kind that has ever been on exhibition before. One of the moose heads shown has an antler measurement of 76 inches from tip to tip.

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LUX.

WHAT AN ASS (June 14).—An erratic old gentleman makes the life of his servants so unbearable that finally nobody will consent to wheel him out in his bath chair. He is finally obliged to employ a very intelligent donkey. The latter takes the place of a servant in an admirable fashion. However, he also finds it impossible to tolerate the old gentleman's ill humor, and proceeds to show the old fellow that he is not the only one who can make himself unbearable.

MUSIC MAD (June 14).—Professor Jerry Pinkapong has a daughter, who, like himself, is very musical. The musical daughter has a musical lover, and the trio hold musical assemblies at "The Musical Box," the residence of Professor Jerry Pinkapong. Paddy Fiddlesticks induces the fair musician to elope with him, and the result is one amusing medley of situations, musical and otherwise.

COMET.

MY WIFE'S BIRTHDAY (June 3).—Gratz Brown, a broker of wealth and position, renounces the follies of life, and marries a beautiful girl, some years his junior. Business cares absorbing much of his time, his young wife was frequently left alone. One evening, with a burst of enthusiasm, she exclaimed, "If I only had a dog, it would at least be something to talk to."

The remark at the time was not particularly appealing, but Mr. Brown remembered it. In due course, Mrs. Brown's birthday arrived, and extraordinary efforts and plans were made for its celebration. Gifts innumerable from a multitude of admiring friends were sent with cards of congratulations. Her husband's gift, a magnificent diamond necklace, was received by her with expressions of great joy.

Recalling her wish for a dog, Mr. Brown visits a kennel, and selects one of "bull" species. In the midst of the attendant excitement occasioned by the many beautiful gifts, the dog is delivered at the brown mansion. All else is immediately forgotten. Falling upon her knees, Mrs. Brown literally smothers the animal with caresses. Mr. Brown stands near regarding the demonstration with a dubious thoughtful expression.

Subsequent transpirings convince him of his folly, for from the time of the dog's advent into the household, Mr. Brown was entirely forgotten.

"Buster" (for that is the name by which the dog was christened) was everywhere in evidence. When at meals, Mrs. Brown fed him from her own fork the choicest morsels of tenderloin, etc.

Mr. Brown's "Good morning, dearie," was met with aggravating abstraction on the part of his wife, until at last, driven to despair by her indifference, he resolves to disenchant her with dogs. He visits the fancier and purchases a number of dogs, which he has delivered to his home. Their arrival only seems to widen the breach between him and his wife, for her time is now wholly occupied with her pets, and poor Brown is entirely forgotten.

Struck with a brilliant idea, he visits a foundling asylum and adopts an infant. He arranges for its delivery, and in due course the child is taken to the Brown home. The young wife is busily occupied feeding and caring for the dogs, when the nurse, carrying the child, is ushered in. Seeing the infant, she at once makes an effort to take possession of it, but is restrained by the resourceful Mr. Brown, who offers her the alternate of "dogs" or "baby."

With a woman's intuitive feeling, she exclaims, "Give me the baby." And the dogs are returned to the original owner.

THE ISLE OF STRIFE—CUBA (June 8).—This film begins with a beautiful picture of historical old Morro Castle, which majestically towers above us as we enter port from the sea. It also visualizes a magnificent panoramic view of Havana Harbor, showing Cabanas Fortress, and other points of interest. There is a close-up view of the Havana Cathedral, where the remains of Christopher Columbus were interred for many years. There are scenes from the Columbus and Central Parks, two of the most interesting and beautiful spots to be found among the scenic exceptions of the world; there is the Nine Students Monument, showing inscriptions which every Cuban loves and reveres. This picture also reproduces a carnival on the Prado, where one hundred thousand persons, fantastically garbed, celebrate the independence of Cuba once each year. The picture also takes us to a more remote part of the island, and shows the arrest, imprisonment and trial of insurrectos. There is a most complete and instructive reproduction of the largest sugar plantation in the world, in full operation. From the cane fields to the hemp sacks, this wonderful industry is minutely pictured. There are trainloads of sugar cane being emptied into the troughs which lead to the crusher: the crusher in full operation, separating the sugar from the cane; the evaporator through which a million gallons of water pass every hour; the government expert testing the syrup, and a score of other interesting and instructive views which are part of the daily routine of this beautiful land of unlimited opportunities.

POWERS

NO CHILDREN WANTED (June 19).—In "No Children Wanted" there is a sparkling travesty in which is depicted the trials and disappointments of a father with a large flock of young children who sets out to lease a flat. He arrives with his wife, travel stained and weary, buoyed up with hope. He applies to several landlords and janitors, who show him scant courtesy, as they take mental stock of his nine children and inform him that "No children are allowed" in their apartments. The family wanders from one apartment house to the other only to be refused. Night is approaching and they seek refuge in a park, and the comforts of a bench, where they sleep until morning.

As they are arousing from their slumbers a friendly policeman appears on the scene and takes in the situation. On being questioned the head of the family unbosoms himself and pours his tale of injustice into the ears of the officer. The copper meditates and then has an idea which he imparts to the troubled father. Acting on the suggestion, the husband leaves his little flock in seclusion and boldly applies for apartments in an imposing looking house. He is questioned and answers that his family consists of himself and wife. The landlord is eager to have him for a tenant and arrangements are made on the spot.

The family moves in. The father and mother pass inspection, but are worried. Barrels, boxes, hampers and, last of all a refrigerator are brought in by the truckmen. The door is hastily closed and from every receptacle a head pops out. The children emerge and are cautioned to be quiet. Noses are counted and after a search the baby is found in the icebox.

The mother of the landlord is an invalid and is confined to a wheel chair. She is left in a room and the curtains catch fire. The children smell the smoke and effect a heroic rescue. The landlord discovers the children and is about to evict the family when he learns of the act of the volunteer fire company and decides to allow them to remain.

TWO GAY BOYS (June 22).—Billings and Meeker are two brow-beaten husbands who are dominated by their wives. The women are leaders in a "Rights for Women" club, and they neglect their household duties to show the way to their sisters in the cause. On the day of an important meeting of the club, Billings and Meeker are forced to listen to harsh words from their wives and are in rebellious spirits and ripe for mutiny. The occasion presents itself for an attractive looking young woman calls on Billings soliciting funds for a charitable institution. Billings is favorably impressed and besides his wife has just given him a curtain lecture. The girl is susceptible to flattery, and before she leaves, the henpecked husband has arranged a little supper, at which Meeker and her chum are to be guests. Telephones are brought into requisition and the affair is arranged to the joy of the two husbands.

They repair to the restaurant appointed and have an uneasy half hour waiting for their fair guests. In the meantime their wives are spellbinding the members of the club at a stormy session. The young women arrive at the cafe and the dinner proceeds. Meeker succumbs to the influence of the wine and becomes tipsy. Just about this time a young man calls and takes the solicitor and her chum away. Billings pays the check out of Meeker's wallet and lugs him to his home, lying him on a couch. Mrs. Billings returns and Billings eludes her. She sees Meeker just as his wife calls. Billings bursts in and accuses his wife of an affair with his friend. The women indulge in a hair-pulling match whereat the men wax jubilant, and the scene closes with the husbands getting good and even with their wives.

SOLAX.

FOUR FRIENDS (June 19).—"Sport," the dog, was uneasy that morning. Before Mr. and Mrs. Wilkins left the house to go to the factory, he looked at them with entreaty—as if asking them to stay at home that day. But Mr. and Mrs. Wilkins were poor folks and it was up to them to provide for their three children. So they left the house regardless of the entreaties of their intelligent dog.

Tom, the eldest of the three children, was the "big brother" and he watched over the younger children with great care. That particular morning, however, after playing in front of the house, he grew impatient of little Gertie's slowness in the game and left her alone, while he and his sister went into the house to play. While romping about with "Sport" Gertie was attracted by the strains of a violin and a fine voice. She soon found that the violin and beautiful voice belonged to a wandering Italian couple. While she listened with admiration to these tuneful Italians, a purposeful glance was exchanged between the couple. They asked Gertie to follow them and promised to teach her how to play.

"Sport" soon finding that Gertie had disappeared, ran into the house and stirred Tom and his sister with his loud barking and pulling. Tom follows the dog and thus discovers the disappearance of Gertie. Tom with the aid of the dog, gets on the scent of the abductors. He hits upon a plan. He decides to disguise as a tramp boy and accompanied by "Sport" he enters the Italian's shack and asks for water and food. In return he promises to give them an exhibition of the trick work of his dog. The Italians are pleased with the dog's work and ask Tom to remain with them. The dog and boy remain with the Italians and the remainder of the story deals with the clever plotting of Tom and the sensational feats accomplished by the dog, until the four friends are finally reunited.

INDIAN SUMMER (June 21).—Mr. John Courtley and his son come to the country to occupy their new home. Mr. Courtley is a widower and his son is on his vacation from the University. Widow Smith, at the time of Mr. Courtley's arrival, is in front of the house trimming her rose bushes and vines. She turns around with a glad and hospitable smile ready to greet her new neighbor. To her great astonishment she recognizes in him her shoolday's lover.

Both are now in the Indian Summer of their existence. They have spent the best part of their lives. But—their environments have a poetic effect. The spirit of youth enlivens their slow-beating hearts. Once more the fire of a love that was once extinguished, is now rekindled. The old folks renew a courtship which culminates in a marriage.

It wasn't very easy for them to do their love-making. Mr. Courtley's son and Widow Smith's daughter looked with askance upon the old folk's growing attachment. They did everything to prevent their parents from being left alone together, but "love finds a way." The old folks outwit the younger ones and elope, much to the chagrin of young Mr. Courtley and young Miss Smith. However, they both find consolation in each other's arms.

GAUMONT.

WHEN THE LEAVES FALL (June 18).—Yvette, the popular favorite of the Italian Opera Company, is in the opening scene of this picture singing Gluck's "Orpheus" when she is suddenly seized with illness, which causes her to fall prostrate on the floor and the audience is completely grief-stricken. Some of the more thoughtful ones, however, rushed to her assistance, among whom were the first violinist and the Marquis of Montreville, both of whom prove to be madly infatuated with the cantatrice.

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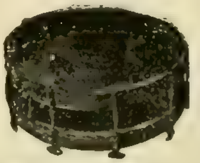

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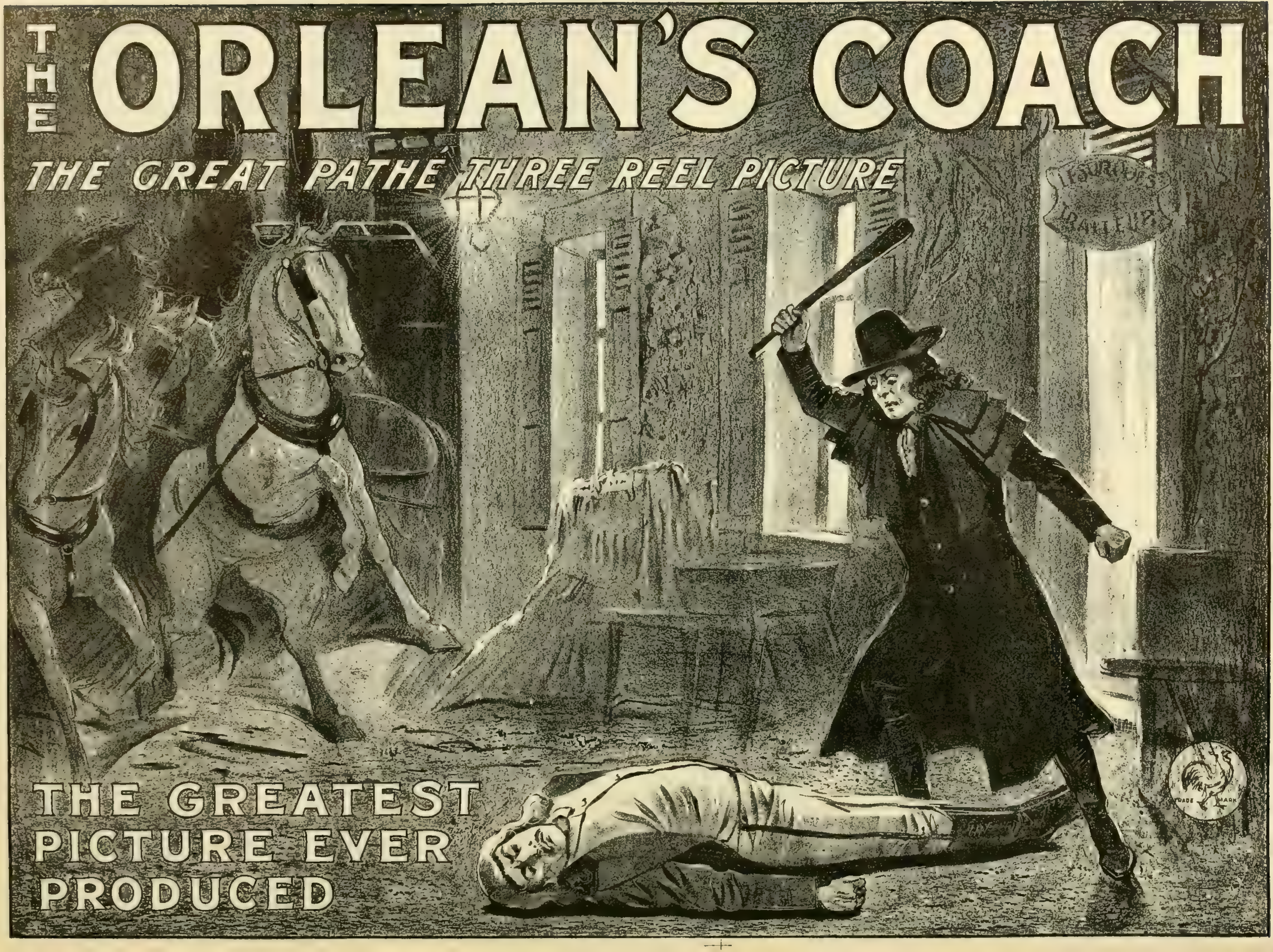
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May 20—A Cave Man Wooing (Com.)......1000
May 23—The Clown's Triumph (Dr.)......1000
May 25—The Maid's Stratagem (Com.-Dr.)... 600
May 25—Views of Los Angeles, Cal. (Sc.).... 400
May 27—The Thirst for Gold (Dr.)......1000
May 30—The Peril (Dr.)......1000
June 1—The Art of Silver Plate Making (Ind.) 400
June 1—Up Against It (Com.)...... 600
June 3—The Breakdown (Dr.)......1000
June 6—The Return of Captain John (Dr.)..1000
June 8—Presidential Possibilities (Topical)... 600
June 8—The Shriners' Convention in California (Topical)...... 400
June 10—Nothing Shall Be Hidden (Dr.)......1000
June 13—Let No Man Put Asunder (Dr.)......1000
June 15—How Shorty Won Out (Com.)...... 600
June 15—Bull Fight in Nuevo Laredo, Mexico (Sporting)...... 400
June 17—Fanchon, the Cricket (Drama)......1000
June 20—The Schemers (Drama)......1000
June 22—Printing Uncle Sam's Paper Money (Industrial)...... 600
June 22—Cowland (Com.-Dr.)...... 400

LUX.

May 10—The Lassie from Aberdeen (Dr.)......521
May 10—Bill as the Detective (Com)...... 390
May 17—The Convict's Sister (Dr.)......1000
May 24—The Smuggler's Dogs (Dr.)...... 685
May 24—Arabella's Flight (Com.)...... 291
May 31—The Apache Ball (Dr.)...... 698
May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)...... 950
June 14—What An Ass (Comedy)...... 514
June 14—Music Mad (Comedy)...... 453

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release on This Date......
Jan. 27—Toto Enamorato (Com.)......
Feb. 3—The Ascent of the Matterhorn......
Feb. 3—Anarchical Attempt (Com.)......
Feb. 10—Toto, Door-Keeper (Com.)......
Feb. 10—Hunting Ducks (Sporting)......
Feb. 17—The Italian Army in Tripoli......
Feb. 17—Making a Cinematograph Scene......

NESTOR.

May 25—Santa Monica Road Race (Topical)...
May 25—Oil Fields, Cal. (Ind.)......
May 27—The Foreign Spy (Dr.)......
May 29—The Scalawag (W. Dr.)......
June 1—The Sheriff Outwitted (W. Dr.)......
June 3—The Half Breed's Way (Dr.)......
June 5—The Mountain Daisy (Com.)......
June 7—(Release Cancelled for this Date)....
June 10—The Belle of Bar Z Ranch (Com.)....
June 12—The Squatter's Child (Dr.)......
June 14—The Girl and the Sheriff (Dr.)......
June 17—The Bandit of Tropico (Drama)......
June 19—The Land of Might (Drama)......
June 21—Beneath Western Skies (Drama)....

POWERS.

May 28—The White Brother's Test (Dr.)......
June 1—His Second Wife (Dr.)......
June 5—Babies Three (Com.)......
June 5—There's Many a Slip (Com.)......
June 8—Hats and Happiness (Dr.)......
June 12—Those Were Happy Days (Com.)......
June 12—Views of the Hudson Valley (Scenic)
June 15—Italian Friendship (Dr.)......
June 19—No Children Wanted (Com.-Dr.)......
June 22—Two Gay Boys (Comedy)......

RELIANCE.

May 8—The Recoil (Dr.)......
May 11—The Miser's Daughter (Dr.)......
May 15—Prince Charming (Juvenile Dr.)......
May 18—Mixed Identities (Dr.)......
May 18—The Boa Constrictor (Edu.)......
May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.)......
May 29—Curfew Shall Not Ring Tonight (Dr.)
June 1—His Mother's Son (Dr.)......
June 5—Uncle Hiram Visits Washington (Edu.)
June 8—Kaintuck (Dr.)......
June 12—A Day at the Zoological Gardens (Edu.)......
June 15—Virginius (2 reels, Dr.)......
June 19—One Man's Love (Drama)......
June 22—The Forbidden Way (Drama)......

REPUBLIC.

May 14—President Incog (Com.)......
May 18—Trifle Not With Fire (Dr.)......
May 21—The Old Chief's Dream (Dr.)......
May 25—Her Birthday Roses (Com.)......
May 25—Seeing Washington (Sc.)......
May 28—The Soldier's Last Call (Dr.)......
June 1—The Other Man (Dr.)......
June 4—Reparation (Dr.)......
June 8—A Western Triangle (Dr.)......
June 8—Beautiful Palo Duro (Scenic)......
June 11—Was He a Suffragette? (Com.)......
June 15—A Shadow of the Past (Dr.)......
June 18—The Serpent (Drama)......
June 22—Her Father, the Sheriff (Drama)......

REX.

May 12—The Eternal Conflict (Dr.)......
May 16—Lost Years (Dr.)......
May 19—What Avails the Crown (Dr.)......
May 23—From Grass to Glass (Ind.)......
May 26—Stars—Their Courses Change (Dr.)...
May 30—Grandfather's Clock (Dr.)......
June 2—Ashes of Hope (Dr.)......
June 4—The Diamond Path (Dr.)......
June 6—The Price of Peace (Dr.)......
June 9—Tears o' Peggy (Com-Dr.)......
June 13—The Flirt (Drama)......
June 16—The Diamond Path (Drama)......

SALES COMPANY.

May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly, No. 11 (Topical)..
May 29—Animated Weekly, No. 12 (Topical)..
June 5—Animated Weekly, No. 13 (Topical)..
June 12—Animated Weekly, No. 14 (Topical)..
June 19—Animated Weekly, No. 15 (Topical)..
June 26—Animated Weekly, No. 16 (Topical)..
July 3—Animated Weekly, No. 17 (Topical)..

SOLAX.

May 24—The Knight in Armor (Com.)......
May 29—A Message from Beyond (Dr.)......
May 31—Just a Boy (Com.)......
June 5—The Old Violin (Dr.)......
June 7—The Dog-Gone Question (Com.)......
June 7—Billy Boy (Com.)......
June 12—Micky's Pal (Dr.)......
June 14—The Great Discovery (Com.)......
June 19—Four Friends (Drama)......
June 21—Indian Summer (Comedy)......

THANHOUSER.

May 17—The Little Shut In (Dr.)......
May 21—On the Stroke of Five (Dr.)......
May 21—Jess (Part I)) (Dr.)......
May 24—The Ring of a Spanish Grandee (Dr.)
May 28—Jess (Parts II and III) (Dr.)......
May 31—Whom God Hath Joined (Dr.)......
June 4—Dottie's New Doll (Juvenile-Dr.)......
June 7—Her Secret (Dr.)......
June 11—On the Stroke of Five (Dr.)......
June 14—The Night Clerk's Nightmare (Com.)
June 14—Why Tom Signed the Pledge (Com.)
June 18—The Twins (Drama)......
June 21—Called Back (2-reel Drama)......

VICTOR.

June 14—Not Like Other Girls (Com.)......

MAJESTIC.

May 28—Love's Call (Dr.)......
June 2—The Great Boggs Hair Grower (Com.)
June 2—How He Won Her (Com.)......
June 4—Stage Struck Mamie (Com.)......
June 9—Room 257 (Dr.)......
June 9—Shocking His Flock (Com.)......
June 11—Up a Tree (Com.)......
June 11—The Artful Cure (Com.)......
June 16—The Little Quakeress (Com.-Dr.)....
June 18—Hoop skirts, My Dear (Com.)......
June 18—The Bowery Pearl Fisheries (Com.)..

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Feb. 27—The Nihilist's Conspiracy......2000
March 18—The Call of a Woman......3000
April 8—Cell Thirteen......2000
April 22—The Dead Man's Child......3000
April 15—The Dead Man's Child. 3 reels (Dr.)

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.)......
Nov. 20—Zigomar (Dr.)......
Dec. 18—The Love Chase (Com.)......

SHAMROCK.

May 7—A Gypsy's Love (Dr.)......
May 11—Algernon's Busy Day (Com.)......
May 14—On the Verge (Dr.)......
May 18—Algernon's Busy Day (Com.)......
May 21—The Thorny Path (Dr.)......
May 25—A Cold Reception (Com.)......
May 25—The Kissing Germ (Com.)......
May 28—White Fawn (Dr.)......
May 31—A Petticoat Ranch Boss (Com.)......

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Week of Sunday, June 23rd

Sunday 23rd —"The Farm and The Flat"
Tuesday 25th—"In Blossom Time"
Friday 28th —"The Professor's Son"

Week of Sunday, June 30th

Sunday 30th —"Doggie's Debut"
Tuesday 2nd —"Out of The Dark"
Friday 5th —"Ma and Dad"

LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

May 16—His Lesson (Dr.) ....
May 20—When Kings Were the Law (Dr.)....
May 23—A Close Call (Com.)................
May 23—Helen's Marriage (Com.).............
May 27—A Beast At Bay (Dr.)...............
May 30—An Outcast Among Outcasts (Dr.)....
June 3—Tomboy Bessie (Com.)................
June 3—Algy, the Watchman (Com.)..........
June 6—Home Folks (Dr.)...................
June 10—A Temporary Truce (Dr.)...........
June 13—Neighbors (Com.)..................
June 13—Katchem Kate (Com.)...............
June 17—Lena and the Geese (Drama)........
June 20—The Spirit Awakened (Drama)......

CINES.
(G. Kleine.)

May 25—A Mysterious Telephone Call (Dr.)..
May 28—The Lottery of Love (Com.).........
May 28—Fountains of Rome (Scenic).........
June 1—The Bogus Professor (Com.)..........
June 1—Rome on the Tiber (Scenic)..........
June 4—The Trifler (Com.).................... 815
June 4—Picturesque Padua (Scenic).......... 170
June 8—Scenes of the Turkish-Italian War (Topical) 1015
June 11—A Soldier's Heart (Dr.).............. 710
June 11—Messina As it is To-Day (Scenic).... 280
June 15—Leah, the Telephone Girl (Com.).... 570
June 15—Venice, Italy (Scenic)................ 420
June 18—The Frailty of Man (Dr.).......... 950
June 22—Her Vengeance (Dr.) 1100

EDISON.

May 24—The Sunset Gun (Dr.)................1000
May 25—A Western Prince Charming (Dr.)..1000
May 28—Jim's Wife (Dr.).....................1000
May 29—The Passion Flower (Com.)..........1000
May 31—Views in Calcutta, India (Scenic)....1000
June 1—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City (Topical)......... 500
June 1—Eddie's Exploit (Com.)................
June 4—The High Cost of Living (Com.).....1000
June 5—Very Much Engaged (Com.)...........1000
June 7—The Man Who Made Good (Dr.).......1000
June 8—The Shadow on the Blind (Com.).....1000
June 11—Ten Days with a Fleet of U. S. Battleships (Naval) 980
June 12—The Angel and the Stranded Troupe (Com.) 1000
June 14—The Prisoner of War (Dr.)...........1000
June 15—How Father Accomplished His Work (Com.) 570
June 15—Kitty's Hold-Up (Com.).............. 430
June 18—A Man In the Making (Dr.)........1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy (Naval)............... 650
June 19—Apple Pies (Comedy)................ 350
June 21—The Passer-by (Drama).............1000
June 22—The Girl at the Key (Drama).......1000

ESSANAY.

May 9—In Quarantine (Com.).................1000
May 10—Out of the Night (Dr.)................1000
May 11—The Dead Man's Claim (W. Dr.)......1000
May 14—The Eyes That Never Sleep (Dr.).....1000
May 16—A Soul Reclaimed (Dr.)..............1000
May 17—After the Reward (Com.)..............1000
May 18—The Sheriff and His Man (Dr.)......1000
May 21—A Western Legacy (Com.)...........1000
May 23—A Good Catch (Com.).................1000
May 24—Detective Dorothy (Dr.) 1000
May 25—The Desert Sweetheart (Dr.).........1000
May 28—Margaret's Awakening (Com.-Dr.)...1000
May 30—The White Hope (Com.)..............1000
May 31—The Laurel Wreath of Fame (Dr.)...1000
June 1—Broncho Billy's Bible (Dr.)..........1000
June 4—On El Monte Ranch (Dr.).............1000
June 6—The Legacy of Happiness (Dr.)........1000
June 7—Billy Changes His Mind (Com.)........1000
June 8—A Child of the Purple Sage (Dr.)......1000
June 11—The Mis-sent Letter (Com.)...........1000
June 13—The Honeybug's First Quarrel (Com.).1000
June 14—The Passing Shadow (Dr.)............1000
June 15—Western Hearts (Dr.)................1000
June 18—Broncho Billy's Gratitude (Drama)..1000
June 20—The Return of William Marr (Dr.)..1000
June 21—Derby Day at Churchill Downs (Spt.)1000
June 22—The Foreman's Cousin (Drama)......1000

KALEM.

May 13—Fighting Dan McCool (Dr.)..........1000
May 15—Ranch Girls on a Rampage (Com.)...
May 15—Egypt, the Mysterious (Sc.).........
May 17—The Pilgrimage (Dr.) 1000
May 20—Egypt (Ind.)..........................1000
May 22—Her Convict Brother (Dr.)..........1000
May 24—Under a Flag of Truce (Hist.-Dr.)..1000
May 27—The Fighting Dervishes of the Desert (Dr.) 1000
May 29—The Gent from Honduras (Com.)....
May 29—Luxor, Egypt (Scenic)................
May 31—Into the Jungle (Dr.)................
June 3—Missionaries In Darkest Africa (Dr.)..1000
June 5—The Drummer Girl of Vicksburg (War-Dr.) 1000
June 7—The Pugilist and the Girl (Com.).....1000
June 10—Making Photoplays in Egypt (Vocational) 1000
June 12—The Gun Smugglers (Dr.)............1000
June 14—The Girl Strikers (Dr.)..............1000
June 17—The Bag of Gold (Drama)...........1000
June 19—An Arabian Tragedy (Drama)......1000
June 21—The Rube Detective (Comedy)......
June 21—The Chauffeur's Dream (Comedy)....

LUBIN.

May 16—All in the Wash (Com.)...............
May 18—Honor and the Sword (Dr.)..........1000
May 20—A Railroad Engineer (Dr.)..........1000
May 22—Darby and Joan (Dr.)...............1000
May 23—A Bachelor's Waterloo (Com.)........1000
May 25—Dream of a Lobster Fiend (Com.)....
May 25—The Sponge Industry (Ind.)..........
May 27—The Senorita's Butterfly (Dr.).......1045
May 29—The Puppet's Hour (Com.)............1000
May 30—The Honeymooners (Com.)...........1000
June 1—Revenge (Com.)......................
June 1—The Rube's Easter at Atlantic City (Com.) ....
June 3—A Romance of the Border (Dr.)........1000
June 5—Dream of a Moving Picture Director.... (Com.) 1000
June 6—A Husband's Awakening (Dr.).........1000
June 8—A Modern Portia (Dr.)...............1000
June 10—A Windy Day (Com.)................1000
June 12—Fire and Straw (Dr.)...............1000
June 13—An Indian's Gratitude (Dr.)..........1000
June 15—Her Gift (Dr.)......................1000
June 17—The Choir of Densmore (Drama)....1000
June 19—The Widow Casey's Return (Com.)..1000
June 20—The Ingrate (Drama)...............1000
June 22—The Runaways (Comedy)............1000

MELIES.

April 4—A Man Worth While (Dr.)..........1000
April 11—Wanted—A Wife (Com.-Dr.)........1000
April 18—The Ghost of Sulphur Mountains (Dr.) 1000
April 25—True Till Death (Dr.)..............1000
May 2—Widowers Three (Com.).............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.).................1000
May 23—All Is Fair (Com.)...................
May 30—The Rustler's Daughter (Dr.).......1000
June 6—Making Good (Dr.)..................1000
June 13—Ghosts At Circle X Camp (Com.)....1000
June 20—Two Loves (Dr.)...................1000
June 27—A Woman's Way (Dr.)..............1000

ECLIPSE.
(G. Kleine.)

June 5—In Days of Old (Dr.).................1000
June 12—Percy's First Camera (Com.)........ 330
June 12—Making Silk Hats (Ind.)........... 495
June 12—Through the Saskatchewan (Scenic).. 175
June 19—Motor Boat Races (Sporting)...... 445
June 19—Studies of Fish Life (Edu.)........ 340
June 19—Bergen, Norway (Scenic).......... 210

PATHE.

May 16—The Justice of Maniton (Dr.).........
May 18—From the Lawyer's Window (Dr.).....
May 20—Pathe's Weekly No. 21—1912 (Top.)
May 22—Sing Lee and the Bad Man (Dr.)....
May 23—'Tis Mother (Com.)..................
May 25—The Prospector's Sweetheart (Dr.)...
May 27—Pathe's Weekly No. 22, 1912 (Topical)
May 29—For the Honor of the Name (Dr.).....
May 30—The Leading Lady's Baby (Com.)....
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
June 2—The Orleans Coach (3 reels) (Dr.)....
June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.)............
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.)................
June 10—Pathe's Weekly, No. 24, (Topical)..1000
June 12—Any Old Clothes (Com.).............
June 13—A Redskin's Appeal (Dr.)...........
June 15—Niagara Falls (Scenic)..............
June 17—Pathe's Weekly No. 25—1912 (Top.)
June 19—The Gambler's Reformation (Dr.)..
June 20—The Fickle Soldier (Drama)........
June 22—An Indian Idyl (Drama)...........

C. G. P. C.

May 21—Hollowhead as a Magician (Com.)....
May 21—Culture of Manioc and the Making of Tapioca in the Philippines (Ind.)..
May 24—Foxy Cupid (Com.)..................
May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
May 28—The Musketeer's Duel (Com.)........
May 28—A Lesson in Liquid Air (Scientific)...
May 30—Siam—Its Rivers and Canals (Scenic)
May 31—His Wife's Whims (Com.)............
May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.)..........
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile)......
June 7—The Irbith (Siberian) Fair (Travel)...
June 11—Trap of Death (Dr.).................
June 11—Cavalry Test Marches in Belgium (Military) ....
June 14—Pepita's Escapades (Com.)..........
June 14—Catching Crocodiles on the River Nile (Industrial) ....
June 18—Mimi's Love Story (Drama)........
June 21—The Mystified Pierrot (Com.)........
June 21—London (Scenic)....................

SELIG.

May 21—Rivals (Dr.) 1000
May 23—The Girl With the Lantern (Dr.)....1000
May 24—The Lost Hat (Com.)..............
May 24—The Katzenjammer Kids No. 4—They Entertain Company (Com.).........
May 27—The Tree of Knowledge (Dr.)........1000
May 28—A Child of the Wilderness (Dr.).....
May 29—(Special) Shriner's Pilgrimage to Los Angeles, Cal. (Topical)............1000
May 30—A Reconstructed Rebel (Dr.).........1000
May 31—The Part of Her Life (Com.)........ 500
May 31—The Katzenjammer Kids, No. 5—They Go to School (Com.)............ 500
June 3—Life With a Circus (Vocational)......1000
June 4—When the Heart Calls (Dr.)...........1000
June 6—The Mystery of Room 29 (Dr.)........1000
June 7—Mistaken Identity (Com.)............ 500
June 7—School Days (Com.).................. 500
June 10—The Price of Art (Drama)..........1000
June 11—The Old Stage Coach (Drama).....1000
June 13—The Vision Beautiful (Drama)......1000
June 14—Goody Goody Jones (Comedy)........ 500
June 14—Katzenjammer Kids—No. 7—Unwilling Scholars (Comedy)............ 500
June 17—The Professor's Wooing (Drama)...1000
June 18—The Captain of the "Nancy Lee" (Com.-Dr.) 1000
June 20—In Exile (Drama)...................1000
June 21—Sheep Shearing In New Mexico (Edu.) 500
June 21—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.).... 500

VITAGRAPH.

May 15—Leap Year Proposals (Com.)......... 500
May 15—A Page in Canadian History (Top.).. 500
May 17—The Greater Love (Dr.)..............1000
May 18—The Man Under the Bed (Com.).....1000
May 20—Professor Optimo (Com.)............1000
May 21—Fortunes of a Composer (Dr.)........1000
May 22—Their Golden Anniversary (Dr.).....1000
May 24—Diamond Cut Diamond (Com.).........1000
May 25—The Redemption of Ben Farland (Dr.).1000
May 27—The Triumph of Right (Dr.).........1000
May 27—The Lady of the Lake (3 reels) (Dr.)3000
May 28—An Innocent Theft (Dr.).............1000
May 29—On Her Wedding Day (Dr.)..........1000
May 31—The Picture Idol (Com.).............1000
June 1—An Eventful Elopement (Com.)........1000
June 3—Who's to Win (Com.) 1000
June 4—The Prayers of Manuelo (Dr.).......1000
June 5—Mockery (Dr.) 1000
June 7—The Cylinder's Secret (Dr.)..........1000
June 10—Lulu's Doctor (Dr.).................1000
June 11—Pandora's Box (Com.)...............1000
June 12—Yellow Bird (Dr.)...................1000
June 14—Days of Terror (Hist.-Dr.)..........1000
June 17—The Nipper's Lullabye (Drama)....1000
June 17—The French Spy 3 reels; Dr.; Special).3000
June 18—Her Diary (Com.-Drama)............1000
June 19—Chased By Bloodhounds (Com.)...... 600
June 19—Automobile Race at Santa Monica (Topical) 400
June 21—Her Brother (Drama)...............1000
June 22—The Gamblers (Drama).............1000

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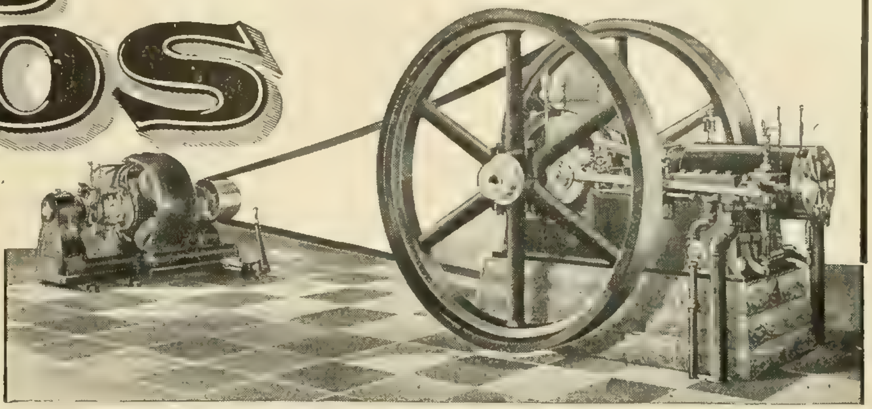

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FAGIN *in* OLIVER TWIST

WHAT THE PHILADELPHIA PAPERS SAY

PHILADELPHIA RECORD

"OLIVER TWIST" MOTION PICTURES

"Oliver Twist"—Lyric.

The motion pictures recently made of the principal incidents in Charles Dickens' story of "Oliver Twist," so adapted as to give in as clear and as concise a way as possible an idea of the novel, were shown for the first time in this city last evening at the Lyric. Nat Goodwin, who in the recent revival of the play made from the novel was seen in the role of Fagin, was pictured in that role in the films, and a generally competent cast of players gave him support. Every spectator last evening appreciated the fine photography in the motion picture presentation. All the pictures were very clear and there was little, if any, of that oscillation that is often an annoyance to onlookers at an exhibition of projected pictures. A lecturer gave some idea in advance of the exhibition of the nature of the story, and he also instanced some of the famous players who have been seen in dramatic representations of the play made from the novel. Occasional comments also came with the revealing of the pictures, although for the most part explanations were hardly necessary, so intelligent has been the visualizing of the piece. The films, presenting the novel in five installments, were so nearly perfect as to warrant more than the usual commendation for careful photographic work. Goodwin at the conclusion of the presentation, is seen in his customary garb, on the screen, bowing his thanks to the spectators.

PHILADELPHIA EVENING TIMES

OLIVER TWIST MOVIES WITH NAT GOODWIN AT LYRIC THEATER

Five Photographic "Acts" Show Vivid Scenes in Dramatic Story.

Oliver Twist, in five photographic "acts," and with Nat Goodwin as Fagin, drew an interested audience to the Lyric Theater last night. While Goodwin is the only member of the all-star cast which has been presenting the revival of Charles Dickens' famous novel in New York to pose for the films, all the parts were cleverly portrayed.

One of the first things noticeable in the production is the fact that the films are remarkably distinct and without that oscillation which frequently proves annoying and hard on the eyes. A lecturer preceded the display of films, explaining the nature of the story, although this was hardly necessary, so completely is the plot set forth in the pictures.

"MAKE-UP" IDEAL

Goodwin's make-up for the part of Fagin, who taught youth to steal, is ideal. From the birth of Oliver in the workhouse, until the finding of the will which restores him to his own, the entire story is given in an accurate, careful manner. The scenes of horror in Fagin's den, the incidents in the home of Mr. Brownlowe and Miss Maylio, the murder of Nancy, the hanging of Sykes, and the horrible death of Fagin, are especially vivid.

Throughout the production particular incidents and situations were given in such a way as to illustrate the plot of the novel, although shown without regard for sequence. William Mason, the lecturer, furnished a clear, concise summary of the story, which permitted even those unfamiliar with the work to follow it closely.

PHILADELPHIA INQUIRER

Dickens Pictures with Goodwin as Star at Lyric.

Remarkably dramatic and telling is the motion picture play of Dickens' novel, "Oliver Twist," which was seen at the Lyric Theater last evening, with Nat C. Goodwin as the sinister Fagin. The production is noteworthy for its completeness and highly important incidents, such as the magisterial viciousness of Justice Fang, and the death of Agnes, are filmed with resultant clearness as to plot.

The atmosphere of low brutality and petty criminality is also admirably conveyed, and the characters are, for the most part, enacted picturesquely and in such a manner as to make them stand out vividly. Mr. Goodwin's impersonation of the fawning old vampire is a superb and congruous piece of acting. The technical requirements of the motion picture art are generally observed and the photography is thoroughout beautiful and clear. The lecture which precedes the play is interesting.

EVENING BULLETIN

Moving Picture Exhibitions and Other Attractions of the Week.

A novelty in moving picture entertainment is offered at the Lyric this week in the presentation of "Oliver Twist" as a photoplay, with N. C. Goodwin in the part of Fagin. Mr. Goodwin has recently been acting this famous Dickens character in an all-star revival of the play in New York, and while he is not accompanied in this "Movie" reproduction by the same players that have been appearing with him in the regular performance, all the other parts are well taken, and Mr. Goodwin's vivid portrayal of the old Jew, who instructs boys in the ways of crime, is highly effective and interesting. The continuity of the story is well preserved, the acting being so skillful that no point is missed, and the staging is complete in detail and picturesqueness. The performance is preceded by an explanatory lecture by William Mason, which, while seeming somewhat unnecessary, owing to the familiarity of the story, is unusually well done, Mr. Mason being a good speaker, wholly versed in his subject.

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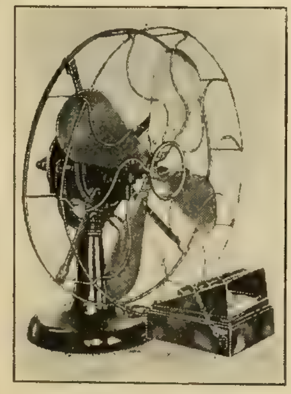

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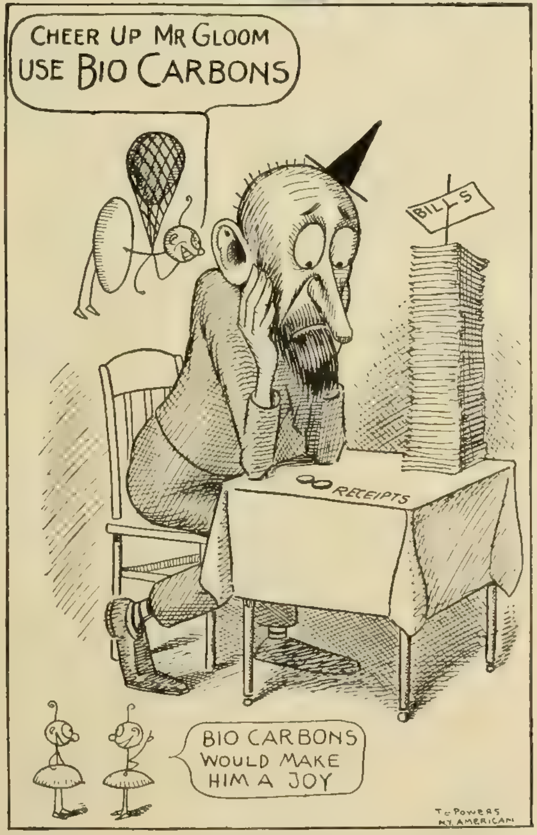
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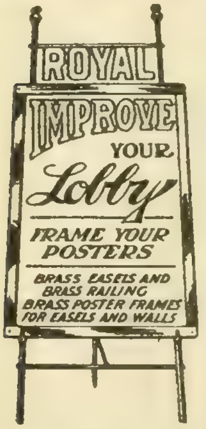

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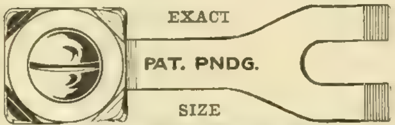

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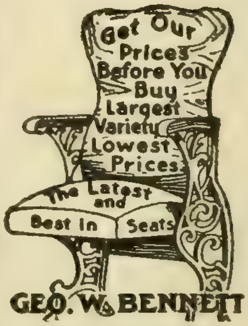

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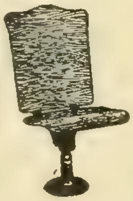

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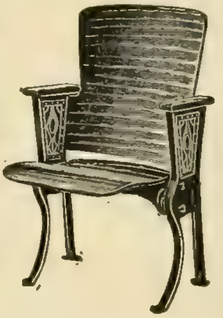

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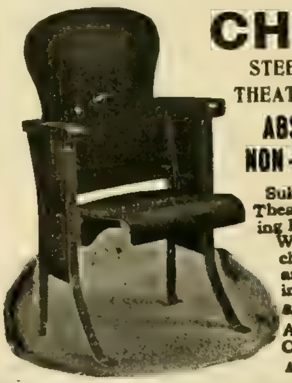

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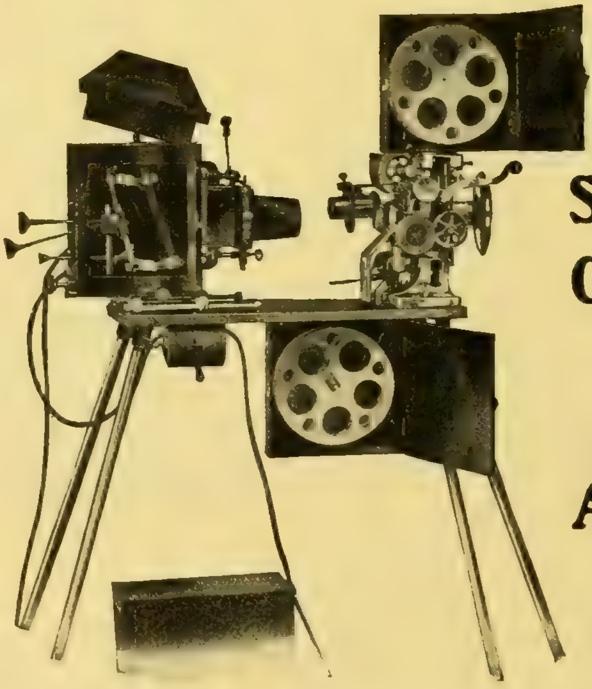

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "Tragedy of the Desert" (Kalem).

125 East 23rd Street New York—Chicago 169 W. Washington St.

820

THE THANHOUSER

THREE-A-WEEK

SUNDAY — Tuesday — Friday

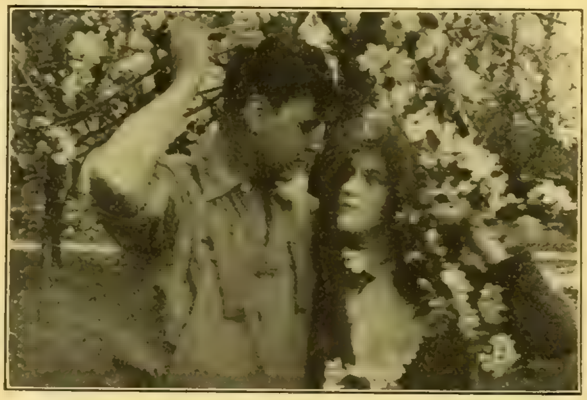
SUNDAY — Tuesday — Friday

THE FIRST issue of the new SUNDAY RELEASE

The Farm and the Flat"

The Greatest Thanhouser Funnyfilm So Far!

RELEASED SUNDAY, JUNE 23



RELEASED TUESDAY, JUNE 25

"In Blossom Time"

A Picturesque Love Story Produced 'Midst Falling Blossoms.

RELEASED FRIDAY, JUNE 28

"The Professor's Son"

A Consistent Drama Showing the Thanhouser Kid at Her Best

THE WEEK AFTER

SUNDAY, JUNE 30 - - "Doggie's Debut"
TUESDAY, JULY 2 - - "Out of the Dark"
FRIDAY, JULY 5 - - - - "Ma and Dad"

THE NEXT FEATURE

In 2 Reels Tuesday, July 30

"THE MERCHANT OF VENICE"

Shakespeare's Masterpiece as a Thanhouser Masterpiece

REMEMBER : ***THREE***-A-WEEK : ***SUNDAY*** —— TUESDAY —— FRIDAY
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Thanhouser Co., New Rochelle, N. Y.

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"DERBY DAY AT CHURCHILL DOWNS"

An Extraordinary Racing Sensation!

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Released Tuesday, June 18th

"Broncho Billy's Gratitude"

One of the finest Western dramas ever released! A powerful plot strikingly developed and grippingly portrayed. A masterpiece of this splendid series originated by Mr. G. M. Anderson, famous throughout two hemispheres for his character-creation of "Broncho Billy." Secure an early booking for this feature!

Released Thursday, June 20th

"The Return of William Marr"

A splendid dramatic subject that signalizes the return to pictures of Miss Martha Russell, Essanay's former leading lady. A production of vital plot-strength, affording this popular actress a superb role. Your feature bill not complete unless headed with this pippin!

Released Friday, June 21st

"Derby Day at Churchill Downs"

"They're off!" Here's a corking feature that is live and interesting to all! The life of a Kentucky racehorse from the stock-farm to the sensational neck-and-neck dash under the wire! Vivid, vital and blood-tingling! A treat for the fans of the turf! Get it!

Released Saturday, June 22nd

"The Foreman's Cousin"

A strong, invigorating Western drama with Mr. G. M. Anderson in one of his world-famous characterizations. Vigorous in plot and portrayed amidst the marvelous scenic beauties of California. The week's FOURTH FINE FEATURE!

NEXT WEEK!

"Broncho Billy and the Indian Maid"

(A Western Masterpiece)

NEXT WEEK!

"Billy and the Butler"

(A Great Comedy Drama)

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JUNE 18—TUESDAY

When the Leaves Fall

(HAND-COLORED)

JUNE 25—TUESDAY

The Auto Smash-Up

JUNE 27—THURSDAY

When Money Isn't Money

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Scene from "Written in Blood," the spectacular two-reel war picture to be appropriately released on July 4th.

JULY 9—TUESDAY

That Troublesome Bird

AND

A Tenacious Hubby

JULY 11—THURSDAY

The Story of Chopin

Gaumont

Another Lion
Hand Colored

The Lion's Revenge

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July 2

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SPLIT REELS *that* SPLIT YOUR SIDES!

You Remember How Those Other Split Reel
Comedies Pleased You? These Are Better!

Released Tuesday, June 18th

"Hoopskirts, My Dear!" and "The Bowery Pearl Fishers"

"Hoopskirts, My Dear!"
With Mr. Wm. H. Power
The Well Known Comedian

and

"The Bowery Pearl Fishers"
An Interesting Comedy of Life
on New York's "East Side"

MAJESTIC

Released Sunday, June 23rd

"Meals By Weight" and "The Knight and the Friar"

"Meals By Weight"
A 20th Century Comedy
Full of Laughable Situations

and

"The Knight and the Friar"
A 15th Century Costume Play
Presenting the Quaint Humor of that Period

THOUSANDS OF FEET OF LAUGHS!

Released Tuesday, June 25th

"Papa's Double"

With the popular favorite, Mr. Herbert Prior, at his best in a very funny case of mistaken identity

Released Sunday, June 30th

"Getting Rich Quick"

A new idea in side splitting comedy with a climax that is a real surprise

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WENDOVER AND PARK AVES., NEW YORK, N. Y.

"The Queen of May"

Released, Tuesday, June 25th

is the story of a poor little girl, the daughter of a scrub-woman in one of the New York theatres. She wanted to go to the May walk of the stage children of America, but was not eligible. How she obtained her pass, became queen of the great May walk, and was heralded as the greatest child actress of the United States, is beautifully told.

"In The Balance"

Released, Saturday, June 29th

"Thou art weighed in the balance and found wanting."
—Daniel 5:27.

This Biblical text, treated in a modern way, involves the love of two women, one young and innocent, the other the wife and ally of a smuggler.

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WESTERN DRAMA—LENGTH 948 FEET

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THURSDAY

JULY 4

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JULY 4

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OF THE
GREAT NORTHERN
FILM CO.

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Beginning with the month of July, we will have ready for release an excellent series of two reel feature productions. Among the first of these subjects will be

THE KING'S POWER

a film of exceptional beauty and refinement, containing an unusually charming story which is certain to appeal to all classes because of its splendid artistic interpretation by our star performers. Definite release date will be announced later.

Release for Saturday, June 22nd

PAINTER and PEASANT

A pleasing romance.

All Our Films Are Sold Through the Film Supply Co. of America.

THE MONEY-MAKER OF THE YEAR

FRA DIAVOLO

THREE REELS

ADAPTED FROM AUBER'S CLASSIC OPERA

Louis Reeves Harrison, of the World, says the production of FRA DIAVOLO means the beginning of a new era in Moving Pictures.

$25,000 PRODUCTION

With the Musical Accompaniment Makes an Entire Evening's Entertainment

RELEASED FRIDAY, JULY 12th

Two hundred people were used in the production of this massive feature. Scenery, properties and costumes were made to order. The production has all of the characteristics of an era-making feature. It is excellently staged, superbly acted and perfectly photographed. The principals in the cast are all stars and popular actors. The story holds the interest and its moments of suspense are full of thrills; a big sensational climax makes the grand finale. The action is full of variations. Tragic incidents follow scenes full of humor. Released through FILM SUPPLY COMPANY OF AMERICA.

ADVERTISING MATTER INCLUDES

Two kinds of one sheets, three sheets, lobby displays, musical accompaniment and heralds. Also cuts and still pictures.

REGULAR RELEASE DATES

Wednesday, June 26th (split reel) Love's Railroad and Planting Time. Friday, June 28th, The Call of the Rose

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FILM
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OF
AMERICA

The Box Office Scoop of the Season!

"VOTES FOR WOMEN"

In Two Reels, Released Wednesday, June 26th

Has the support of every Suffrage organization in the country. They are already demanding it from their exhibitors, so Exchange men get busy. Doctor Anna Shaw, Miss Jane Addams, Miss Inez Milholland, and a score of other prominent suffrage leaders of national prominence actually play parts. Special 3 and 1 sheet posters.

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RELIANCE

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New York

FILM
SUPPLY
CO.
OF
AMERICA

Released Saturday, June 22nd

THE FORBIDDEN WAY

And a cast including Henry Walthall, Jane Fearnley and James Cooley.
Tensely dramatic.

On same reel, Natural History subject —

THE PELICAN

Released Saturday, June 29th

Before The White Man Came

Unusual Indian picture with Gertrude Robinson and big cast.

Released Wednesday, July 3rd

MAN'S DUTY

A whacking sort of blood stirrer of Civil War times.

COMING!
"Rip Van Winkle," two reels, Saturday, July 6th
"At Cripple Creek," two reels, Wednesday, July 17th

A Two Reel Subject Once a Month and Every One a Sensation!

3 SMASHING WESTERN "AMERICANS" EACH WEEK

Beginning Wednesday, July 3

IMAGINE!! THREE-A-WEEK Western AMERICANS — those Bully Good Reliable "AMERICANS" that mean INCREASED BOX-OFFICE RECEIPTS for the Lucky Theatres that DEMAND AND GET THEM! You've been complaining that you couldn't get enough AMERICANS. Here's your opportunity. The third Reel is Response to the Clamor for More Western AMERICANS—your exchange hasn't any Further Excuse for Not Giving You ALL YOU WANT. THREE-A-WEEK AFTER JULY 3. Don't Forget—it's Monday, Wednesday and Thursday!

"THE FALL OF BLACKHAWK"

That Spectacular, Record-Breaking TWO-REEL with those famous American Statesmen

ABRAHAM LINCOLN	**JEFFERSON DAVIS**
ZACHARY TAYLOR	**GEN. WINFIELD SCOTT**

and the Great Indian Chief BLACKHAWK—is on its way. Watch for Shipping Date, and DON'T LOSE VALUABLE TIME IN ARRANGING TO SHOW IT. REMEMBER that every first-class house in the United States will want "THE FALL OF BLACKHAWK"—not only for its faithful reproduction of a great Indian War in which FOUR GREAT AMERICANS ARE CONSPICUOUS, but also for its stirring Indian battles, Exciting Chases, Wonderful Swimming Feats and its Delightful Love story—the love of Jefferson Davis for Sarah Taylor.

AS FOR POSTERS—Two Styles of ONE SHEET, One Style THREE SHEET and One Style EIGHT SHEET.

COMING AMERICANS

Thursday, June 20,
THE WORDLESS MESSAGE

Monday, June 24,
THE EVIL INHERITANCE

Thursday, June 27,
THE MARAUDERS

Monday, July 1,
THE GIRL BACK HOME

American Film Mfg. Co.

5th Floor, Ashland Block, Chicago

FILM SUPPLY CO. OF AMERICA

COMET

Release Days, Monday and Saturday

The one big sensation in the Independent Motion Picture industry to-day is the remarkable improvement in quality shown by the *New Comet Company*. All we ask of exhibitors and exchangemen is to see for yourself what the *New Comet* films are like before passing judgment. Don't take anybody's word for it—such criticism may refer to films produced under the old order of things—everything is different now at the *New Comet* plant—it's the present and not the past that concerns you. Get in line right away and see one or all of the following pictures and you will be very strong for the New Comet releases.

RELEASED SATURDAY, JUNE 15th ***(1,000 FEET)***

AN INTERRUPTED WEDDING

A riot of laughter and surprises. Gorgeously staged, superbly acted and magnificently photographed.

RELEASED MONDAY, JUNE 17th ***—A "Corking" Good Western Reel—*** ***(1,000 FEET***

A PLUCKY RANCH GIRL

Plenty of Cowboys, Indians and good chases. A real story of primitive days in the Far West.

RELEASED SATURDAY, JUNE 22nd ***(1,000 FEET)***

THE TALE OF A RUBBER BOOT

A Comedy with dramatic interest. The odd theme employed in making this picture takes us from a Florida Orange Grove and Carolina Turpentine Still to the White Light section of New York. Perhaps the most expensive negative produced by any Independent Manufacturer this season, but it is at your disposal as a regular release through any of the Film Supply Company Exchanges.

RELEASED MONDAY, JUNE 24th ***—Comedy—*** ***(1,000 FEET)***

A REALISTIC REHEARSAL

Every exhibitor south of Mason-Dixon line (and north of it for that matter) will find it to his advantage to get busy advertising this picture at once. Miss Mabel Paige, the most popular young actress in the *South* and *Southwest*, is featured in this film. Southern theatregoers will turn out in full to see their pretty little favorite in a photoplay that fits her to perfection. Get your S. R. O. sign ready when you announce this *Star* and feature film. The Mutual Film Corporation of *Washington, D. C., Atlanta, Ga., New Orleans, La.*, and *Dallas, Texas*, handle our prints in the South.

RELEASED SATURDAY, JUNE 29th ***Here's a Saturday Western for You*** ***(1,000 FEET)***

THE WILD ROSE OF THE HILLS

Full of thrills and sensations. A novel idea—unlike any Western story you have ever seen. Watch for the synopsis of this picture. It's a thriller.

RELEASED MONDAY, JULY 1st ***(1,000 FEET)***

JENKS AND HIS MOTOR BOAT

A Nautical Comedy produced by the entire Florida Company. The Explosion Scene is a scream. The St. Johns River proved an ideal spot for the necessary scenic detail of the story.

RELEASED SATURDAY, JULY 6th ***(1,000 FEET)***

A HEROINE OF PIONEER DAYS

Another hair-raising, breath-taking Cowboy—Cowgirl—Indian feature. One of the best our Western Company has sent in. Just what you need for Saturday.

EXTRA - - EXTRA - - EXTRA

On Monday, July 8th, the Comet will release one of the most extraordinary one-thousand-foot films ever produced. The title is not announced at this time for reasons that will be given later. Get your programme in shape to handle it.

Sold only through **Film Supply Co. of America.** One-sheet posters with each release. Send for Comet literature.

COMET FILM CO., **344-346 East 32nd Street**
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KLEINE

JULY 30th

KLEINE

Upon that date we will release

THE
Inventor's Secret

AN EXTRAORDINARILY STRONG

CIN-ES DRAMA

One Reel—1100 Feet

A genius invents a new explosive—
Money cannot buy it from him—
A beautiful but conscienceless woman is employed to obtain his secret—
She goes the limit of treachery—
She marries him to carry out her plans—and she *nearly* succeeds, but

SAY!

when he discovers her treason the turning of his love to hate is so thrilling as to stamp on the minds of spectators the limitless retribution of a man whose love has been crushed out.

THE CLIMAX

of this film is a hair-raising scene wherein the inventor puts his explosive to practical use and offers himself up as a sacrifice in order that he may wreak vengeance upon the woman who has betrayed him and mocked his affections.

1 AND 3-SHEET LITHOGRAPHS will be issued for this release

EXCHANGEMEN, GET READY

EXHIBITORS, PUT IN YOUR ORDERS NOW, FOR THEY'LL
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LUBIN FILMS

Released Wednesday, June 19th, 1912
Length 1058 Feet

"THE WIDOW CASEY'S RETURN"

Widow Casey has two sweethearts, O'Brien and Sullivan. She favors O'Brien. Expecting a call one day, she pins a card on the door "Wait Inside." As she goes out, she drops her black sash. A boy changes the card to "Wake Inside" and tacks the black sash over it. The neighbors flock to the "wake," but flowers being in evidence, they purpose a wedding and O'Brien is selected.

Released Thursday, June 20th, 1912
Length 1070 Feet

THE INGRATE

Mr. Morris, a banker, adopts Ralph Marsdon. The boy becomes dissipated, and on the guardian refusing him more money, Ralph forges a cheque. Being discovered, the ingrate steals more and poisons his benefactor. A nurse is arrested, but Marsdon becomes crazed, confesses his crime and takes the place of the innocent girl.

Released Saturday, June 22nd, 1912 *Length 1056 Feet*

THE RUNAWAYS

Harry and May Nugent settle down in Brooklyn. They were a devoted couple, but May's experience at housekeeping was shy. This caused a quarrel and Harry flew to Sea-Ville on the 10:30 train to cool off. May does the same on the 11:30 train and by chance they are assigned adjoining rooms at the hotel. A burglar trying the doors frightens them and in the semi-darkness they rush into the hall. The guests of the hotel flock to the scene and are astonished to find a man and woman in demi-toilet in each other's arms.

Released Monday, June 24th, 1912
Length about 1000 Feet

OVER THE DIVIDE

Burton, a prospector, hearing that his mother is dead, and not having enough money to go east, takes what he has to the gambling table and loses. Despondent, he takes to the mountains, and unfortunately drifts into the cave of a road agent. The sheriff and posse secure both men. They are about to be hanged when Nell Carter rides up, cuts the ropes, and Burton and the girl escape.

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Berlin, 35 Friedrich Str.

VITAGRAPH

"THE NIPPER'S LULLABY" *Monday, June 17th*

A bouncer. The baby brings joy to the young father's heart. Hard times come. He gets into bad company. Falls from a pier and is picked up by an outgoing steamer and carried to a foreign port. He makes his way back to his home a wiser and better man, eager to make amends for the past.

"HER DIARY" *Tuesday, June 18th*

Records of a whole life time. An old lady's son is arrested on a false accusation. She is forced to sell her home to a wicked brother to secure means to defend her son. The son is sent to prison. She goes to the poor-house. Her brother dies and makes her his heir. She returns to her old home. She finds comfort in her diary. Each entry appears before her in a vision. As she reads of her son's imprisonment he returns to comfort and cheer her life.

"CHASED BY BLOODHOUNDS" *Wednesday, June 19th*

This is a great run by Bunny. He helps a poor coon, who steals his chickens. He employs a bloodhound to trace the thief. Instead the dog chases Bunny. He escapes and dreams that he is still pursued by bloodhounds. Its got go and action to it. (Split reel) Auto races in Santa Monica.

"HER BROTHER" *Friday, June 21st*

The right thing in the right place. He goes West. His sister's beau goes later. They meet, but don't know each other. Her brother robs her beau. He is arrested. When his sister's beau finds out who he is, he tells the sheriff it was all a mistake. Later when his sister and her beau are married, he visits them, a respectable and successful man.

"THE GAMBLERS" *Saturday, June 22nd*

A trump card. In the game of hearts, a young debutante beats a designing woman who tries to rob her of her fiance. He is her partner, of course, and helps her win.

NEXT WEEK **NEXT WEEK**

"THE EXTENSION TABLE."—Expansive. MONDAY, JUNE 24th.
"NEVER AGAIN"
"THE CARPATHIA" } Two on one. TUESDAY, JUNE 25th.
"WHEN ROSES WITHER."—This blooms.
WEDNESDAY, JUNE 26th.
"PSEUDO SULTAN."—Head of all. FRIDAY, JUNE 28th.
"AT THE END OF THE TRAIL."—Holds right on.
SATURDAY, JUNE 29th.

VITAGRAPH SPECIAL

IN THREE REELS

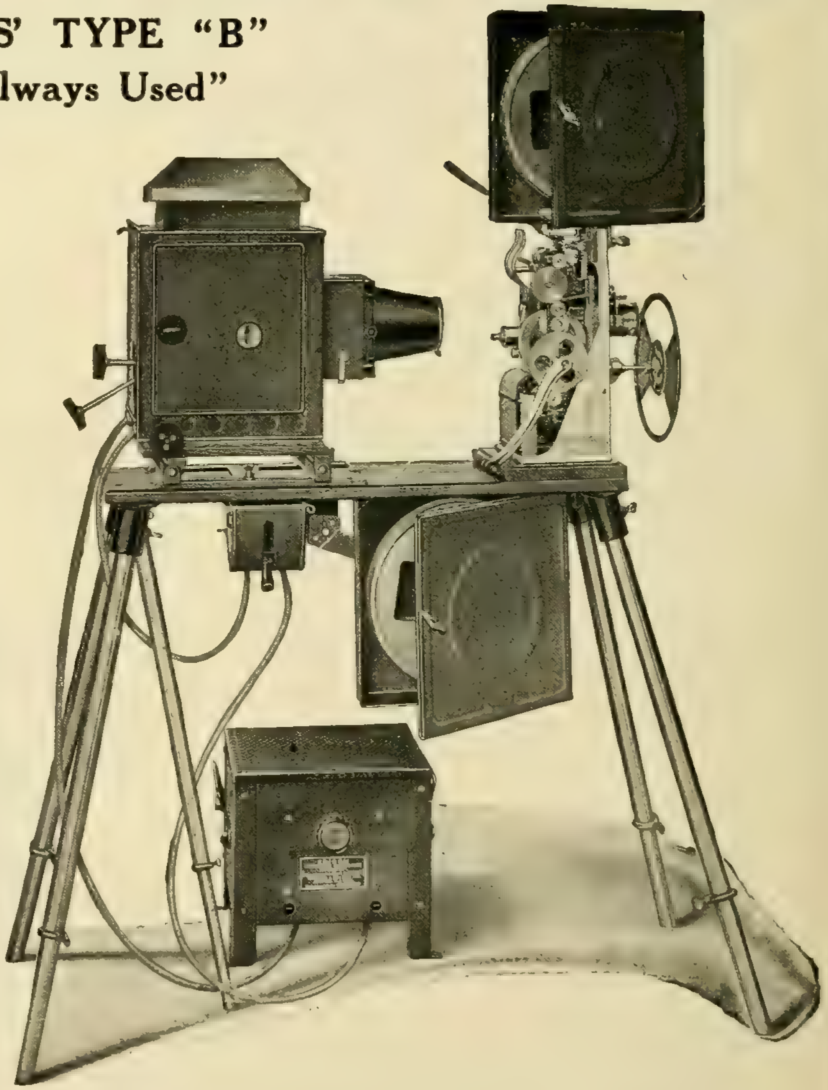
"THE FRENCH SPY"

Released Through the
GENERAL FILM CO., MONDAY JUNE 17th

THE EDISON KINETOSCOPE

UNDERWRITERS' TYPE "B"

"Once Used, Always Used"



Your success in the motion picture business depends on the degree of amusement and satisfaction you give your patrons.

The flickering pictures and frequent interruptions for repairs that are characteristic of a cheap machine are also discouraging to an audience.

The Edison Kinetoscope has had the advantage of all of Thomas A. Edison's study and improvements. There is no unpleasant flicker, no wear on the films, no danger from fire, no complicated mechanism. The Edison builds patronage and *keeps* it. Ask us for a catalog and a copy of the Edison Kinetogram.

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Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House with square condenserholder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1 1-4 inches in diameter. A very substantial stand.

Price, with Rheostat, 110 volt, 25-40 amperes, $225.00.

Price, with 110 volt, 60 Cycle Transformer, $245.00,

Thomas A. Edison
INCORPORATED

239 Lakeside Ave., Orange, N. J.

Current Edison Films

Tell Your Exchange You Want Them

June 21—"The Passerby," by Marion Brooks. 1,000 feet. Dramatic.
" 22—"The Girl at the Key," by R. Guthrie Kelly. 1,000 feet. Dr.
" 25—"The Little Bride of Heaven," by Mary Imlay Taylor. 1,000 feet. Dramatic.
" 26—"Pennsylvania State Police, Troop 'B.'" 500 feet. Descriptive.
" 26—"The Wooden Indian." 500 feet. Comedy.
" 28—"Master and Pupil." Introducing Harry Furniss, the well-known artist and illustrator. 1,000 feet. Dramatic.
" 29—"The Father," by Bannister Merwin. 1,000 feet. Dramatic.
July 2—"The Close of the American Revolution"—American History, Series No. 9. 1,000 feet. Historical.
" 3—"Partners for Life," by Bannister Merwin. 1,000 feet. Comedy-Drama.
July 5—"The Workman's Lesson." Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.
" 6—"How the Boys Fought the Indians," by Robert M. Crooks. 700 feet. Comedy.
" 6—"An Intelligent Camera." 300 feet. Comedy.
" 9—"After Many Days," by Camilla Dalberg. 1,000 feet. Dramatic.
" 10—"The Artist's Joke," by Harry Furniss. 1,000 feet. Comedy.
" 12—"For Valor," by Talbot Mundy. 1,000 feet. Dramatic.
" 15—"Picturesque Darjeeling, India, in the Himalayan Mountains." 300 feet. Scenic.
" 15—"Madame de Mode," by J. W. Culbertson. 700 feet. Comedy.
" 16—"Nerves and the Man," from "Daybreak," by James Oppenheim. 1,000 feet. Dramatic.

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

SELIG

June 24th

The Adopted Son

An exceedingly human heart-interest story of modern city life. Kathlyn Williams, Winnifred Greenwood, Adrienne Kroell, Charles Clary and Denton Vane are the principal players.

About 1000 Feet

June 25th

PANSY

The Story of a Bear

An original and delightful comedy full of amusing situations. A bear and a moving picture camera at a summer resort furnish one thousand feet of reel laughs.

About 1000 Feet

COMING

COMING

EXTRA-ORDINARY FEATURES COMING!

KINGS OF THE FOREST

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Facts and Comments

BISHOP LUDDEN of Syracuse comes out strongly against the exhibition of films, even of religious subjects, in the churches of his diocese. The venerable prelate—he is seventy-seven years old and in ill-health—expresses the belief that the churches should be kept for the sacred purposes for which they were built by the faithful. The bishop's fire was drawn by a dispatch from Rome stating that the Vatican, in response to a request from several American bishops, has consented to allow motion picture representations of religious subjects in churches on condition that the sacred host be removed during the entertainment. The Bishop goes on to say: "There seems to be a spirit of irreligion prevalent and a deplorable tendency on the part of a certain element—a large element, by the way—to turn the purposes of the church into travesty."

THE WORLD is sorry to see Bishop Ludden take issue with so many of the bright minds of his own denomination. Pastors of Catholic churches were among the first to recognize the value for good in the moving picture—in its possibilities for driving into the minds of men and women and children the old-fashioned morality; in its peculiarly forceful qualities for imparting to the consciousness a respect for those gentler attributes that make the home sweeter, saner and happier.

The mechanics of the motion picture are adapted to vivid portrayal of the supernatural as are no other human agencies. The world moves on. It is reasonable to expect that a few of the ultra-conservative for a time will be unyielding in their opposition to the new and the unusual; but in the end even they will acclaim the power for human betterment that lies in the judicious use of the motion picture.

* * *

EXHIBITORS in Niagara Falls, N. Y., have won a signal victory in their fight for the showing of proper motion pictures on Sunday. The fight was forced on them by a number of clergymen who made the question of Sunday pictures the topic of several sermons. From the evidence at hand it does not appear that their objections were directed against any particular pictures—indeed, the character of the pictures shown did not enter into the issue at all. The clergymen seemed to think that the showing of any pictures on Sunday was legally and morally wrong. A majority of the Board of Aldermen yielded to the demands of the clerical reformers, and by a majority of one adopted an ordinance prohibiting Sunday exhibitions. The Mayor of the city, Philip J. Keller, vetoed this ordinance, and the Sunday exhibition still continues in Niagara Falls. Mayor Keller entered the lists on behalf of the motion picture with the lance of logic and an Homeric shield of common sense. He takes his law from the decisions of William J. Gaynor and his facts from his own observation. It is very evident that he has the sentiment of his community with him.

*

What we rejoice over particularly is the action of the local exhibitors. They exercised such judicious care in the compiling of their programs for Sundays that even the hypercritical clergymen could find no weak or vulnerable spots. They could not have upheld the position of the Mayor more effectively. Better still, they recognized the importance of their fight beyond the limits of Niagara Falls. We like immensely the spirit of the letters they have written to THE MOVING PICTURE WORLD. In asking us to speak of the Mayor's veto in the next issue of THE MOVING PICTURE WORLD, one of the correspondents expresses the hope that "it may help other cities that may have this issue against them." Another exhibitor writes that he heard so much willful misrepresentation from the lips of the agitators that "his respect for the clergy is gone." The spirit of "one for all, and all for one" breathes in all the letters and shows that exhibitors everywhere are ready for organization and all projects of mutual helpfulness.

* * *

"GO to the —— Theater; all our photoplays are thoroughly censored." This is the text of an advertisement put out by an exhibitor in a large city. It is in the newspapers and in the street cars. We are sorry for this exhibitor. A man who apologizes to the public for either himself or his business cuts a pitiful figure. It reminds us of the cured leper calling attention to the fact that he has become clean once more. This type of man regards the approval of the police as the highest earthly commendation. He could not live comfortably or decently without being thoroughly censored. His own conscience and judgment are in a state of chronic atrophy. He is the antithesis of a man with principles and convictions. Such abject servility as finds expression in this "thoroughly censored" advertisement breeds a sense of real nausea in every true American.

* * *

DURING the past few weeks feature films have held exclusive sway in four of the principal theaters in Philadelphia. Their success in a financial way has been unquestioned. To an intelligent observer this fact, however, means far more than an immediate material gain to individuals. For one thing it may be pointed out that the press of Philadelphia treated all these pictures seriously and had them reviewed by competent critics the same as any other big theatrical offering. The press of the Quaker City deserves the thanks of every friend of the motion picture for this fair and decent attitude. We know of no other city in the first rank where the press has risen to the greatness of the subject. Here in New York the papers almost without exception refuse to take the pictures seriously. Their ignorance of the great wonders of modern cinematography is dense, solid and more or less willful. The mission of yellow journalism is not to encourage and to uplift, but to besmirch and destroy.

*

Take a look at the audiences attending the exhibition of these feature films in Philadelphia's big theaters. They are in every respect the equals of the best audiences in the country. As far as the behavior and appearance of the audiences go they might be looking at a classic play by America's foremost actors. It is plain that their interest and attention are thoroughly aroused. There hovers about them that subtle air of refinement, so noticeably lacking in New York audiences, which have no intervening shades between the manners of the Bowery and Fifth Avenue. There is no doubt that the continued success of these feature films was largely due to the intelligent reviews of the press. They brought the most desirable patronage. Every night thousands of the best kind of theatergoers left these theaters with a new and bettered opinion of the motion picture, its achievements and its possibilities. They possess all the zeal of new converts and will make countless friends for the motion picture in their own strata of society. It is well to note that these feature films were all essentially educational; *i. e.,* scenic, classic and allegorical. We predict a great wave of renewed popular enthusiasm for the motion picture and believe that the last few weeks in Philadelphia mark its early rise.

*

The friends of the picture in motion who have looked forward to and labored for this happy consummation cannot help reading the Philadelphia reviews with feelings of mingled amusement and satisfaction. To us the expressions of wonder and delight in these criticisms are a source of pleasure. It is evident that the "high-brow" critics were startled when they discovered how different from their own preconceived notions these "moving picture shows" were. They write as if they had just made a most important discovery. They are lavish in their praise of the motion picture as a beneficial factor in the world of education and amusement, but in their judgment of the particular merits of each feature they show fine critical ability and discrimination. Here is the most pleasing aspect of the thing. It means that they recognize a really great feature film and place it on a par with other regular theatrical attractions.

*

Nor must we overlook the importance of the work of the lecturer in the presentation of these feature films. On this point the critics are unanimous. They agree that the lecture is second in interest to the pictures alone. They demand a high standard of education and eloquence in the lecturer. THE MOVING PICTURE WORLD alone of all journals devoted wholly or in part to cinematography, either here or abroad, has continually emphasized the importance of the lecture. To the further successful development of feature programs the lecturer of education and ability is indispensable. This kind of work is found to attract a desirable class of men, professional men and men with scholarly instincts and the proper academic training. No one recognizes these facts more keenly than the progressive exhibitor. He insists on the best service and, failing to get that, will do without the lecture rather than descend to a lower level.

Degrading the Pictures

ONLY as recently as the last issue of THE WORLD, exception was taken to the new and objectionable reference to the moving pictures as the "movies"; especially is this slang name being paraded in an unseemly way in certain of the daily newspapers, in which language of that kind seems peculiarly appropriate. The latest and still more unseemly use of this offensive slang appears in this same New York daily with the following heading:

"FREE MOVIES ARE O. K.

"IT IS NO CRIME IF THEY ACCOMPANY THE BEER AND HOT DOGS."

It needed no prophet to predict that a slang name is soon connected with common and detracting associations, hence the recent protest; such a rapid fulfilment of that direful anticipation was, however, not contemplated.

"Movies," "beer," "hot dogs"; if these three associate a license is not needed, only because the "beer and hot dogs" are paid for and the "movies" are free; or, in other words, moving pictures may be associated with evil companions, in repulsive surroundings and under questionable conditions without an exhibitor's license if the technicality of paying at the door is omitted. Such is the decision of the Supreme Court in a test case from Coney Island, the Court holding that an admission price must be charged to come under the law.

Anyone who knows anything about the prevailing custom at Coney Island also knows that while "admission free" is true, it is a costly matter before getting out. No one is allowed to stand; therefore all must be seated at tables and drinks *must be bought.* Let anyone try to test the question of seeing the pictures without charge (through the purchase of drinks) and they will soon find themselves escorted to the door; it is impossible to find a greater fraud than that hidden under the cloak of "free pictures."

The status of this question may be *legal,* but it is decidedly *immoral.*

Where is the noble band of public censors? Are they still "straining at a gnat—and swallowing a camel"? A drinking scene in the picture is rightly disallowed, but the picture in the lowest and vilest of drinking places is protected by law.

Not only are the pictures degraded by the evil and abominable associations, but, still worse and worse, the pictures are used as a bait to attract tens of thousands of women and children into dark, unhealthy drinking places where they are compelled to purchase drinks which they really do not need. Herein two great evils are created, one the pictures allure into improper places, then compulsory drinking is a result. A still further "trick of the trade" is enforced, the exhibition is made as short as possible (about two films of four subjects); during the last film tables are cleared, and people must either retire or "order another round."

In the majority of instances there is at least one alluring picture which the children wish to see a second time; this means that "second round of drinks" the management demands must be bought, the result being: an expenditure of from two to three times the actual cost of admission to a licensed place, a shorter exhibition, degrading surroundings and the damning evil of drink, the blight of manhood forced upon whole families, all as a result of the most modern use by evil agents of the valuable cinematograph under the guise of "free movies."

No protest can be too vehement, the moving picture is too valuable to be degraded; its mission is to uplift, educate and amuse. It must not be made a part of anything abominable to the highest public good; neither must it be hurled into those depths the precipitous sides of which are made slippery with the slime of slang.

Last and most important, the pictures must not be used as an attraction, a bait, an allurement, a trick or a device to cheat the law, degrade humanity and lead children into sin and vice.

Let it be that those who, for the time being, have won this legal victory, shall prove that they have lost in a great moral battle which shall recoil to their total annihilation.

The question is one for the license-paying exhibitor, for the lover of the clean picture for the moral and upright citizen everywhere. Conditions permitting such an evil must be changed at the earliest possible moment. The man who made the appeal and gained this victory has rendered a service to the State in thus drawing attention to his nefarious existence, thereby creating that demand which must result in his total extinction.

W. H. J.

The Outlook.

By Louis Reeves Harrison

WHAT is to grow out of the various schemes and intrigues of factions in the picture play game is largely a matter of concern to those shuffling and cutting the cards. There is probably in progress a gradual elimination of the unfit, but exhibitors and the public are only interested in results.

What are the possibilities in store for the photodrama?

Laying aside consideration of business combinations and their regulation by ethical principles or petty management as the case may be, it becomes evident that we are dealing with an art in process of rapid development, a peculiar art that is nothing more or less than an attempt to narrate by delineation and imagery what is true or fictitious, usually in dramatic fashion that it may grip and hold human interest. It is also evident to men of ordinary common sense that photoplay values should be real rather than forced, that natural and solid growth in quality is preferable to artificial methods of compelling the exhibition of what is below public taste.

There is nothing to be achieved in the long run by obtaining control of distributive exchanges or even of the principal theaters if the offerings made are not what the people want. The bedrock of the whole business is artistic production, and the best line of effort is that of advancement. Like the instruments used in its making, the photodrama is subject to constant improvement, something new will be evolved every day during its history, and the time seems to have arrived for those in quest of the treasures the art contains to open their eyes to its infinite possibilities rather than devote so much attention to wrangling over a division of what has fallen like manna from Heaven.

What is going on now is not the perfecting of early and raw attempts to present a play without words. It is rather a scientific demonstration that there is a great deal in the way of entertainment and instruction yet to be accomplished by this means, the full measure of which has not been sounded by any living man. The best producers have only arrived at the threshold of a House of Mystery where they have enjoyed a glimpse of future delights and countless millions of reward for those who proceed with care and intelligence, never to be reached by those now scrambling for all the petty profits within reach.

Any man whose point of view is high enough for him to peer into the future cannot help noting that the trend of public amusements is towards those conducted absolutely on the level. Crooked race games have gone by the board with the policy shops. Clean sports in the field and the air draw hundreds of thousands; stale theatrical performances are deserted for those in the open because a few wiseacres tried to fool all the people all the time, and those who attempt to control while perverting dramatic entertainments of any kind will eventually empty the playhouses if their methods are allowed to prevail.

Watch out for the virile efforts of new blood to bring about superior conditions in photodrama production. The moment really great plays appear, stirring releases of artistic settings and high poetic value, the public will flock to see what is refreshing and invigorating without excessive expenditure of patience and with about as much regard for what is now being done as those who enjoy the automobile feel for the bicycle. Audiences are often called fickle when they are simply weary of what has lost its appeal from painful monotony.

We are all fond of variety, particularly when it leads to some form of self-betterment; we like the stimulus of mental suggestion; we enjoy what satisfies progressive enlightenment. No man, however, can provide entertainment that is universally attractive who has his nose down to the ground trying to smell out every bit of loose change in the old order of things rather than apply himself to the development of what has already paid handsome dividends. There will be more profits than ever in the business when the efforts of those who are brainy enough to improve with it are called out.

Men who are now applying themselves heart and soul to the scientific and artistic departments instead of shuffling and cutting in the policy end of the game will be the owners and producers of tomorrow and leave estates paying heavy inheritance taxes to the state long after the mere shufflers and cutters are worm-eaten and completely forgotten.

The business is too big for many of present self-assumed importance—some of them pulled off shrewd deals while the manna was falling and others are merely commercial accidents—and it is probably vigorous enough to survive those who fail to regard it or treat it as a beautiful art well worth preservation for other than commercial purposes. The essential principle to be observed in the conduct of affairs is to study the tastes and requirements of our people and then offer what is well worth their expenditure of time and money in places of entertainment for all classes. Some high-fliers in national affairs just now afford a radiant illustration of how dangerous it is to get away from the universal heart so far that its pulsing cannot be heard, that it is better to stay down on earth and learn that the throbbing human organ can beat with warm and generous sympathies. The greatest man in moving picture evolution will not be the one who gets most out of it for himself, but who applies its interpretations to the betterment of manhood, womanhood, motherhood and childhood.

Love and friendship are not purchaseable—they are only responsive to gifts in kind—and so those who expect to achieve popularity in this golden opportunity afforded them must emerge from their shells of primitive self-preservation to a broader comprehension of what can be accomplished with the resources now at their command. Their productions powerfully affect the impressionable minds of children; in these children is implanted a tremendous hereditary power; photodramas give that power scope and material to work upon; the photodrama should nourish and encourage what is finest in those young gardens of thought; and any man who deliberately destroys what mothers have created in months of pain and built up in years of self-denial ought to be eliminated from the business if not from the face of the earth.

I apply the cautery to such a producer because that is what a festering sore needs. The moment this business becomes one of destruction it will be overthrown. There is only one policy worth considering: that which is progressive, that which keeps pace with human enlightenment. That is the only policy which will meet with approval among the clean-minded men and women of this country. Making it pay is a matter of good judgment, and if that judgment is applied to the present outlook the New Art will soon strive for its highest ideals.

More good pictures and less bad politics.

OUR prediction that the Memorial Year of Dickens would bring forth great cinematographic tributes to the greatest of English novelists has been amply verified. In less than six months from the date of the memorial we have seen a most honorable rivalry among some of our best producers in rendering Dickens into motion pictures. About one-half of the greater works of Dickens have been filmed with more than ordinary success. In view of these successes it may well be asked: Will the novel of the future be written in motion pictures?

CHICAGO LETTER.

By Jas. S. McQuade.

THE members of the National Convention Committee here are working hard and zealously for the success of the August meeting. Wm. J. Sweeney, the chairman, stated during a recent interview that everything is progressing very satisfactorily, and that the interest centered on the event is growing more widespread every day. Every mail brings in numerous queries about the convention and requests for information concerning membership in the league. Many of these letters are from the Pacific Coast States, the Southwest and the far South and East.

Exhibitors throughout the country are showing their interest by taking complimentary space in the program and are forwarding five dollars each for that purpose. Mr. Sweeney is highly gratified at the fraternal disposition shown, and that it is substantiated by a financial consideration as well as by good will. He also stated that program space is in good demand by the manufacturers of supplies, supply firms, etc. He desires to impress on the latter that every facility within the power of the convention committee will be afforded them to display their products advantageously, at a moderate outlay for space. The entire 18th floor of the La Salle Hotel has been reserved for such space, and as the convention proceedings will be conducted on the 19th floor, manufacturers, supply houses and their agents will be in close contact with exhibitors while the convention lasts.

Mr. Sweeney and Robert R. Levy left the city for Cleveland on Thursday, June 13, to attend a meeting of members of the league, during which the question of insurance of picture theaters and other matters that will be brought before the National convention in August will be considered.

Revue De Luxe Pictures at the Lyric.

The Lyric was opened with a fine program of pictures on Sunday evening, June 9, by S. L. Rothapfel. Notwithstanding the trying handicap of being unable to fix his stage for the presentation before the day of opening, owing to the running of the Durbar Kinemacolor pictures up to Saturday night, Mr. Rothapfel had everything in excellent order; and, although there was only a rush rehearsal of the musical accompaniment for the pictures, the talented members of the orchestra played the music with fine spirit and with a nice timeliness of theme.

I was much struck by Mr. Rothapfel's accompaniment for Pathe's Weekly No. 24. The opening scene, the Elks' Parade in Indianapolis, was enlivened by strains from "Auld Lang Syne" and a "Hot Time in the Old Town," the large audience applauding the appropriateness. Waltzes in spirited tempo and other selections were played for the scenes immediately following. The G. A. R. Memorial Day Parade in New York was accompanied by a fine march and national airs, during which bugles and trumpets were well handled. The scene showing the Sultan of Turkey escorted by troops was heightened by the playing of the Turkish Patrol. When the "Fashions" section was flashed on the screen, the orchestra burst into "You Great Big, Beautiful Doll," amid loud laughter and applause.

The sound effects during the presentation of "Trawler Fishing in a Hurricane" fairly captured the audience. The shriek and moan of the wind, the swish of the flying scud, and the resounding chug of heavy seas, as they were shipped, were all reproduced with a realism that carried the spectator into the throes of the storm. "The Tale of Two Cities" was most impressively presented, the theme of the story being artistically sustained by the music and effects.

Following is the opening program, which will be retained for the week:

Overture	William Tell
"The Lord's Prayer (Gaumont), Ave Maria (Gounod)	
Calf of Gold (Faust)	Mr. Anderson
"Trawler Fishing in a Hurricane" (Eclipse)	Effects
Annie Laurie	Miss Miller and Quartette
"Shriner's Parade at Los Angeles" (Selig)	
Ah, So Fair (Martha) Mammy's Song	Mr. Kimball
Pathe's Weekly, No. 24	
Sextette from Lucia Sweet and Low	By Quartette
"Buster's Nightmare" (Pathe)	
Slides, by Underwood and Underwood, of current events.	

INTERMISSION.

"The Tale of Two Cities" (Vitagraph)......

The vocal selections were admirably sung and encores were insisted upon throughout the presentation.

For the week beginning Sunday, June 16, the following film subjects have been selected by Mr. Rothapfel: "Pathe's Weekly No. 25; "Ten Days With U. S. Battleship Fleet" (Edison); "Niagara Falls" and "Cavalry Tests in Belgium" (Pathe); "Life Among Savage Tribes of Borneo" (Pathe); "Alkali Ike's Auto" (Essanay), and "Lady of the Lake," in three parts (Vitagraph).

Despondent Exhibitor Takes Life.

Despondency over his loss of $1,100, through the purchase last January of the Ravenswood 5-cent theater, caused Gustave A. Dortmund to commit suicide on June 4, by hanging himself from a beam of the ceiling in the playhouse. The victim lived at 2151 Lincoln Park Boulevard.

Dortmund purchased the theater from James Heiss, 813 Oakdale Avenue. He paid $200 down, and notes for the balance were to fall due in a few days. It is said he was unable

OFFICERS AND MEMBERS OF THE COMMITTEE OF ARRANGEMENTS FOR THE SECOND NATIONAL CONVENTION OF THE M. P. EXHIBITORS' LEAGUE.

Left to Right—Top Row: A. Balaban, secretary; H. A. Hill, C. A. Anderson, Fred Schaefer, R. R. Levy, chairman Finance Committee; C. Abrams. Middle Row: J. Miller, L. Schindler, secretary Finance Committee; J. A. Alcock, F. W. Hartmann. Lower Row: M. Hyman, W. J. Sweeney, chairman Executive Committee; I. Natkin, C. H. Henry, President Illinois League; L. H. Frank, Chairman Program and Publicity Committee.

to meet these obligations. Heiss found the body on the floor near the entrance to the theater.

Dortmund left three letters and three notes, in which he explained the reason for his act. One of the letters was addressed to his wife, Mrs. Johanna Dortmund, another to his son, Charles Dortmund, and the third to George Steiner, 312 East Forty-first Street, a friend.

Notes which were unaddressed read:

"Please don't let the newspapers talk about me."

"Please, finder of this, leave me at the undertaker's and don't take me home."

"To you all: Such a business—that Ravenswood theater. Loss $1,100. You cheap skates."

Excellent Management at Picture Theater Fire.

To the tune of "Fiddle Up" most of the big audiences of the Warrington Opera House, Wisconsin Avenue and South Boulevard, Oak Park, walked quietly out of the building, while a few left more hurriedly when they learned on the night of June 4 that the house was on fire.

The blaze, which was caused by crossed electric wires under the rear of the stage, caused a loss of $500 before firemen could extinguish it. None of the patrons was injured.

The fire was discovered by H. E. McManus, manager of the theater, and he and a stage hand fought the blaze in the basement with a hand chemical apparatus, but were unable to check it. An alarm was then sent in.

McManus discovered the fire when a few wisps of smoke arose through a crack in the stage flooring back of the curtain. Calling Walter Grigg, the assistant manager, both went down to investigate. They found the rear of the basement ceiling on fire and sent Grigg back to prevent a panic in the event of the smoke becoming thick.

After turning in the alarm, McManus returned to the stage and made the announcement that a small fire was burning in the basement. The orchestra played and the moving picture machine, operated by Frank Cavanaugh, was kept in motion until the playhouse was cleared.

The Warrington has been leased for the summer by George Hines, owner of the Lyda Theater, on West Lake Street. Mr. Hines states that he did not lose a single performance by the fire. For the good of the picture theater and the greater safety and comfort of his patrons, Mr. Hines would do well to install an indirect lighting system in both of the houses controlled by him.

Chicago Film Brevities.

Between forty and fifty members of the Motion Picture Exhibitors' League of Wisconsin recently entertained, at the Plankington House, Milwaukee, a party composed of M. A. Neff, of Cincinnati, C. M. Christianson, of Cleveland, and Wm. J. Sweeney, Robert R. Levy and Louis Schindler, of Chicago. Prominent among the Wisconsin members present were Thomas Saxe, Mr. Phillips, president of the Wisconsin League, and Mrs. Klein.

* * *

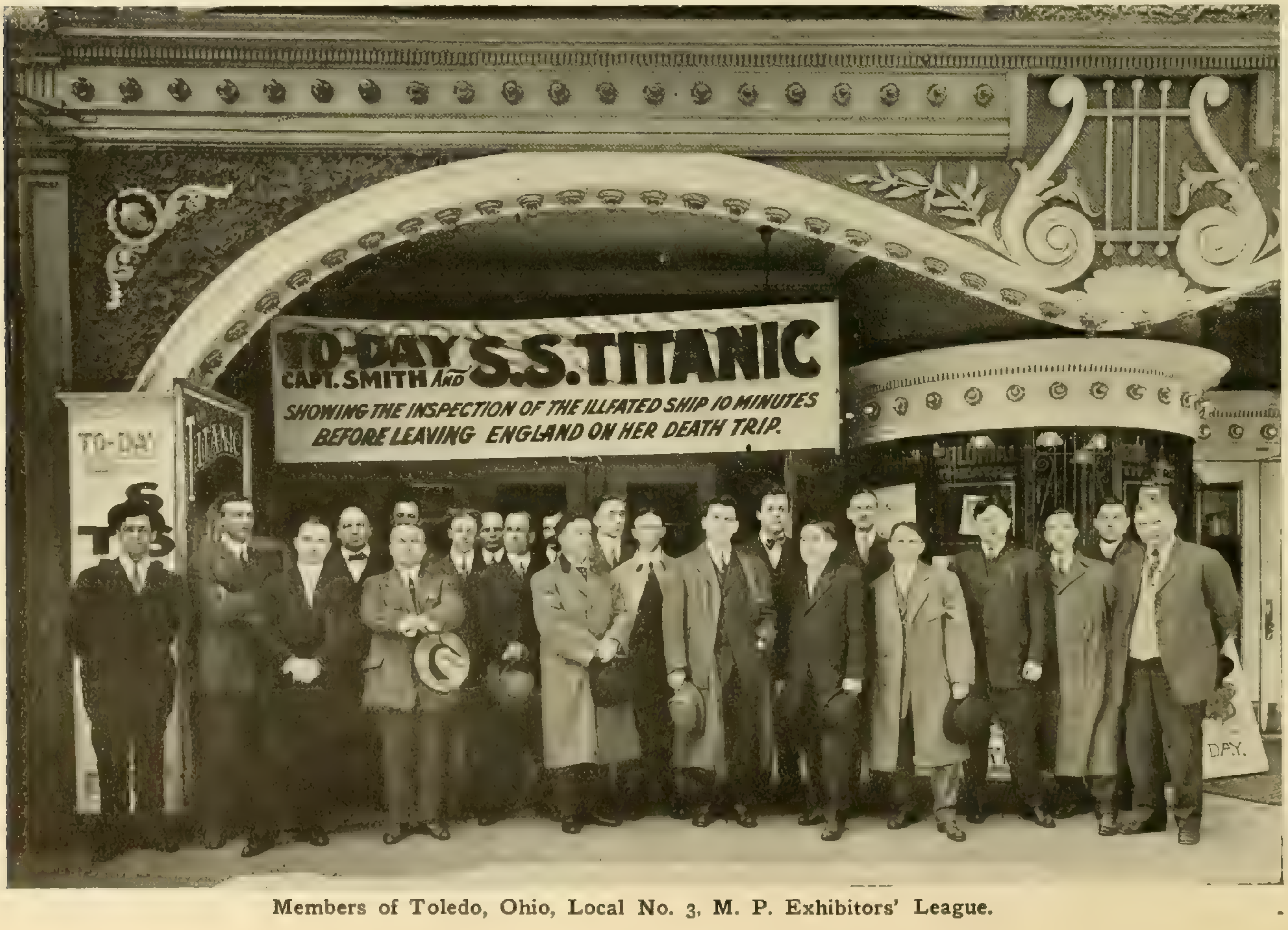
The Chicago office of The World has received a booklet from Watterson R. Rothacker, manager of the Industrial Moving Picture Company, which treats of the subject, "Why to advertise with moving pictures." Mr. Rothacker gives excellent and irrefutable reasons for such advertising, and the work abounds with complimentary letters from railroad companies, chambers of commerce, municipal progressive associations, advertising agencies, various manufacturing companies, etc., for which his company has made films. "The best advertisement in the world will never be written, because moving pictures are the superlative advertising medium and exceed the limitations of any pen" is one of the many epigrams encountered in this carefully written, well edited, handsomely illustrated and attractive booklet.

* * *

J. M. Crane, a telegraph editor of the Tribune, this city, was a visitor at the World office last week. Mr. Crane has been a great admirer and close observer of moving pictures for several years, and now intends getting a house of his own. Mr. Crane does not intend to build a theater, but is desirous of renting a house in a desirable locality. He believes in an exclusive moving picture program and, in case he is successful in finding a suitable house, he will confine himself strictly to pictures.

* * *

The Consolidated Amusement Company, of Charleston, W. Va., has under way a new theater that will seat 1,200 people. The house when completed will cost $40,000. The structure will be provided with all the latest modern improvements. The theater will have a handsome front and the interior will be ornately decorated. The front and decorations will be built by the Decorators' Supply Co., of Chicago.


TO-DAY CAPT. SMITH AND S.S. TITANIC
SHOWING THE INSPECTION OF THE ILLFATED SHIP 10 MINUTES BEFORE LEAVING ENGLAND ON HER DEATH TRIP.
TO-DAY
TITANIC
DAY.

Members of Toledo, Ohio, Local No. 3, M. P. Exhibitors' League.

Motion Picture Exhibitors' League
OF AMERICA

LOOKS LIKE A BIG MEETING.

Indications That New York State Convention Will Be Success—City Local Prepares Fine Program.

FROM the amount of mail being received by M. A. Neff, president of the Motion Picture Exhibitors' League of America, the enthusiasm in New York is very strong for a state organization. Several New York motion picture exhibitors have already sent in their applications for membership in the new State League. Exhibitors in every part of the state seem to be making arrangements to attend the convention. The New York picture men, hearing of the good results accomplished through the Motion Picture Exhibitors' League in other states, have become aroused to the fact that Providence only helps those who try to help themselves and, as every other line of business is organized, it naturally follows that the Motion Picture Exhibitors of New York should get together in one grand convention at the Union Square Hotel, New York City, on the 19th of June, and perfect a strong organization.

Several letters have been received asking where the writer can send his membership fee and to whom it is to be sent. All communications should be addressed to M. A. Neff, President of the Motion Picture Exhibitors' League of America, in care of the Union Square Hotel, Fifteenth Street and Fourth Avenue, New York City, N. Y., as Mr. Neff will be at the above hotel on the 17th or 18th of June making arrangements for the convention.

As there are several exhibitors in the State of New York who belong to Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America, they are requested, if possible, to attend the convention that they may be transferred into the New York State organization. Letters have been received from several New York City exhibitors stating their willingness to co-operate with the state organization, which will be affiliated with the National organization.

Every exhibitor in the State of New York is not only invited to attend this convention but is urged to do so, as every exhibitor is welcome. A splendid time will be had and business that directly affects the interests of every motion picture exhibitor will be transacted. There will be several visiting members of the League from different states. Remember the date, June 19th, 1912. Place of meeting, Union Square Hotel, Fifteenth St. and Fourth Ave., New York City, N. Y. Time of meeting, 10 o'clock a. m.

CITY ASSOCIATION WILL ENTERTAIN.

Elaborate preparations for the entertainment of out-of-town exhibitors who attend the New York State convention on June 19 have been made by the New York City Exhibitors' Association. An entertainment committee has been appointed by the local organization consisting of the following members: Arthur D. Jacobs, chairman, 30 Union Square, New York; Harold W. Rosenthal, secretary, Apollo Theater, 368 East 149th Street, New York; Grant W. Anson, Star Theater, 136 Third Avenue, New York; William A. Landau, Audubon Theater, 181st Street, near Audubon Avenue; Adolph Baurenfreund, Bushwick Park Airdome, Bushwick and Myrtle Avenues, Brooklyn; Samuel Trigger, 813 Sixth Avenue, New York; Sidney Ascher, Nicoland, 162nd Street and Third Avenue; Louis Rosenthal, City Hall Theater, 93 Park Row.

This committee will have charge of the task of entertaining the visitors and has planned an appealing program. Following the first business session of the convention at the Union Square Hotel, luncheon will be served.

At 5 o'clock p. m., or the conclusion of the convention, there will be an auto trip to Coney Island, where, at 6 o'clock, a banquet will be served at Henderson's Restaurant.

From 8 to 10.30 o'clock the party will attend a high-class vaudeville entertainment at Henderson's Music Hall.

At 10.30 there will be a cabaret show and other seaside entertainments, after which the party will return to New York by automobile.

Members of the New York Association are working tooth and nail to make the convention a success. They propose to show exhibitors from up the state that they are right up to the minute. A large appropriation for entertainment has been made and up-state exhibitors, officers of the National League, city officials and representatives of the trade press will be taken care of in royal manner.

Provision has been made to accommodate all members of the local organization who desire to join in the festivities, but they will be requested to purchase tickets, for which the nominal price of five dollars will be charged. These tickets can be obtained at the headquarters of the local organization, 136 Third Avenue, or of any member of the committee, whose addresses are given above.

Aside from the importance of the meeting, this program of entertainment should prove an attraction to the exhibitors of the State, and the New York City exhibitors don't care how many of them come.

H. A. Victor. Paul Huhn. Henry Polk. Oliver McKee. Harry C. Reiff. C. E. Smith.

COMMITTEE OF ARRANGEMENTS, PITTSBURGH CONVENTION, JUNE 24-25.

Doings in Los Angeles

Selig Working on "Count of Monte Cristo" Picture—Other Interesting News.

"THE Count of Monte Cristo" is the big production which is now occupying the attention of the entire Western branch of the Selig Polyscope Company. In many respects it will be the biggest thing the Selig Company has ever done—artistically, financially and in point of the number of performers occupied in the production. It is so big, in fact, that William N. Selig thought it worth his while to make a special trip out from Chicago to see it put on and he is now here.

The company has been at work on it for about two weeks and it is nearly half finished. It will be a three-reel production and a fit successor for "The Coming of Columbus." Mr. Selig and the members of his staff expect it to cause more comment and bring the organization more credit than the Columbus picture.

Although the actual production was not begun by Colin Campbell, who is directing it, until two weeks ago, the preparations have been going on for several months. There were thousands of costumes to be made and about a month ago James Magee, the manager, went to San Francisco where he chartered a full-rigged sailing vessel.

The regular company, with nearly 200 extra people, spent two days at San Pedro last week making the shipboard and smuggling scenes off the coast and the celebrated scene in which Bosworth scrambles up on a lonely rock and confides to the world that it is his. On one of the two days it rained all day and the actors worked in a drizzle. There were fears that the day's work might be spoiled, but the tests came out all right.

Extraordinary precautions are to be taken to make the photography notable. One of the interesting details in this connection is that barrels of special spring water have been hauled to the studio to be used in the developing solutions, and the dark rooms have been overhauled in order that the conditions for development may be ideal, No statement concerning the cost can be be made yet, but it will probably exceed that of Columbus.

Independent Companies Line Up.

The first local sign of the new arrangement which will prevail under the policy established by the Universal Film Manufacturing Company was observed here upon the return from New York of Fred Balshofer, head of the Bison Company, who is to be the Western manager for the Universal and will have general supervision over the Bison, Imp and Nestor forces here. Within twenty-four hours after he returned a force of carpenters was put to work preparing one of the buildings on the Bison Company's property at Edendale for occupancy by the Imp office force. It will take about two weeks to make the required alterations and then the Imp offices will be moved over from Brooklyn Heights on the opposite side of town. The Imp studio will probably be moved to Edendale soon afterward and the two companies will be side by side, not far distant from the Nestor plant at Hollywood. The plan whereby the forces of the three companies will co-operate, loaning players, directors and properties to each other if the need arises, is to be put into effect here without delay.

Things in General.

Apparently the films which have been released through the local exchanges in the last three weeks or so have been above criticism, for the Municipal Board of Motion Picture Censors, which has been in operation for that length of time, has not found it necessary to suppress any. The board meets weekly in the Arrow Theater, which the city leased for its use.

There has been one change in the board in the last week. Ralph C. Daniels, the member appointed to represent the city board of education, resigned, and Mrs. C. H. Whipple, Jr., was appointed to fill the vacancy. Mrs. Whipple is the wife of Lieut. Whipple, retired, of the regular army, who is now serving as secretary of the Municipal Newspaper Commission. She has been interested for a long time in the educational possibilities of the motion pictures and was one of the supporters of the ordinance creating the board.

* * *

Another interesting aeroplane picture was taken by the Nestor Company, June 1, when Glenn Martin, the aviator who has been working with the Nestor forces, was the central figure in a coyote round-up on the big Irvine ranch at Santa Ana, Cal. About 150 men and women mounted on horses turned out for the hunt. Martin, in his aeroplane acted as scout and game driver. From a distance of several hundred feet above the ground he located the animals and then with swoops and dives drove the coyotes toward the line of hunters, where they were made short work of. Nine coyotes were bagged in about two hours and the Nestor cameramen were in at the death each time. The pictures will appear in an early release.

* * *

W. W. Hodkinson, special representative of the General Film Company, has been here all week visiting with James R. Cummock, manager of the local exchange, and marveling at the shipshape condition in which he found everything. "Hod" is a shy and secretive soul. He says he has never been interviewed in his life and the record still stands as far as anything that happened here goes. He wouldn't even say whence he came or where he is going for fear that might be technically construed as an interview. When asked whether he likes the West he swallowed his tongue and smiled knowingly. Except for his natural reticence, which made it difficult for the waiters at the Alexandria Hotel to decide what to feed him, he had a good time here.

* * *

The California Film Exchange, handling releases of the independent manufacturers, is furnishing regular service for four new theaters which have just opened. J. F. Hammond is operating a new house at Coronada; S. Horwitz is the proprietor of the New Airdome at Boyle Heights; the Neptune Theater has just been opened at Venice under the management of the Ruby Amusement Company, and the California Theater is a new business district house on Spring Street between Second and Third.

Another new theater which is showing independent pictures is the Airdome at Yuma, Ariz., recently opened by Al Beasley, who reports big business. He is booking through Miles Bros.' Los Angeles exchange.

* * *

Although the Bison people were compelled only a couple of weeks ago to divide their big company into two parts because it was growing too large to handle, they are still adding to the payroll. This week five new members joined. Miss Leaderer is to play leads and ingenue parts for Mr. Ford's company, and Miss Rae Francis has been engaged for ingenue parts under the same director. J. B. O'Brien, leads; Miss Bertha Miller, character, and Leo. D. Moloney, utility and second business, will work under Director Ince with the big company.

* * *

Something has gone wrong at the Western studio of the Lubin Manufacturing Company at Hollywood, but no one seems to know just what has happened. This much, however, is certain: the plant is temporarily closed and in charge of a caretaker. Most of the members of the company are in town, but they are not working, and Harry A. Kelly, who was director and manager, is awaiting the arrival of "Pop" Lubin, who is said to be on his way here.

* * *

The Wonderland Theater, at Third and Main Streets, has been featuring Nestor's "Foreign Spy" this week, and the results have justified the move. However, it is only fair to say that the "5 cents" sign, which was replaced for a short time by one bearing the number 10 has reappeared, and this may explain in part the box office figures.

* * *

The members of the Los Angeles Fellowship, a religious organization, held a Dickens celebration this week. The program was made up of readings from Dickens' works, the enactment in character scenes from several of his stories, and the big feature of the evening was the showing of the Thanhouser three-reel production of "David Copperfield."

* * *

The Bison Company requests photoplay writers to take notice that it needs split reel dramatic comedies—no cowboy stuff—and will be glad to have scripts submitted.

* * *

F. A. Tipton, representing the William H. Swanson Film Company, of Denver, manufacturers and renters of independent films, visited in Los Angeles several days among the exchanges and the studios of the independent producers.

* * *

Eugene Emmick, vice-president and general Pacific Coast manager for the National Film Corporation, came down from San Francisco last week to straighten out affairs in the local branch. Adolph Mayer, the local manager, is no longer here.

* * *

Charles Fernald, of Imperial, Cal., came up from the Egypt of America this week to buy a new machine for the theater which he recently opened in the Imperial valley. The state of business warranted the investment, he explained.

"His Father's Bugle"

A Stirring Drama of the Spanish-American War by the Selig Company.

Reviewed by James S. McQuade.

RICHARD GARRICK and one of Selig's Eastern companies have produced a stirring drama of the Spanish-American War, under the title, "His Father's Bugle." Unlike some war pictures, where the military evolutions of large bodies of men show a lack of training and of military bearing, this Selig subject affords us scenes in which the men show the nattiness, carriage and discipline of real soldiers. This praiseworthy feature is due to the fact that Producer Garrick is a soldier himself (having been in active service during the Spanish-American War in Cuba). and to the painstaking drills through which he has put his supernumerary force.

Scene from "His Father's Bugle" (Selig).

The charge up San Juan Hill, on the top of which stands the Spanish blockhouse, is one of thrilling realism. The sham element has been well eliminated and the men drop one after another, here and there, as if struck by the leaden hail from the unseen enemy. We see the men, at a certain point, waver in the face of the terrific fire and expect to see them retreat; but the bugle sounds the "charge" and once more the well-strung line advances on the run. The color bearer falls and the Stars and Stripes with him; but it is only for an instant. The already wounded bugler seizes the flag and climbs upwards to the crest, followed by his companions in arms. The foe is routed and next we catch sight of him on the roof of the blockhouse pulling down the flag of Spain. He is about to place the staff of the regiment's colors in position, when he falls before the aim of a sharpshooter and flag and staff topple over the burning edge of the roof. No one can look at the scene beneath the tree, where he has been carried to breathe his last, without sharing in its sadness; nor can one view the affecting incident in which the aged mother receives the bugle of her dead boy, without feeling the pain of her bereavement. As she hangs it up on the nail, in front of her dead husband's photograph, we notice a delicate touch of artistic "business"—the placing of the cord of the bugle so that it encircles the top of the frame containing the photograph of her son.

Scene from "His Father's Bugle" (Selig).

The opening scene exposes a group of small boys playing soldiers. One of them, little Fred Wilson, assumes command. His father had won high honor in the Civil War as bugler, being presented with a bugle by President Lincoln himself for turning defeat into victory, by sounding the "charge" when the day was almost lost. Little Fred is, therefore, proud of the toy bugle which he carries and blows repeatedly while drilling his faithful squad.

In the sitting-room, we catch sight of Fred marching in front of his father's photograph and reverently saluting it; then he asks his mother to let him have his father's bugle, which hangs in front of the photograph, for a moment; but we see her shake her head gravely in refusal, then she takes him on her lap and tells him the story of the bugle.

This story is told in the pictures that immediately follow. The time was 1863, when Fred's mother was the sweetheart of his father. The latter marches away to the front with his comrades amid the tears and cheers of the villagers. Next we are in the midst of an exciting engagement of the Federals and Confederates, and witness the ravages of shot and shell. The presentation of the bugle to bugler Wilson by President Lincoln follows, and the scene dissolves into the sitting-room, where the mother is still talking to her boy.

The scene changes to one fourteen years later, when Fred Wilson is a young man twenty years old. It is in the year 1898 when patriotism is set afire by the declaration of war against Spain. Fred has enlisted and his regiment has been ordered to Cuba. An affecting leave-taking between the young soldier and his mother is witnessed, the latter seeming to divine that it is the last time she shall embrace her son. The close of the story has already been outlined.

Scene from "His Father's Bugle" (Selig).

"His Father's Bugle" forms 750 feet of a split reel, on which there is also a very interesting educational subject of 250 feet, entitled "Building the Elephant Butte Dam at Albuquerque, N. M." This dam is so called because of the great butte in the vicinity, which is shaped like an elephant's head. The picture shows this.

The Elephant Butte Dam is one of the largest projects of the kind ever undertaken. The project has been under way since 1908 and will be completed in 1917. Congress appropriated $9,000,000 for the purpose and nearly $2,000,000 of the amount has already been spent.

The dam, when completed, will be 40 miles long and from 1 to 10 miles wide, and the water will have a depth of 300 feet in some places. The bed covers 42,000 acres and the dam when full will hold sufficient water to cover 3,000,000 acres to a depth of one foot. The wall of the dam will be about 300 feet high and will be 200 feet wide at the foundation. Along the top when completed the wall will run for a length of 1,480 feet.

This educational film is finely photographed and should be strongly advertised. Release will be made on Thursday, June 27th.

"Tragedy of the Desert."

A Kalem Spectacular Dramatic Production Set Amid Desert Sands and the Luxuriant Palms of the Nile Valley.

EGYPT: realm of Mystery; catacomb of Ages; land inscrutable and awe-inspiring, to the beginning of which the memory of man goeth not back. Like the curious monolith which rises out of desert sands, it is a land which may never answer the question of they who delve into the origin of things. Subtile science has wrenched from its relics fragments of its history—passing notes of the monarchs and the multitudes who have peopled its vast expanse—of its greatness and its splendor, to which its temples and tombs give silent testimony, but which yet hold securely mysteries greater than those which have been discovered. Search as we will, the great question shall never be answered and there we have the reason for the world-wide interest that is centered in that strange unchanging land of the Pharaohs.

Of recent years the persistent progress of the White Man has made it possible for the tourist to venture far into that mysterious country, but the privilege may be enjoyed only by few. The pen of the explorer and the kodak of the tourist have given us an all too meagre glimpse of its wonders. It remained for the cinematograph—the motion picture—to bring to the millions who may not travel something of Egypt as it now is and, for countless ages, has been, for it is but part of the Unchanging East.

It was daring, as business undertakings of to-day are measured, for the Kalem Company to send its players so far afield; but whether or not the remuneration shall be deemed sufficient, a great work has been accomplished by that undertaking and a great boon conferred upon the picture-loving public.

The Moving Picture World has noted the appearance of several of the Kalem Egyptian subjects as they have been presented. Some of them have been of the highest educational value. The manners and customs of a primitive people have been vividly set before us in all their actualities. We have seen how that peculiar people live and where they live and, strangest of all, the manners and customs depicted are as they were ages upon ages in the past. The casual reader of biblical history may see in these pictures the verification of the times of Moses and the Pharaohs—thousands of years ago—brought almost to his fireside. Such subjects cannot fail to interest and that interest will extend and expand as the public comes to appreciate the value of the information thus brought to its hand.

Interspersed and interwoven with these Egyptian subjects are stories of more or less modern application—bits of life's comedy intended to sustain interest. Some of these stories have been peculiarly well adapted to the land in which they were portrayed—they have fitted into the landscape and the traditions and have been as if they were a bit of the life of the people. Others have been an intermingling of the modern with the ancient; none the less interesting, however, for each has carried with it sufficient of the native custom and character and all are set among the singularly contrasting scenes of the wonderful valley of the ancient Nile.

We have been carried at a step from the productive fields and the luxuriant oases to the arid and blazing sands of the Sahara; there have been glimpses of mud huts, Arab tents, groves of beautiful palms; the majestic expanse of the Nile with the jungle of reed that lines its banks. We have seen the ancient temple at Luxor, the pyramids and the Sphinx, all woven into the texture of a motion picture and—shades of Isis and Osiris—displayed in a nickelodeon. By the beard of the Sacred Pasha, it should cause Rameses One, Two and Three to shiver simultaneously in their respective mummy clothes.

But in this philistine age of ours, what care we for the sacred dust of the ancients, except as it shall amuse and instruct us, and in that those ancients do more good than they ever accomplished in their natural lives, thanks to the Kalem players.

One of those subjects, from which the accompanying illustrations are taken, is soon to be released by the General Film Company. Its title is "Tragedy of the Desert"—a modern comedy-drama in which the European mingles with the Egyptian. The illustrations, including that on the cover page, give some intimation of the excellent scenic effects that appear throughout the two reels, to which length the subject has been extended.

In a few words, the story is that of a physician, practicing in Luxor, whose wife gets into a flirtation with an Egyptian of prominence and is discovered by her husband, who casts her off in anger. In his rage, the husband seeks oblivion in the desert and is saved from death by an Arab woman. He is taken into the village and subsequently marries the woman, after the manner of her people, into whose family he has been adopted.

Long afterward the discarded wife discovers her hus-

Beautiful Garden Scene in the Kalem Production, "Tragedy of the Desert."

Dramatic Scene from the Kalem Production, "Tragedy of the Desert."

band, as she is making a trip through the desert with a party of tourists, and endeavors to win him back to civilization. The man seems to consent at first, but finally drives the woman from him forever. In that moment of seeming compliance with his former wife's wish, the woman of the desert whom he has espoused kills herself. It is upon this tragedy that the picture closes.

In the portrayal of the several characters the Kalem players have done full justice to the subject. Jack Clark will be readily recognized as the doctor and Miss Gauntier as his wife, for which characters they seem admirably suited and to which conclusion they might reasonably be expected to arrive. As for the flirtatious Bey, who other than Bob Vignola could he be? The Arab sheik: Mr. McGowan has performed the part so often that it has become his alter ego. So effectively has Miss Hollister concealed her charming personality in the Arab girl, it is with difficulty that she is distinguished. The acting is graceful and convincing.

Among the more interesting scenes is the garden of the hotel at Luxor, which is shown in the illustration; the verandah of the hotel at night under an Egyptian moon; the blazing desert at mid-day, and here the berserker rage of the jealous husband is best depicted by Mr. Clark as he portrays that individual choking with thirst and blinded by the glare of the sand, groping about for an escape from his anger and pain.

There is interest, too, in the Arab village and the old water wheel; the mud walls and rude dwellings of the natives which lend the charm of the unusual to the story. Altogether it is a picture well worth the trouble, because of the information it conveys. As such it will be welcomed with applause.

THE INVENTOR'S SECRET.

George Kleine announces that upon July 30th he will release a thrilling Cines drama entitled "The Inventor's Secret." The reel will measure approximately 1,100 feet, and it is full of dramatic situations from beginning to end.

The story deals with a genius who invents a new explosive, noiseless and sure in its deadly effects. A certain government official tries to buy his secret, but finds that it is not for sale at any price. Determined to obtain it, however, the official employs the services of a designing woman, who is more beautiful than conscientious, to get possession of the inventor's formula, which has taken him years to bring to perfection.

This designing woman goes so far as to pretend to be in love with the inventor. He readily falls in love with her because of her unusual beauty, and they are married. As soon as he discovers that the woman he has taken as his wife is only a spy, and that her action in marrying him was only to obtain possession of his secret, his love turns to hate, and the action in this scene is one of the most dramatic ever presented through the medium of a moving picture.

The ending of the film is a scene showing the new explosive put into practical use by the inventor, who sacrifices his own life in order to wreak vengeance on the woman who has betrayed him, and who has mocked his affections.

The inventor in the film is Mr. Guido Serena, one of the most prominent performers of the Cines Company, and a man whose personality is in itself enough to thrill the ordinary American audience. The woman in the plot is Miss Jeanette Trimble, whose charm and wonderful acting in such films as "Madame Roland," "Josephine" and "Her Vengeance" have won for her the admiration of the public at large.

MISPLACED CREDIT.

On page 1017 of last week's issue in the criticism of "Lincoln's Gettysburg Address," produced by the Vitagraph Co., it was stated upon what might be considered reliable authority that the conception and authorship of the scenario was that of Mr. James Young, whereas the real originator of the idea and production was Mrs. Beta Breuil, scenario editor of the Vitagraph Co. We hasten to make this correction because the credit for such an exquisite conception should be rightfully placed, and we are certain that Mr. Young would be the last of all persons to claim authorship of a manuscript that was not his.

THANHOUSER COMPANY INCORPORATES.

Under the laws of the State of New York the Thanhouser Company, located in New Rochelle, has filed incorporation papers at a capitalization of $400,000, for the production and manufacture of moving pictures. The following are named as incorporators: C. J. Hite, Crawford Livingston and Dr. Wilbert Shallenberger.

"Fra Diavolo."

Finished Production of Well-Known Light Opera by the Solax Company—a Three-Reel Feature.

Reviewed by Louis Reeves Harrison.

THIS three-reel production, taken from the comic opera of Auber, is remarkable for fine acting and exquisite costumes. Madame Blache presents an exceptional group of talented performers in the following cast:

Fra Diavolo	Billy Quirk
Lord Allcash	George Paxton
Lady Allcash	Fanny Simpson
Captain Lorenzo	Darwin Karr
Zulima	Blanche Cornwall

The inimitable Billy is an ideal Raffles of other days, concealing the cunning of a fox and a trust-magnate appetite for money beneath the courtly manners of a gentleman, spicing it all with a grim sense of humor—he only robs the rich—that is very "fetching." I have seen him in funnier parts, but none more finished. He is a polished villain of a type once popular with the ladies, but now, alas, gone over to the ranks of society champagne promoters or automobile agents, still robbing the rich. He winds up in a hair-raising experience that will send a thrill through the hearts of those who watch the play as well as through the gizzards of those who hold his life insurance policies.

George Paxton as Lord Allcash is the personification of grace and dignity—I wonder what he would do if called upon to play an awkward part—and holds the eye of the spectator by sheer force of engaging personality in a role of very limited opportunity. Ease and fluency of gestural expression are not in this case wholly the result of high training, but are so spontaneous that it becomes apparent that they are native. They are born in the man. His illumination of every phase of feeling does away with the necessity of explanatory subtitles; a reflection of all that is passing in his mind as an artist lies in his expressive features, an open book that all in front may read. Acting like his contributes heavily to the evolution of moving pictures into the realm of fine arts.

Now comes seductive Fanny Simpson in the role of Lady Allcash, and she looks winning enough to deserve all the cash that is coming to her with more, beside. Beauty counts even when it is cold and rigid in marble, but that of Fanny is radiant; it sparkles in her alluring eyes; it has the warm breath of a red rose just broken from the stem; its message is in every line of her face and figure; they are flowing lines, the kind that leads unripe and over-ripe Johnnies to send notes and bouquets around to the stage door. Her intense style admirably fits the part, and the acting of these three veritable artists keeps the eyes of the spectator wandering constantly from one to the other whenever they are grouped on the stage.

They are enough, but they are not all. The Lorenzo of Darwin Karr and the Zulima of Blanche Cornwall are both difficult types admirably assumed. The role of ingénue is one of the most difficult to satisfactorily fill because of the suppressed action involved. Like that of the end girl in the chorus it largely depends on looking too sweet to live a minute and saying little. Karr makes an officer of splendid figure and manly appearance, and his acting in the final scenes, like that of Miss Cornwall, adds two brilliant lights to the illustrious three, making a group of five classy performers such as is rarely seen in one presentation.

The importance of acting, the ability to make legible varied emotions and mental conditions by movement and facial expression, was recognized very late in the moving picture art, but not so late as the importance of having a play to act. Actors are now liberally encouraged and they are profiting themselves and their companies by constant improvement in their work. Playwrights are still outside of the pale of encouragement and will so remain until the adapted photodrama or photo-opera now replacing the little photoplay begins to run stale and some live producer leads the way with an original story of modern motive and power enough to sweep the strings of the human heart, when the adaptation will be relegated to its proper place, a mere step in the evolution of what is bound to be a means of expressing what people are thinking of to-day.

Fra Diavolo is as good as the rest. It is a story of other days and other people than those we know or feel interest in, and as such may be praised because of its attractive presentation. The leading character is an Italian bandit who visits taverns and similar resorts of the wealthy in the guise of gentleman traveler or studio saunterer and lays hands on all the loose change or ideas in sight. Like a high-minded author of plays, he never takes anything from anybody who

Fanny Simpson (Lady Allcash), Billy Quirk (Fra Diavolo) and George Paxton (Lord Allcash) in Solax Three-Reel Production, "Fra Diavolo."

hasn't got it—there is something so adventurous in the temperament of a bandit that I cannot help comparing him to a photoplaywright.

This picturesque individual of uncertain pay envelope rides up to an inn where a wealthy Englishman, Lord Allcash, and his wife are stopping to break their journey into Italy and contrives to make the acquaintance of the simple-minded couple—wealthy people are so unsuspecting in plays—by fascinating the bride. She becomes infatuated with Fra Diavolo—Billy makes him a very engaging villain—while he is strictly attentive to business. He dashes away on his restive steed to arrange with one of his numerous gangs of cut-throats to hold up the stage bearing Lord Allcash and his wife to a second wayside inn, the Terracine, where the main action takes place.

There is something doing at the Terracine. The tavern-keeper's daughter, Zulima, loves and is beloved by bold and young Captain Lorenzo, but the stern father will not permit them to marry until the soldier is able to provide something better than studio lunches for his bride. Captain Lorenzo's opportunity to make a fortune is to lay hands on Fra Diavolo, for whose capture a large reward has been offered. He will do it. He swears it. He is bigger and stronger than Fra Diavolo, but is somewhat handicapped by too much boots. He calls his soldiers and they plan to nab the bandits in their lair.

Scene from "Fra Diavolo" (Solax).

Meanwhile, the bandits get busy and hold up the stage coach. They take Lord Allcash's watch and stick pin, while fascinating Lady Allcash gives up all the jewelry she wears. She is as cunning as she looks, for she has hidden in the folds of her gown the richest gems of her collection besides wads of money such as ladies sometimes carry more remotely secreted. Of course Fra Diavolo has no hand in the game—he lets his confederates do the dirty work—and he is not "wid de gang" when Captain Lorenzo and his soldiers round them up. He goes to the Terracine Inn and there becomes a center of confidential communications.

He learns from confederates that the band has been captured. He is informed by Lady Allcash that she fooled the hold-up men—she even shows him how she did it. He sees the Captain rewarded for recovering the jewels of Lord Allcash. He notes that the brave soldier gives the reward to his sweetheart and that she tucks it in her bosom. Everybody's getting it except the famous brigand, so he skillfully plans a sweepstakes of all the wealth in sight by engaging a room from which he can successively force that of Zulima and that of opulent Lord and Lady Allcash.

Fra Diavolo succeeds in entering the room of innocent Zulima and admits two cut-throat associates by means of a rope ladder, but they are forced to hide in the young lady's closet when she comes in to retire. She proceeds to disrobe before a mirror, much to the delight of the rascals in the closet—they imitate her coquettish airs—and soon goes to bed in her nightie. The bandits enter and are about to cut her throat when there is a first interruption. Lorenzo and his soldiers have arrived and demand entrance. The brigands retire to the closet, while the innocent Zulima awakes and throws a key to the house out of her window to Lorenzo.

Lorenzo enters the room of his sweetheart, but his boots make so much noise that Lord and Lady Allcash are aroused and enter the room from the other side to make inquiries, and find the young people in a compromising embrace. The situation becomes intense when one of Fra Diavolo's clumsy confederates stumbles in the closet and draws attention to their hiding place. Fra Diavolo covers them by stepping forth into the chamber to face the music. He whispers to Lord Allcash that he had an appointment with Zulima and manages to confide in Lorenzo that he is there to meet Lady Allcash. These simple gentlemen take it all in. Each is so tickled to have it on the other that they are blinded to the truth and Diavolo escapes without attracting suspicion as to his real motives.

All goes well until next day when Lorenzo and Allcash get together and engage in badinage, each railing the other until both are infuriated. Lorenzo denounces his sweetheart and Lord Allcash accuses his wife of attempted infidelity. Diavolo has stirred up a lot of ill feeling by clever explanations in effecting his escape, but the entire adventure has netted him nothing in the way of cold cash. He has been paying his own bills as well as the expenses of two ruffians, with no net result. He decides upon desperate measures and leaves a note where it will be found by his confederates—they are now staying at the tavern—instructing them to signal him when an opportune moment arrives for a general clean-up of the entire crowd by ringing the town bell when he will promptly appear and do the trick.

Scene from "Fra Diavolo" (Solax).

The two ruffians get the note and proceed to celebrate in advance by getting drunk. In this condition they draw the suspicion of grieved Zulima, and she informs Captain Lorenzo that the strange men deserve his attentions. He sets upon them with his soldiers, finds the incriminating document from Fra Diavolo and forces one of them at the pistol's point to ring the town bell. The entire ensemble is now placed before the entrance of the inn and all the principal characters are present except the arch villain. Lo and behold, he appears in response to the signal and turns out to be none other than the attractive adventurer found in Zulima's chamber.

Fra Diavolo is not to be so easily trapped. He scatters his would-be captors and breaks for the woods. An exciting chase ensues with Fra Diavolo in the lead and Lorenzo a good second. The reckless bandit uses a rope to descend a precipice, but brave Lorenzo follows, boots and all, and a thrilling struggle takes place hundreds of feet above the water, where the slightest misstep means death for one or both of the men. The fight is a good one, it is one of the best scenes in the play, between the powerful soldier and his agile opponent on the edge of a cliff. Fra Diavolo is worsted and his body is seen bounding down the rocks. His tragic end is further indicated when his body is found, and the play terminates with a decidedly original and amusing reconciliation of the couples temporarily alienated by his escapades.

The play is a creditable performance in every respect and should rank among the most successful of its kind. It is a forerunner of what may some day delight millions who attend the little theaters—really grand photo-opera.

"MONTE CRISTO," A COMING SELIG FEATURE.

The entire energies of the Selig Polyscope Company's Pacific Coast studios are now directed toward the production of what promises to be one of the most elaborate and dramatic spectacular features ever released by the house of Selig. It is understood upon good authority that the production when completed will be more than one reel in length and the Selig people modestly say that it will be known as their classic masterpiece.

"Custer's Last Fight."

The Final Battle of a Famous Indian Fighter in Two Reels by Bison.

Reviewed by Louis Reeves Harrison.

THE greatest value of this play lies in a serious attempt on the part of Director Ince to produce an accurate account of Custer's defeat on The Little Big Horn, probably the most dramatic episode of its kind and certainly the most disastrous of our Indian battles. He has delved into the inception of events and followed the narrative beyond the tragedy to the pathetic dedication of the Custer monument, an obelisk, which marks the spot where the splendid soldier fell.

I saw this two-thousand-foot reel with its hundred or more scenes before there were any explanatory subtitles inserted, but was able to follow it without difficulty, and I especially approve of the brief, incisive pictures of action that give all that is required where prolongation might belittle the fighting. This may have been involuntary on the part of the director or exacted by limitations of space, but it is nevertheless effective, and it is very much in line with Griffith's flashing back and forth to enforce contrasts.

The story starts with the cold-blooded murder of two quiet and inoffensive white men who were amateur naturalists and had wandered into the wilds on a botanizing excursion. The bodies of the unarmed non-combatants were discovered by a detachment of Custer's men, and their thirst for vengeance was not to be easily quenched, but some eighteen months elapsed before they secured any trace of the murderer. He was none other than Rain-in-the-Face, a renowned warrior from a redskin point of view, a courageous fighter, but too boastful for his own good.

Rain-in-the-Face appeared at an agency filled with Indians waiting for the issue of rations and bragged in the presence of an Indian policeman that he had killed the two whites. General Custer, immediately upon hearing of the matter, sent his brother, Captain Tom, with a strong detail to make the arrest. Fearing to arouse the suspicions of the redmen by displaying his troopers, Captain Custer went among them personally, accompanied by four or five men, and moved about quietly until he found the powerful savage and captured him in a fierce hand-to-hand struggle amid hundreds of infuriated Indians. Only the presence of troopers who arrived opportunely enabled the captor to get away with his prisoner, for Rain-in-the-Face was a man of importance.

The murderer confessed his crimes during imprisonment and was held for trial, but escaped and went to the camp of Sitting Bull and became active in a shrewd scheme of vengeance. These scenes are very cleverly used in bridging periods of time, and the subtitles shown me after I had seen the picture help to preserve the continuity of interest. Those that would have enlightened me and will probably have the same effect on others are of this nature:

"The Spring of 1876. Sitting Bull and his hostiles ignore the Government order to return to their reservations and leave for the spring buffalo hunt."

"General Custer receives orders to drive Sitting Bull and his hostiles back to their reservation."

The audience in front is often confused if not completely bewildered by the movements of troops in a delineation purely historical and very naturally loses interest in what may easily appear to be a meaningless conflict. The Custer disaster will never cease to be perplexing to those who have any knowledge of the fighting qualities of our regular troops and the efficiency of our officers, hence the carefully arranged series of subtitles in this case will be highly appreciated. The claims that Reno was drunk and that General Custer recklessly disobeyed orders are not taken up in the play—it is manifestly impossible to discuss the whys and wherefores in a photodrama—but the causes that led to the extermination of a brave body of our men are as clearly indicated as circumstances allow, and the director is to be congratulated for his consistent and intelligent attempt to tell the plain truth so far as action is concerned.

Mrs. Custer is shown accompanying her husband from Fort Lincoln to General Terry's encampment, and bidding the warrior good-bye—the entire introduction is a careful one—then the action begins with the dividing of Custer's

Scene from Bison's Two-Reel Production, "Custer's Last Fight."

"The Last Stand" from Bison's Production, "Custer's Last Fight."

command. He sends Major Reno to the west and Captain Benteen to the southwest for a secret flank movement while he advances in the open, his course being north among the hills forming the east bank of the Little Big Horn; that of Benteen almost in reverse at first, then following the north course closer to the river, while Reno crossed the river, a mountain stream from three to five feet deep, to the west bank.

It is almost a pity that this dangerous division of troops is not shown on a map. Readers of history are thus enabled to grasp the situation, and I think the time is coming when producers of historical moving pictures will appreciate the necessity of giving the audience such a bird's-eye view of the field of action. We are a military people from necessity; our history has been one of unceasing conflict; we are all generals in embryo, and it would be delightful for those in the audience to scrutinize the plan of battle for themselves. We can see how it might have been done if we had been there.

We are given a very spirited view of Reno's retreat across the river after a weak and floundering attack on the Indian village. That this incompetent commander escaped at all was a matter of good luck, and the defeat of his movement was largely responsible for the elimination of Custer. The pictures of the fight in the water, while Reno was retreating in confusion before he had sustained any loss, his troopers completely disorganized in a mad rush for safety, is one of the most accurate and exciting glimpses of battle ever shown.

The first disastrous effect of this failure is seen when Chief Gall, who was principally responsible for the Indian maneuvers, is given a clue to the entire movement and gathers his most famous warriors in overwhelming numbers for the very form of concentrated attack that Custer might have attempted with success, or, at least, might have expected. Captain Benteen becomes lost in the hills and unable to follow Custer's intricate plans, intricate for an Indian campaign where dash and audacity are necessary to win the day, but finally steadies Reno's troopers by reinforcing him. No Indians had been seen by Benteen, but the sound of firing is heard and Benteen begs Reno to go to Custer's aid. Custer had come upon the entire Indian force under Chief Gall—he had been ambushed—and was already surrounded. Reno has over three hundred men now under him, half of them had not been engaged, but he is so demoralized by the retreat across the river that he dares not advance.

The situation was now about the worst that could have been devised. Custer had refused Terry's offer of four troops of the Second Cavalry and two Gatling guns; he had split up his own men until no one division was strong enough to cope with the entire body of Indians. Reno was demoralized and kept on the defensive by what proved to be a demonstration to hold him in check. Even Custer's wife was aware that the hostiles were superbly equipped with Springfield rifles as opposed to the short-range carbines of the cavalrymen, and the Indians knew every inch of the ground where the whites became lost. Worst of all seems the flank movement attempted in a broken country, when such attacks must be accurately timed to meet with success. Custer had ridden into a circle of death.

Chief Gall had crossed the Little Big Horn with his entire body of well-equipped braves, and their greater number enabled them to completely surround Custer. No one survived to tell what disposition the white warrior made of his men, but it is plain that they made no effort to leave the ridge occupied when the fight began, hence it is probable that they were attacked on all sides at once by redskins concentrating a long-range fire and provided with unlimited ammunition, upon soldiers armed with carbines and compelled to husband their ammunition.

The moving pictures show what Indians engaged in the battle of Little Big Horn generously report. Officers and troopers fight from the outset with deliberate courage, but suffer great loss as the fatal afternoon wears on and gradually contract as the whirling circle of Indians drives them closer and closer together. The mortality among officers is fearful—the Indians are acute enough to pick them out as victims. Captain Custer falls mortally wounded. Captain Keough's horse escapes from the battlefield, the only animal survivor and wounded in twenty places. At last a few grouped around Custer attempt to break through the right and reach the river. They are slaughtered to a man. Not an officer or common soldier lived to tell the story. Not all of the bodies were found, but it is not probable that any were captured and tortured to death. There was no surrender possible as long as Custer lived, and the few who survived him apparently preferred to share his fate. Every man went down fighting to the last according to the only accounts obtained from the redskins. Whatever his errors of judgment, the gallant soldier atoned for his mistakes by his heroic fight and death.

The pictured story is now projected into what followed the battle. A courier finds Sitting Bull and tells him of the victory, and there is a dance to the Great Spirit supposed to have favored the redskins. On the following morning Indian scouts report that Terry's "walking soldiers" are coming, and, three hours later, Reno and Benteen reach the field and find Custer. A little later Captain Keogh's horse, "the silent messenger," returns to Fort Lincoln, and Mrs. Custer is prepared for the worst. What that worst meant is best described by Rain-in-the-Face in his account of his squaring accounts with Captain Custer, "Little Hair," for injuries received during imprisonment.

"This time I saw Little Hair (on the field). I remembered my vow. I was crazy. I feared nothing. I knew nothing would hurt me, because I had my white weasel-charm on. I don't know how many I killed trying to get at him. He knew me. I laughed at him and yelled at him. I saw his mouth move, but there was so much noise I couldn't hear his voice. He was afraid. When I got near I shot him with my revolver. I leaped from my pony and cut out his heart. I bit a piece out of it and spit it in his face."

Longfellow immortalized this noble deed in a poem, but the moving picture account of the fight is more sensible and less sentimental. Thank Heaven! I have often wished that we could send all the poets, producers and pseudo-playwrights of the phony photodrama out to fight the Noble Redman or worse—to live with him. The Sioux Indians in the battle of Little Big Horn were terrible fighters, but aside from their bravery were as destitute of nobility as other savage races. They were merciless to the weak, inhuman in their outrages upon white women and children and were as incapable of gratitude as any body of grafters now supported by our Government. The real heroes were on the other side.

The New York Motion Picture Company's production has a final scene which contains a pretty touch of pathos. It shows the dedication of the Custer monument on the battlefield, and one of the last acts is that of a little girl. This tiny representative of the greatest civilization Time has painted upon the background of worldwide history steps forth upon the blood-red soil where progress made a splendid stand against decadence and places a wreath of flowers, herself the sweetest of them, on the tomb of him who gave his life to the preservation of what was best in this fair country of ours, a tribute to him the nation has crowned a martyr.

$30,000 PICTURE HOUSE FOR ROCHESTER.

The historic landmark in the form of a house situated at the corner of North and Lyndhurst Streets, Rochester, N. Y., which was built by George Dawson in the year 1834, has been torn down to give way for the erection of a $30,000 moving picture house, being built by the Lyndhurst Amusement Company, a firm capitalized at $50,000. The plans call for a theater two stories in height, having a seating capacity for 800 persons. The theater measures 55 feet on North Street and extends 136 feet on Lyndhurst Street. The house will have eight exits, with a lobby twenty feet wide and thirty feet deep. The front of the theater will be prettily decorated in pressed brick and marble, and thousands of electric lights will illuminate the entire frontage of the house. It is expected to be ready for occupancy on or about Labor Day, this year.

THE CANADIAN H. W. JOHNS-MANVILLE CO., LTD., MOVE TO NEW QUARTERS IN WINNIPEG.

The Winnipeg branch of the H. W. Johns-Manville Co., owing to their fast increasing business in asbestos, magnesia and electrical supplies, has found it necessary to move into new quarters at No. 92 Arthur Street, Winnipeg, on or about June 1st.

This is a six-story and basement building, 100 feet deep and 50 feet wide, and will be occupied throughout by the company's offices and storerooms. By reason of this move, a much larger and more complete stock of goods will be carried on hand than heretofore, and a larger force will be employed to look after the company's interests.

JAMES COOLEY REJOINS RELIANCE.

After an absence of several months, during which time he has been filling a special stock engagement in Rochester, N. Y., Mr. James Cooley has returned to the Reliance forces, where he will resume his former occupation of playing leads.

Finding Custer's Body—from Bison's Production, "Custer's Last Fight."

Kalem in Palestine.

Large Preparations Made for Picture of Life of Christ—Interesting Scenes.

RETURNING the other day from a hurried trip to London to complete preparations for a large production of the life and times of Christ, Mr. Frank J. Marion, of the Kalem Company, brought back a lot of interesting information concerning the operations of the Kalem Company in Palestine. While in London, Mr. Marion was in consultation with Mr. Sidey Olcott, director of the Kalem players, who are engaged in this remarkable undertaking. The company, which left New York some months ago, has been augmented by the addition of some nine or more English players of note, who are to assist in the big production. The information brought back by Mr. Marion is largely of a pictorial character, and the cuts accompanying this story tell their own tale.

Kalem in Palestine.

Director Sidney Olcott, Miss Helen Lindroth and the English players on board the Austrian liner, "Hellouan," bound from Triest to Jaffa.

The Kalem players landed at Jaffa about two months ago and traveled to Jerusalem, from which point their operations in Palestine were directed. At this writing their work is probably about completed, and it is expected that they will be heard from in London by almost any mail. The complete story of their most interesting experience in the Holy Land is yet to be told, but the pictures give some idea of their adventures.

Kalem in Palestine.

Members of the Kalem Company at the Bitter Railway Station, Palestine.

Kalem in Palestine.

Principal members of the English contingent touring Jerusalem. Montague Sidney on right, wearing fez. Mr. Sidney has been on the vaudeville stage in England for a number of years. Robert Henderson Bland, in center, has played in companies with Sir Herbert Tree, Louis Waller, Mrs. Brown Potter, and was with Lillie Langtry on her African tour. For the past three years he has been a member of Sir George Alexander's Company. Percy Dyer, on left, was with Oscar Asche, in the original production of "Kismet," and later joined Arthur Hardy in "Vice Versa." Mr. Bland will impersonate Christ in the later period of his life. Mr. Dyer will impersonate the early days of Christ.

While in London Mr. Marion took occasion to investigate the exhibition business as it is carried on by our English brothers. He discovered that they were far in advance of American exhibitors in the matter of houses. "The smallest house I saw in London," said Mr. Marion, "would seat probably 800, and they range from that number up to several thousands. Every house is splendidly equipped and ventilated, and the comfort of patrons is placed first. The prices vary and considerable attention is paid to side lines. Tea is served in all houses. There is a great business done in the sale of candies, which are put up especially for the picture business. The picture play chocolate is a favorite form of confection. The candies are put up in small packages and each package contains a portrait of a favorite picture player. They are becoming a great fad, and are sold in large quantities. The theater managers also do a big business in postal card portraits of the players, and in the lobby of every house

Kalem in Palestine.

Mr. George Hollister, camera operator, awaiting the procession of the Holy Fire at the Church of the Holy Sepulchre, during Holy Week.

will be found large racks of post cards, before which may be seen at any time numbers of the patrons of the house making selections from the assortment.

"The theaters are mostly all syndicated. I particularly noticed the houses of the Pike and the Electric Syndicates, each of which had a distinctive front, as is adopted by the United Cigar Stores Company in this country. The attendants are richly uniformed, the army uniform being the most prevalent, and many of the attendants are ex-army men, so that it is the usual thing to see a stalwart soldierly appearing fellow in front of the house, his breast covered with medals, which have been won by him in active service. In the matter of projection, however, we are ahead of the English theaters. We give a better picture. Our machines are kept in better condition and our operators are more expert.

Kalem in Palestine.

English contingent of the Kalem Company landing at Jaffa. The steamer was anchored outside the harbor and passengers were taken ashore in boats.

Kalem in Palestine.

Mr. Hollister, with his camera, in the Garden of Gethsemane. From the gnarled appearance of the olive trees, it may be well believed, as is supposed, that these ancient trees existed at the time of Christ. This point is visited by thousands of tourists every year.

"Regarding the big production on which our company has been engaged for the past two months, there is not much to say at this time. We will know more about it when the negatives arrive. From the information we have received here a great amount of valuable material has been secured. The company has visited the actual scenes described in Biblical history, as nearly as they are known at the present day, the idea being to portray the human side of Christ. We have made no attempt to picture the miracles of Christ. The production cannot fail to be one of the widest interest."

MISS ALICE JOYCE,
Charming Kalem Favorite Now at That Company's New York Studio.

R. M. DAVIDSON—LIVE WIRE EXHIBITOR.

One of the callers at our New York office last week was Mr. R. M. Davidson, the well-known and highly respected manager of the Lyric Theater, Binghamton, N. Y. Mr. Davidson came to this city in the interests of his brother exhibitors, his errand being to attend conferences and preliminary arrangements concerning the convention of New York State Exhibitors, which will be held at the Union Square Hotel, New York City, Wednesday and Thursday, June 19 and 20. Mr. Davidson is the kind of man that inspires confidence. He is enthusiastic and conscientious in his regard for the welfare of the exhibitor. Mr. Davidson is distinctly not what might be called a "windy" member. He is of the kind that is quiet, modest and popular all at the same time.

Mr. Davidson is building a new theater at Lestershire, N. Y. It will be named by popular contest after the house is opened. The new house represents an investment of $20,000. It will be equipped with the most up-to-date appurtenances for exhibiting motion pictures, and will seat 650.

C. L. FULLER WITH HELEN GARDNER CO.

Charles L. Fuller, late traveling representative of the Vitagraph Co., has been engaged to represent the business interests of the Helen Gardner Feature Picture Co., recently organized. Mr. Fuller is well known in the moving picture trade from coast to coast. His energetic publicity work for the Vitagraph Co. is well known. One of his best stunts was the organization of a large party of Boston exhibitors, and bringing them to New York to visit the Vitagraph plant. That junket did a lot to put the New England exhibitors on a friendly basis, and its influence is still felt in the fine exhibitors' organization that soon followed in New England. Mr. Fuller is a good mixer, and wherever he is he usually starts something.

GENERAL FILM ELECTS NEW OFFICERS.

At the annual meeting of the General Film Company, held at the company's offices, 200 Fifth Avenue, New York City, on June 6th, the following officers were elected for the coming year: J. A. Berst, president; George Kleine, vice-president; S. Long, treasurer; Paul Melies, secretary. Members of the executive committee, S. Long and S. Lubin.

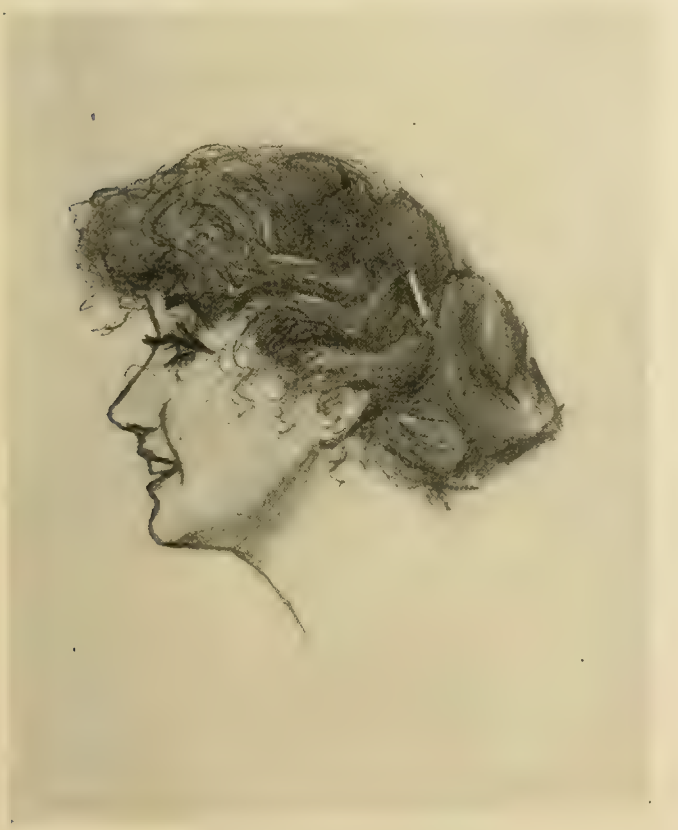
Reports to the effect that the retirement of Mr. Kennedy was caused by friction in the company is entirely without foundation.

Miss Barbara Tennant

New Eclair Leading Lady An Acquisition to the Photoplay Field. How She Hypnotized Charles Frohman.

THERE are few leading women who have entered the ranks of camera players who have come to it as well grounded in the rudiments of their profession as Barbara Tennant, the new leading lady of the Eclair-American company. The observing reader may glean from that that she is an English actress, in whose country they teach all trades and professions well.

Her engagement with Eclair is her first appearance in pictures; but in viewing her first attempt in this line, anyone would suppose that she has been a picture player for years. She knows pantomime. Her first stage appearance was in pantomime. At the age of thirteen, she appeared as a dancer in one of the London Christmas pantomimes. She continued as a pantomime dancer until she became old enough to play leads. During her time as a dancer she was also studying the mimic art, taking a special course in facial pantomime with Mme. Cavallizzi, a reputable Italian teacher, operating a school in London. Miss Tennant put in many laborious days and nights in the study of Shakespeare, especially of some of the leading characters in which she has since appeared.



Miss Barbara Tennant.
(Sketched from life by Hugh Hoffman.)

The girlhood of Miss Tennant was anything but a joyous holiday. There was little else to it but work and study, under the direction of an aunt, who was a firm task-mistress, at that time of her life. Miss Tennant has much to thank her aunt for, but while she was studying there were times when auntie was far from being popular with her talented niece. Miss Tennant is naturally adapted to pantomime on account of the form and expressiveness of her eyes. They are large and well defined. Her type of beauty, as our sketch may show, leans rather toward the Latin. This, in part, accounts for her natural pantomimic ability; but the real underlying reason is hard work. After having served her apprenticeship in pantomime and Shakespearean work, the young lady in question joined the company of Ben Greet and played many Shakespearean parts with that difficult exponent of the great poet.

Like many a good English player, Miss Tennant found conditions in England rather cramped for her expansive ideas, so she turned her face and thoughts toward America. For some time she appeared in Canada, independently of theatrical work, by giving recitals from Shakespeare and other poets, and she was much in demand. The Montreal newspaper critics are a hard lot to satisfy, but Miss Tennant gave them all an electrical thrill and sent them into raptures over her perfect work. It is really a pity that the photoplay-going public of America cannot read the highly analytical criticisms so favorable to her work in Montreal. These critics maintain that, while she is exceedingly competent in all of the tragic roles that she has appeared in, her essential field is in comedy and light society drama. She herself says that she enjoys playing rollicking comedy roles or any that require the outdoor sunshine and vigor of girlish life.

Not only had she perfected herself in pantomime and Shakespeare; Miss Tennant became noted for her beautifully modulated voice and perfect enunciation. The reason for that was that she worked as hard with her voice as with other branches of her profession. Upon entering moving picture work she had misgivings and lamented the fact that her vocal work might suffer from neglect. She fell to wondering what there might be in moving pictures to compensate for this neglect of vocal practice. Ye scribe pointed out to her that one of the benefits was that condition that Robert Burns had prayed for: "To see ourselves as others see us;" and Miss Tennant readily subscribed to that. The opportunity to see herself act, she thinks, will compensate her and help to improve her work immensely—if such a thing were possible.

Like all level-headed thespians, she is able to find parts of her own work in moving pictures that she can improve upon. Ye scribe pointed out further that there was no need of her sacrificing her exquisite speaking voice if she could arrange with the Eclair Company to spend a certain part of her time appearing before moving picture audiences, giving an evening's entertainment, showing the methods of moving picture making, and illustrating the same with pictures in which she herself appears. The idea might be carried even into some of her Shakespearean roles, with readings, by way of toning up the programme, and on the whole she could become a distinctly valuable representative of the Eclair Company on the road. The Selig Company has tried the scheme before and found it to have been a great benefit. Miss Tennant was extremely pleased with the idea, and it is hereby put up to the Eclair Company to take advantage of such a good opportunity for all concerned.

When this young lady had finished her Canadian tour, she determined to come to New York, stranger though she was, and secure an appearance. She walked into Charles Frohman's office one day and asked him for an engagement. Charles was busy that day and would have dismissed her as he is obliged probably to dismiss thousands of others who came as strangers applying for an engagement. However, Miss Tennant did the unusual. She cut off a little sample of the goods. That is to say, she suggested that she recite a poem so that Mr. Frohman might get a line on her ability, and Frohman told her to go ahead. She did not need any props, nor did she have to fix her hair, nor do any hemming or hawing of any kind. She started right in and recited "Little Boy Blue." She recited it in such a way that the astute Charles was obliged to sit up and take notice, which, to those who know the workings of the Frohman office, is, in every sense of that venerable phrase, "going some." Miss Tennant was engaged forthwith, and for two years thereafter appeared in the lead part of a play called "Seven Sisters," and later in other plays under the Frohman management. How the Eclair Company came to secure her we do not know, nor does it matter much, but in Miss Tennant they certainly have secured a finished artiste.

H. F. HOFFMAN.

CENTRAL FILM SERVICE—AN IDEAL EXCHANGE.

Joseph H. Spellmire, president of the Central Film Service of Indianapolis, rode into New York, before the last full moon, to feel the pulse of the Independent film situation in Manhattan. Mr. Spellmire found time to speak of the great reputation his concern has achieved in Indiana by absolutely fair dealing and good faith with the customer. There are few exchanges that go to such lengths as the Central to study the exact needs of exhibitors. They realize that what is a hit in one man's theater is a frost in that of another, and their great aim has been to send a man exactly what he needs. This exchange was formerly what is known as a "junk" exchange until Mr. Spellmire took command, after which it became the largest Independent buying exchange in the Central States. To give an idea of the reliability of the Central Service, this exchange is supplying theaters in St. Louis, Cincinnati, and other large cities that have plenty of exchanges of their own. That is surely a great argument for the Central Film Service.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

Something for the Program.

WE are indebted to Edgar M. Bosley, of Detroit, for a clipping from the News, of that city, in reference to the recent decree of the Vatican permitting the presentation of motion picture performances in Catholic churches when the Sacred Host has been removed from the altar. A part of this article, which consists of the views of a number of Catholic dignitaries, is so well phrased that it is being reproduced here for the benefit of managers who may desire to incorporate it in their programs. It should be credited to the Detroit News for May 28th. It reads:

> "The recent decision by which the Vatican has sanctioned the giving of moving picture shows in Catholic churches should surprise nobody, for the Catholic church has at all times stood for the education of the people by all possible means and in particular by pictures as being the most popular and beneficial," said Rev. Dr. Blanchot yesterday.
>
> "Catholic churches have always been the shrines of painting and sculpture—ever with the same object in view, to educate the people," he continued. "Moreover, in the middle ages, sacred dramatic art in the form of miracle plays was one of the favorite forms of religious education in the sacred edifices, until abuses and the invasion of profane sight-seers obliged the church to close its doors against dramatic representations, keeping only liturgical picture lessons.
>
> "As soon as modern science made it possible for actual events to be represented in life-simulating pictures, the church at once realized the great educating influence for historical and catechetical purposes that lay back of this scheme. So that the Roman decree in regard to moving pictures only officially sanctions a custom in vogue for the last 12 or 15 years. I may add that in rural parishes the church was often the only hall available for these purposes. These religious shows became at once very popular."

Mr. Bosley adds: "Detroit is a very good moving picture town and the spirit of animosity towards the pictures shown by some clergymen and city officials of other towns seems to be absent here."

The Selig Advertising.

The response to our request for specimens of the advertising for "The Coming of Columbus" has been rather small, but some capital work has been turned up. We spoke last week of the Bijou Dream, Milton, Pa., and since then we have seen a full page advertisement in the local paper. The foundation of the advertisement is the matrix of the full-page story in the Chicago Inter-Ocean, the heading and letter press being cut away to take in the Bijou Dream's heading, while retaining the sub-heading. The page of the local paper is not as wide or as deep as the Chicago publication, and this cutting down lets the cut layout just fit the page comfortably, leaving room for 15 single column inches of type. It makes a striking advertisement, and by using the mat in place of cuts the cost is reduced to $1.25 for the matrix and the charge for casting; which may have been borne by the paper, and which cannot be very much at best. This ingenious idea may also be employed where an advertisement sheet larger than the cut layout can be used. Eleven cuts for less than $2.50 is something more than reasonably cheap.

Taking It All.

R. B. Wilby, manager of the Academy of Music, Selma, Ala., writes most interestingly of his campaign. He says:

> "Noting your request in the current World that exhibitors send you the advertising they used for 'The Coming of Columbus,' that you might gain some idea of what advantage was taken of the matter offered by The Selig Polyscope Company, we feel that there is a chance of your being interested in the opposite proposition, the effect of this advertising used almost in its entirety, therefore this—
>
> "For billing we used fifty one-sheets and twenty eight-sheets, blanking the latter to the size of eights, and using them only on the more prominently located boards controlled by us by virtue of our theatrical attractions. In one paper we used the three-column electro 'ad' cut, in the other the two-column one, arranging at the same time for readers, which were obtained by cutting up the 'dope' sheets mailed out, adding to the part little matter of our own and paying especial attention to the Pope's medal. One Sunday paper used the Inter-Ocean page as a supplement, calling attention to its being unusual notice from a big daily through the news columns, while the other used Mr. McQuade's criticism as published in The Moving Picture World. A layout of six cuts, the Selig Heralds, widely distributed, a lot of talk about a special orchestra, a statement from the principal of the public schools, who had been invited to an early morning run, a few banners and cards, and an invitation to the inmates of an orphans' home—we arranging for the cars, of course—caused a gross business of close to $250, against an average of something less than $75.
>
> "The point that appeals to us is this: We did nothing but use the matter furnished just as we would for one of Mr. Frohman's attractions, charged a double admission—ten and twenty cents—and got away with it even though a house in Montgomery, fifty miles away, ran it for two days at five cents, and that, too, when one daily paper published there has a circulation of more than one thousand in Selma. Our advertising bills were about $75, but we set a precedent for an advanced admission for features which will make it easier next time.
>
> "We are grateful to you for the amount of information we are able to obtain from your department, and trust that you will find some bit of interest in this departure from the request which caused it."

That Matter of Price.

Undoubtedly there are some houses where the increase in the admission would have operated against the success of the film, but we think not the least advantage of these special reels is the fact that by making a slight increase in the admission fee for these specials, the public will be educated to an appreciation of the fact that the motion picture is something more than a five or ten cent show. If you are giving more than you have been in the habit of giving for the smaller price, it is no more than right that there should be a proper return in an increased entrance fee, and, since the entire trend of the picture business is toward a higher admission for the regular program, these specials not only bring immediate profit, but they also lead to the establishment of a higher standard of regular offering. There will always be the five and ten-cent theaters, but the twenty-five and fifty-cent houses are not very far ahead.

One Advantage.

It will be noted that Mr. Wilby handled this attraction precisely as he would have handled any of the shows the Klaw & Erlanger combination sent him. He had the advantage of a theatrical equipment and could place his matter to better advantage than some exhibitors who present only photoplay, but there is nothing to hinder the average exhibitor from building up a precisely similar establishment and working along exactly the same lines. The newspapers will take readers from an established house more readily than they will from a photoplay theatre only because the regular house has won the regard of the editorial force and has made it patent that advertising will be given at the proper time. Even those houses which do not regularly advertise can afford a display for special occasions, and most editors, save in the larger cities, can be educated to an appreciation of the fact that today the Motion Picture is even more popular than the dramatic business and as well worthy of attention. We think that in many towns of less than 25,000 population the editors of the Sunday papers would be glad to get comment and news of the pictures. Do not pick out the puffs for the films, but offer the chatty gossip. Any issue of this paper will give plenty of material for a column or more of stuff that will be read with interest by a large majority of the local paper's readers.

What to Run.

Take the copy for June 8th and turn to page 910. There is a line about Harry Cashman that will get a smile and the hint of the new Garden of Allah pictures. On the next page there is the sailing of John Bunny, the departure from the Reliance Company of Hal Reid, to form a special company of his own, and some gossip of the Sales Company changes. Page 913 gives the new double company for the Bison, the Church shows in Los Angeles and on the next page is a lot of gossip from the studios. The next page tells of the return of the Kalem players from Florida and so, on almost every page, there is an item or two to swell the photoplay column and add to the interest of the fans. The other branches of the amusement business have gained representation in the theatrical page of the Sunday papers and there is no reason why the photoplay should not find space as well. If you help your competitor as well as yourself, and the chances are that you have competitors, remember that you get the benefit, too, and if you furnish the stuff the average editor will not blue pencil a couple of extra allusions to your house and your attraction. If you can run a typewriter you'll find that it pays, or perhaps you can arrange with the editor to give him the notes and have one of his own people fix the thing up.

What the Marple Did.

The Marple Theater, Wichita, Kansas, which, by the way, has been owing us a bundle of samples for a long time, used Columbus to advantage. Manager Barie writes:

> Noticed that you inquired about the advertising of the Columbus Films and permit me to say that the Press Notices sent out by the Selig Co. were the best I ever ran across for any picture and we used over $75.00 with the newspapers, also put out a 20-piece band on a handsomely decorated float, used hand bills and all sizes of paper. The band was the greatest feature of advertising and we were the first to ever attempt that sort of advertising in this city, and allow me to say that newspapers may "talk" in some cities, but the best and surest way of getting the public is to start something good on the street, as every time we used that method we packed the house, but a cheap street ad is the poorest thing one can use.
>
> Would be glad to get the stuff from the papers if you want them.

We will be glad to see the newspaper ads.

How the Pastime Did.

The Pastime Theater, Brooklyn, sends in a folder and a card used in connection with their showing of the Columbus picture. The sheet is not well printed and in place of a choice of the reasonably priced cuts offered by the Selig Co. there is one cut of an Indian head that means little or nothing. The lines are well selected, for the better part, but the display and an effort to get too much on the sheet make a rather poor appearance. It's a mistake to talk too long on a sheet of paper 8 by 11 inches.

A few good, strong lines are better than four times the material even if all is of equal value; which it seldom is. Take, for instance, a line which states that "This scenario was written by C. E. Nixon." It's an interesting fact, but we do not think that any Brooklynite is going to make a special point of seeing the film because Mr. Nixon wrote the scenario. "Come early in the evening; if possible in the afternoon" means much more, even if the office does lack a supply of right and left hand "fists" and has to turn one upside down. If the Nixon line space had been added to the come early appeal it would have been much better.

We are inclined to think that the statement that "This is a brand new subject, shown here FIRST, at a big expenditure" is not a real appeal, particularly as in Greater New York most patrons probably saw the advertising when it was a first run and this house had it seventeen days late. The main point is that this reel was one of the really big things of the year and this argument should have been hammered home even at the expense of some of the other matter.

Make Things Clear.

A double show is announced for the afternoon, but just what the double show is is not announced. Some explanation of this would have been better than the glittering generality that "The glory of Columbus is greater now than ever before, and the picture serves to portray the life and character of the great discoverer in a worthy manner." That means little. The fact that there are five or six reels at the matinee, when the regular reels were probably added to the special feature, means a lot. It means matinee business. Double show may mean anything. Six reels means twice the show that three would give.

On the Other Hand.

On the other hand, there are some good lines. There is a reference to the use of the Caravels through the co-operation of the Knights of Columbus that is impressive to the Protestant reader and invaluable with the Catholic patron and there is a reference to "telephonographical lectures" by Manager Wunderle that sounds interesting. The Selig press stuff offered such an abundance of suggestion that these should have been used. Not for the purpose of inviting invidious comparison we offer these two clippings. The first is from the Pastime poster and reads:

> The lifework of Christopher Columbus as revealed in the Selig pictures, is the greatest achievement ever offered to motion picture patrons. The interest is world wide and is destined to win millions of new friends for the photoplay.
>
> The glory of Columbus is greater now than ever before and the picture serves to portray the life and character of the great discoverer in a worthy manner.
>
> Over 350 acting people are engaged in this production. The vessels "Santa Maria," "Nina" and "Pinta" were secured by Mr. Selig with the co-operation of the Knights of Columbus; negotiations taking three years before arrangements were made.
>
> This scenario was written by C. E. Nixon.

This is taken from the Bijou Dream page advertisement and is picked up from the company's advertising matter.

> THE WORLD'S GREATEST MOTION PICTURE.
> The Sensation of the Film World.
> A Marvelous, Hitherto Undreamed of Achievement, which Defies Description and Baffles Imitation.
> ENDORSED BY EDUCATORS, PULPIT, PRESS, HISTORIANS AND PUBLIC.
> The One Story in History that Is Known to Everyone, Is that of Columbus and His Discovery of America.
> A RICH, COSTLY AND GORGEOUS
> pictorial visualization of indescribable magnificence. A historical film that will never be equaled—THE LIFE STORY OF CHRISTOPHER COLUMBUS AND THE DISCOVERY OF AMERICA. Told in vivid, thrilling, all absorbing dramatic reality—Inspiring in its indescribable grandeur and elegance—heart-rending in its pathetic appeal. Perfect photography, elaborate settings, correct historic detail, beautiful costumes.

Which do you think would get your ten-cent piece the quickest?

Questions of Type.

There was evidently some appeal made the teachers for there is enclosed a card which reads:

> Thursday, May 23d Open at 2 P. M.
>
> PUBLIC SCHOOL TEACHER
>
> You are cordially invited to attend
>
> **The Pastime Theater**
>
> 689 Knickerbocker Ave.
>
> Between Jefferson Avenue and Cornelia Street
>
> Exhibiting the three reel production,
>
> **"The Coming of Columbus"**
>
> A. G. WUNDERLE, Manager. Brooklyn, N. Y.

Here the entire effect is lost in the wording and the display. The type is the same sort of face that might be used to advertise a local hand laundry or the corner grocery. It wholly lacks class and appearance, though it is an appeal to the supposedly critical. The words Public School Teacher are crowded in between the date and the showing hour. It starts the card off with a jolt that is not overcome by the "cordial" invitation. Nothing is said to indicate that school teachers will be admitted free, nothing suggests that any special preparation is made for them, and if we know the Brooklyn school teachers as well as we think we do (and we really think we do) the effect of this card, cheaply printed on cheap stock will be the reverse of good. Probably not many of the cards were gotten out and it would not have cost much more for good bristol or rough surfaced stock well printed. Almost any shop has some of the Cheltenham faces, but for an invitation effect it is hard to beat some Gothic face, particularly the copperplate gothic, while the pen print gives an odd effect and there are other faces that look well in invitation form. If your printer won't stock good type faces go where you can yet well selected styles.

Getting a Laugh.

Giving a new twist to an old idea the Arcade Theater, Attica, Ind., sends in a small four page folder with the 24 point announcement on the front:

> HOW
> WASHINGTON
> CROSSED
> THE
> DELAWARE

The middle pages give the answer in a large face "Through the Ice" and the back page advertises the fact that the Arcade will have Washington crossing the Delaware through the ice on Decoration Day. It's a clean and snappy piece of work, but we would suggest that the effect would have been slightly better had a six point face been used for the middle page.

The joke advertisement may be overdone, but where it is used only now and them it gets a laugh and gets the business, and the Arcade idea is well done in every point.

Booming T. R.

Taking advantage of the row Col. Roosevelt is raising the Idle Hour Theater, Aberdeen, S. D., booms the Thanhouser, The Cry of the Children, with this quotation:

> "THE CRY OF THE CHILDREN" AS HEARD BY THEODORE ROOSEVELT.
>
> When I plead the cause of the overworked girl in a factory, of the stunted child toiling at inhuman labor, of all who work excessively long hours, or in unhealthy surroundings, of the family dwelling in the squalor of a noisome tenement; when I protest against the unfair profit of unscrupulous and conscienceless men or against the greedy exploitation of the helpless by the beneficiary of privilege, I am not only fighting for the weak, I am fighting also for the strong.

A large line cut catches the attention.

The political appeal will be all right from now until November, so long as you refrain from taking sides, but it is a good thing to keep your own politics quietly hidden. The Imp's Presidential Possibilities is probably the first of a series of political releases, all of which will be valuable if you do not let them get into an argument. Be careful of your advertising or you'll be liable to lose instead of win.

Window Cards.

Walter H. Brooks, manager of the Pastime Theater, Canton, Pa., sends a sample of a two-color window card used for special releases. Mr. Brooks notes these facts on the back of the card, subjecting it to letter postage instead of the printed rate and then puts on letter postage. We do not mind paying postage due on material sent, but when we meet up with a man who thinks of these little things as Mr. Brooks has, we extend the hand of fellowship. Carefulness in these little things argues for care in the big things and we've an idea that Mr. Brooks runs a mighty good house, a belief the window card backs up.

The wording is simple but concise, and about the only objection to be made is that the title (Cinderella is the release advertised) should have been more nearly of a size with the theater's name and the fact that it was "Coming." As it stands the latter word, in black, completely overshadows the title in red. Effective use is made of Roycroft with a simpler face in the larger sizes, and apart from the title the distribution of red and black is well balanced and intelligently done. The card is not crowded and in a window should stand out well.

Window Advertising.

The value of window card advertising depends on the manner in which it is done. If there is an excess of cards used about town the mass sinks the whole lot of them, but where they are sparingly used by others the card placed where it will be seen by the passer by will bring to the theater persons who might not otherwise know of the special attraction.

You can't put much on a window card and have it read. Get the name of your house, the name of the subject and the date large and just a line or two of argument and you'll be read, but if you load the pasteboard with everything you ever heard about the film no one will take the time to read it and no fact will stand out so prominently as to catch the eye. Fifty words that are read are worth a hundred times the two hundred words that are not read. Most of this Pastime copy is 48 point or larger and can be read (all of it) at a glance.

Some Old Friends Wanted.

Will Dean R. Daynes, of Salt Lake City, H. R. Chaney, of Hillsboro, Ohio, Melvin G. Winstock, of Portland, and some of the other old "regulars" please remember that this department does not shut down for the summer, but is always glad to hear from its assistant editors?

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

MORE ABOUT MARKETS.

HERE are some more market advices which should be added to those already printed. It should be noted that the Nestor report replaces the earlier advice.

NESTOR FILM CO. (*Richard Willis,* Editor), Hollywood, Cal. Mr. Willis writes: "Our photoplay wants frequently change. At present we are in the market for strong dramas with original motifs. We need them. Really good comedies will also receive attention." Independent.

CHAMPION FILM CO. (Editor not stated), 145 West 45th Street, New York City. Can use Western and Military dramas and melodrama. Independent.

ECLAIR FILM CO. (*Eustace Hale Ball,* Editor), Fort Lee, N. J., wants Eastern dramas, spirited comedy dramas, military and seacoast dramas, costume plays, society comedies, light comedies and full reel farces. Mr. Ball adds: "We desire *real* scenarios, the writing of which may be perfected by a study of Technique of the Photoplay. We do not want single page scenarios nor suggestions, but the neat, professional work, for which we are willing to pay well. We insist upon full postage being prepaid and require a self-addressed return envelope, though we are insulted almost daily because we require compliance with these generally established rules." Independent.

MAJESTIC MOTION PICTURE CO. (*Hopp Hadley,* Editor), 540 West 21st Street, New York City. Can use comedy drama, light comedy, short and full reel faces. Independent.

BISON. (*Richard V. Spencer,* Editor), 1712 Allesandro Street, Los Angeles, Cal. Mr. Spencer writes: "We are now in the market for straight dramatic split reel comedies in addition to the other classes numerated in a previous letter. I expect to have to supply five directors with stories, so the market is a big one, and I want all the authors to 'come in on while the water is fine.' Am promised additional help in my department, so should be able to give prompt consideration to all scrips."

That Dinner of Ours.

THE Photoplaywrights' dinner suggested by Spectator, but which he turned over to us, since "Spec" is a name and not an entity, is progressing finely. Charles L. Gaskill, whose original idea led into the greater plan, has accepted the appointment of committee and promises to make a speech if there is adequate police protection. Already many have signified their acceptance and by the time this gets into print the arrangements will have progressed to a more definite point. We hope to be able to announce time, place and price in the next issue. Meanwhile, if you can qualify as a photoplaywright and want to be at our first dinner please give notice of your intention, naming your produced plays, and offering any suggestion you may wish to make.

Getting the "Grip."

It takes a lot of nerve to proclaim failure. It's easy to trumpet success, but here are some thoughtful suggestions from a photoplaywright who admits that he has not yet sold a script. He is Alonzo Hawes Beardsley, of Cambridge, Mass., and he writes:

> With no hidden design and without a vestige of any regret I proclaim myself, to date, a very successful failure as a photoplaywright. With "Technique of the Photoplay," "The Moving Picture World" and other more or less helpful "sample scenario" literature by my side I have painstakingly endeavored to earn my "$50.00" per week. The result has been a steady procession of photoplays going and coming from nearly all the companies in the business. I have still to get one play accepted.
>
> Some will say this is very evidently not my field of endeavor and that the sooner I stop writing plays the more satisfied I'll be and the less work some poor editor will have. This is true enough, lookat the case superficially. But suppose that those who advise this step knew that I hold letters in my possession from editors in which my work is acknowledged to be original and ingenious but lacking the "gripping" quality essential to success. Anyone, with any "push," would be a "Quitter" to throw up his hands until he had burnt midnight oil trying to find that elusive "gripping quality." I have laid in a good supply of oil.
>
> Between the glittering "$50.00 a week" advertisements, the desire to see my work at the local "Opry" house and my fancied dramatic abilities I write hurriedly, carelessly and fruitlessly.
>
> The more I think it over and the harder I try, the more firmly am I convinced that failure at first weeds out the "quitters," proves the courage of the "stayers," and makes ready the "winners."
>
> In my little text-book "Technique of the Photoplay" it says in the introduction, "the writing of photoplays is at once the most simple and the most difficult form of dramatic construction, etc." Truer words were never written. This is just where most of us get left. It's so simple we think there is nothing to it and therefore many, like myself, wake up to the fact, after supporting the post office for several months, that photoplay writing is a high art and that it needs just as much care, work and courage to succeed in this as in any other line of endeavor.
>
> Probably no reader of this magazine is lower in the scale of photoplay writing than I am, but nevertheless what follows may not be rejected as "unavailable for present use."
>
> Seriously, my lack of success has spurred me on to attempt the realization of my first aspirations. It has made me take each rejection slip and letter to a mental jury who, after careful thought, returned the verdict "it's up to you, *not* the editor." It has made me take the greatest possible pains with my form, my typewriting, my English, my brevity and my clearness. It has made me look ahead to the infinite possibilities of this newest of arts, the tremendous opportunities for expansion along educational lines, the powerful weapon for good that it is and can continue to be and the happy form of relaxation it has become for those who labor with their hands, whose large, honest hearts exceed the size of their pocketbooks. It is up to us who are willing to fight it out "if it takes all summer" to realize the dignity of what we are trying to do, it is for us to take infinite pains, to realize it is pioneer labor, to cast aside our petty ways and to raise the photoplay to an elevation equal to any other intellectual art. Let us spend more time improving our plays and less in quarreling with overburdened editors, more time to compelling better prices by good work and less to lamentation over existing compensation and, above all, more time to *being* gentlemen in a dignified profession and less to trying to convince editors and producers that they are not.

If Mr. Beardsley has come to the realization that Photoplay is an art and not merely a cinch, he is at least headed in the right direction. He possesses perseverance and that means much, but he lacks the "grip," and that is where many more than he fail to gain success.

Grip is merely a synonym for dramatic value. Grip is the deft touch that raises the commonplace to the remarkable. Grip is an appeal to the heart simply but skillfully made and, last of all, grip is merely sincerity.

We saw a script the other day in which the big scene was only the reading of a curt letter. The writer knew that the situation must be conveyed by letter and so he had the hero read a letter—just that. A man brings the hero a letter, the hero reads it and looks distressed. A slight change eliminated the letter and produced instead a situation. In place of the break in the screen while the audience studied out the writing the girl came in and confronted the man. The situation was dramatic, gripping and sincere. The letter was merely an appeal to the brain. The situation was an appeal to the sight and of the two the picture is by far the more gripping than the insert.

Take the not unusual story of the man who deserts the sweetheart of his early days for the more brilliant woman of his present advanced station in life. There is a situation common enough, both in photoplay and in real life. It is possessed of its pathos; this woman who has been outgrown by her more accomplished sweetheart, but there is no particular grip to the story. The girl is deserted, and we're sorry for her, but with night schools and books on etiquette, why didn't she strive to keep pace with her recreant fiance.

But this situation can be made gripping and intense if it is played up. Suppose that these two, this man and girl, are emigrants. He has boundless ambition and brains. He wants to study for the law or the practice of medicine. She is proud of his brilliancy, eager to promote his interests. He goes to school, to college, to the Law School or the College of Medicine. All the time she slaves day and night for the pittance that will keep her alive. The rest of her earnings go to him. He must dress well, live well, keep up appearance; so she works for this wonderful sweetheart of hers who some day will be a great surgeon. She will be so proud of her famous husband.

But with education and refinement comes a distaste for this woman, still the crude emigrant girl. She has not advanced with him, she had had no opportunity for advancement. She will hamper him in the practice of his profession, she will be laughed at by his new friends. She comes to the graduation, and as the exercises are over she hurries forward to congratulate him; to be the first to wish him well. She finds him already surrounded by his fashionable friends. He is speaking to the woman he purposes to marry, who can still further advance his career. He makes an apology for this uncouth creature who rudely thrusts her way into the polite circle. His friends laugh at the odd looking girl. In a flash she senses the situation. She makes the final, the greatest sacrifice. Instead of denouncing him she accepts his patronizing contempt as no less than her due. She lets it be inferred that she is some family servant, over eager to congratulate the young master. She steals back to the loathsome tenement room to take up her broken life. Her sacrifice is complete. She has laid her all upon the altar of a faithless love.

Suppose that instead of *showing* all this we had merely shown the young graduate receiving a letter in which the girl writes she will not come to the exercises because she realizes that she will but hold him back in his career. Will that have the same grip? Will it make precisely the same appeal?

That's what grip means: getting the right idea and interpreting it in the proper fashion—through intelligent and carefully planned action that will most forcefully present the contrast to the eye as well as to the brain.

Merwin Goes Abroad.

Bannister Merwin, the Edison star photoplaywright, has taken a cottage on the Thames for the season and sailed June 1 for the other side. He will continue to contribute to the Edison releases and it would not be surprising if he wrote some stories of English life to coax a field company over the water. Those familiar with the beautiful English country cannot but hope that this will come to pass. The southern counties are one vast park, while the Highlands of Scotland will provide marked contrast of scene. The summer trip is not planned for the purpose of writing English scripts, but these should follow. With Kalem and Vitagraph already in the field, the Edison exodus would not be surprising.

Hadley for Majestic.

Hoff Hadley is the new photoplay editor for the Majestic Company. T. Hays Hunter has gone to the same company to specialize in comedy, a branch in which the Majestic has shown strength in the past.

The Extended Script.

William H. Kitchell seems to be the only writer to date who realizes that the Bannister Merwin editorial recently published is the first plea for the fully developed script. He writes:

> Bannister Merwin hits the nail on the hammer end when he pleads for the full script photoplay. If there are not qualified writers it is the fault of the $15 check system. If there are give them a chance to deliver the goods. There are times when it is necessary for the director to hash a script to fit the conditions of his particular studio, but as a rule this is not necessary. The photoplaywright who does not see at least four reels a day, six days a week, is in the minority, while the producer who sees the product of any studio other than his own is the exception. Which is the better able to judge the effect of business on his audiences?
>
> A 250 word synopsis and the three page plot of action is not a photoplay: it is a handbill, advertising nothing. If a writer is doing good work let him do it in his own way, provided that she has any system whatever. There are twelve studios operating today whose live and artistic treatment of the photoplay is keeping up the reputation of the product generally. The output of the others lacks variety. New plots occasionally—perhaps—but only one director and his monotonous handling of varied themes with the same treatment. There is too much revision of "outside stuff" to suit the fancied needs of the studio and too little revision of the studio product.

Perhaps, at the photoplaywriters' dinner we can induce Mr. Kitchell to name those twelve studios, but there is sound sense in what he says. Too many studios have become "rutted" and run along handling all themes in the fashion that they fancy brings them success. There is no variety to the output. The indifferent script is "built up" and the real story "built down" until the same level of mediocrity or somewhat better is attained.

Things cannot be otherwise so long as the "three page" script is demanded, though we quarrel with Mr. Kitchell on the 250 word synopsis. That has been keeping him awake nights longer than it should have and he declines to regard it merely as the chapter heading of his plot, but he writes much more than the three page script, and when his action is followed, good results have been shown. Where the merest skeleton of plot is permitted, the details being filled in by the producer, the play naturally becomes the work of the producer rather than the author, and where the author really knows how to plan his action intelligently and effectively, he should be given a free hand and his script followed as closely as possible.

If directors were beyond criticism their position would be impregnable, but we never knew a man yet who knew it all, and the best director is the man who, as Mr. Merwin puts it, interprets the ideas of various authors with sympathy and skill.

Did Better Himself.

C. F. Ingraham, of Clinton, Iowa, doesn't seem to think as much of some photoplay experts as he did, and possibly others will gain wisdom from him rather than from sad experience. Mr. Ingraham writes:

> The little article entitled "Oh, Shush" in your issue of May 11 was all right. I wish I had read it six months ago. I had a few plays "revised, corrected and criticised" by "an expert" with the result that they "came back" a good deal quicker than when I trusted to my own ideas. I tore them up and rewrote them with better results than I had by sending them out as "corrected."
>
> The spelling of the party who typed these plays was something awful to see, and I was at additional expense to have them re-typed before sending them out. For instance, "ankle" was spelled a-n-c-k-l-e, and "wry," (she makes a wry face) was written "rye," although I had no reference to grain or booze in the whole play.
>
> My best scenes were cut out and weaker ones substituted, as the suggestions of the editors will show. I have received many good tips from editors, and have found them all courteous and helpful.

Explanations.

The paragraph in question argued that the self-styled experts would be all right if they knew their business, but suggested that most of them were lacking in real qualifications of knowledge and experience.

Letters and Action.

Old-time novelists used to be fond of the phrase "let us draw a curtain over the harrowing scene." That might have been all right in a novel, but in several scripts that we have seen lately the main point of the story is told in a letter instead of action, greatly to the detriment of the story as a whole.

The other day a man who publishes several popular priced magazines explained in a private conversation that he was losing circulation because the picture theaters *showed* stories while he had to *tell them;* that the pictured action was more gripping than typed recital, and that he could not hope to compete.

In nine cases out of ten the action of a photoplay can be changed so that the important action is shown instead of conveyed by a letter, and where this is done the effect is far more striking. When Beulah, the charming but hasty tempered heroine, tells her Charles that he must choose between her and his invalid sister it looks far more important than when she merely sits down and writes him a note that all is over between them because he is faithful to his trust. A letter is cold and without emphasis, but suppose that Charles had promised to take Beulah to a ball and writes that he cannot come because little sister is not feeling well. Beulah, radiant in her gladdest rags, goes to his house and breaks into the sick chamber, demanding that Charles make his choice. There is a splendid opening for some big acting by Charles, his sister and Beulah. Isn't that better than a formal letter? Very well. Plan your story so that the players get their chance to the improvement of your story. Just say "Charles Makes His Choice" and write a scene instead of a letter. Much better.

INQUIRIES

NOTE—No questions can be answered by mail. A list of studio addresses will be sent for a stamped and self-addressed envelope.

RAYMOND T.—A letter addressed the Selig Company at Chicago, will reach, but the street address is 20 East Randolph Street.

C. E. C.—You're getting us mixed up with another paper that likes to talk about scenarios on the flaps of envelopes. While three or four companies will buy an idea in synopsis form, most editors demand a photoplay and not a ten-line suggestion. You are paid for what you have to offer and the companies which do purchase "the bare idea" pay only for that—usually five to fifteen dollars at the highest.

E. H. H.—Tut! Tut! We did not say that Maurice Costello got married "in self defense," nothing like it. We said we thought he announced he was married as a defense against empty headed little girls who write silly love letters. And most decidedly, positively and emphatically, "all the Vitagraph children" are not his. His little daughters, Helen and Dolores, sometimes appear in the pictures, but there are other kiddies who do not bear the name of Costello in pictures or out.

RICHARD ROE.—The statement recently made that "Harold Shaw was Tom Pinch in Edison's Martin Chuzzlewit," has nothing whatever to do with the fact that the story was not released at the time the statement was published. We have had the cast since the early part of January. If you are quibbling over the statement that Harold Shaw was Tom Pinch, it is explained that the past tense was employed because the picture was already made—in November.

G. C.—That Edison release is seventeen months old, but Richard Niel was the Jimmie in "The Test of Friendship."

PHILADELPHIA READER.—We know of no book of instruction on producing motion pictures. Mr. Richardson's Handbook is the standard work on all matters of projection. It may be had of our publishers at $1.50 a copy, postpaid. Motion picture photography, like the direction of photoplays, is to be learned only through experience. The bad appearance of the end of some films is generally due to the practice of letting the end run through the camera and whip around in the take-up box until the machine is stopped.

J. L. W.—We do not, as a rule, reply to questions of relationship, but the two men you mention are not related. Owen Moore is with the new Victor Company and there seems to be no likelihood of his going to the Biograph. Mr. Lanning was playing vaudeville dates a few weeks ago.

C. L. D.—Just how much you can take from a copyrighted work without infringing is a matter of nice judgment. The "single thought" you mention might be the basis of the whole novel. Why not think up your own ideas, and not flirt with copyright? At the same time it is not against either law or morality to obtain a suggestion from the work of another.

J. M. C.—To answer Biograph questions would entail more trouble than the results would be worth, so we answer only those to which the answers come to hand. The "Little Blonde," as she generally is called, is Miss Sweet. We think her first name is Olga. In England you can get post-cards of the Biograph players in sixpenny boxes of candy, but it is different over here for some reason.

T. C.—In Thanhouser's "Jess" Miss Marguerite Show was Jess, and Miss Flo. LaBadie, Bess.

B. D.—If you had had our experience with Philadelphia fans you would be suspicious of every letter that came from Lubinville. Glad to know you are not one of the suspects.

F. H.—We are afraid that your chances for obtaining the representation of an American film company in Germany are rather poor. Most companies have foreign agents or branches and there is no opening that we know of. Still, you might query the companies. It would do no harm and you can offer your experience.

EARNEST INQUIRER.—As a rule in writing a two reel script you make a definite break between the two parts, winding up the first with a minor climax, as is generally done at the end of each chapter in a novel. The Bison Company, however, seems to want a continuous script, preferring to make the division itself.

R. H. M.—Your letter seems to place some photoplayers in the same class with the glib little ushers who kill the leading players several times a week and keep us busy picking crape off sobby letters. The Vitagraph has for sale the photographs of Miss Schaffer and other players, and does not regard with contempt that Western section, which has turned out some remarkably good work. The person who makes a statement to the contrary is the reverse of George Washington, and the gloves are yours. Robert Thornby played the part you mention.

B. G.—If you will turn to the Inquiry Department for May 25th, you will find that we have listed both Miss Pickford and Miss Sweet as present members of the Biograph Company. By looking above (**J. M. C.**), you will see that Miss Sweet is the "Little Blonde."

M. V. B.—Miss Vivian Prescott was the feminine lead in Imp's "Tempted But True." Edna Foster was the child in the Reliance's "The District Attorney's Conscience," as we have stated before.

MRS. M. N. G.—We do not place the film "Life in Joliet Prison," (it cannot be Joliet Prison in Chicago, as you have it, for Joliet is some distance from Chicago). Perhaps some reader will recall the film.

C. E. S.—"The man that used to play with King Baggot so much," is rather a vague description, but we have an idea that you have reference to Owen Moore, now playing with Miss Florence Lawrence in the new Victor Company.

K. W. C.—The Powers Company does not keep a record of its casts and the Rex press agent doesn't take the trouble to answer questions.

RICHARD ROE.—Pathe does not reply to our inquiries. Miss May Buckley was the bride in Lubin's "The Honeymooners." The other inquiry seems to refer to Peter Lang.

A. J.—William Clifford was the young man in Melies' "All is Fair." Miss Gertrude Robinson most assuredly did play for Biograph. Better write the Fox Company again. They have shut down temporarily. We note that you always read this department, and yet you ask about Miss Robinson in the face of the recent argument as to whether she did or did not play "Pippa Passes." Read more closely. The suggestion you make is a good one and would be practical if some of the companies had press agents instead of trance mediums.

J. A. M.—Your Solax questions have not been replied to yet. The servant in "Tables Turned" was not cast by the company. Jack Brammell and Gaston Bell were the soldier and the rival in Majestic's "A Warrior Bold." Charles Herman was the father in Reliance's "A Question of Evidence." You'll have to dig up that Eclair title. The girl who won in the end in Lubin's "His Mistake," was Miss Ormi Hawley.

VITAGRAPH DATES CHANGE.

"The Transition" or "Alixe," announced by the Vitagraph Company for release on Tuesday, June 25th, has been replaced for that date by a split reel containing "Never Again," an excellent comedy, and "The Carpathia," the famous Titanic rescue ship.

Comments on the Films

Licensed.

"ON EL MONTE RANCH" (Essanay), June 4.—There is in this film some good scenery and some good riding—of the pursuit sort. The pursuit feature is noteworthy in that it is intelligently directed—the two parties to the scene breaking cover in each new picture at a uniform distance. The reel concludes with a most pronounced soul kiss by Anderson.

"DREAM OF A MOVING PICTURE DIRECTOR" (Lubin), June 5.—Interesting chiefly as a demonstration of the construction of a moving picture. The comedy shows the director's demand for scenario, his summoning of the actors and actresses and reading to them the story and their subsequent retirement to their dressing rooms to "fuss up." While the property men are arranging the "stage" the director falls asleep. He dreams a very troubled dream. When a row of buildings falls on him he wakes up.

"MOCKERY" (Vitagraph), June 5.—Of this film there is but one thing to be said—Marshall P. Wilder. This is not the place to attempt to do justice to this remarkable and artistic triumph of a Vitagraph star. The comedian has turned tragedian, and his work shows that his grasp of the requirements of the one is as firm as is that of the other. Ralph Ince is also in the picture. His work is especially worthy of mention. As the grinning features of Wilder faded behind the parted curtains in the final scene of "Mockery," a Broadway morning audience in awed fashion looked around from one to another. It was the silent tribute to a rare film.

"IN DAYS OF OLD" (Eclipse), June 5.—A picture containing superb views of old castles and charming landscape. It is a story of a maiden carried off by a "robber baron" and held for ransom, and her subsequent rescue by her guardian and his allies.

"THE SHADOW ON THE BLIND" (Edison), June 8.—A comedy with an idea that is quite fresh and pleasing. The picture has also a bit of not very effective farce business in which a self-willed father attempts to force his son to marry, off-hand, a girl who seemed entirely willing. The young people had never met before. The father knew just as little of her; for they fooled him by dressing up the young man's sweetheart as the heiress and the ceremony was performed, the father thinking that his son was making the desired match; and the young people are much elated because they were fooling father. The shadow on the blind was a charcoal silhouette made by the sweetheart's father, an artist. It was visible from the lover's home during the marriage and helped to fool the scheming father. It is delightfully acted and produced. The scenario is by Harry Furniss and he plays the role of the artist. Miss McCoy plays the girl.

"A CHILD OF THE PURPLE SAGE" (Essanay), June 8.—A Broncho Billy picture in which the bad man is again converted, this time by the "Child of the purple sage." Broncho had once loved her mother, but despite all his promises, he would drink. She gave him back his ring and married another. Years pass; a widow, she is bringing her little girl back to her people in a prairie schooner when she, too, dies. Broncho finds the little girl, alone in the desert with the dead mother. He is astonished to discover who the woman is, or was, and takes the orphan under his wing. It is a well handled, clear picture and gets over into our sympathies, although it is not so strong as the preceding Broncho Billy picture. It is well photographed.

"SCENES IN THE TURKISH-ITALIAN WAR" (Cines), June 8.—This clearly photographed series of views is a valuable addition to the week's list of releases. It gives a very illuminating idea of modern warfare. Modern warfare is not wildly exciting. There is more hard work to it than excitement; but although the enemy is hidden, we see in these pictures the movements of the troops and see the big guns in action. From a distance we see the shells bursting where the enemy lies. It's a very good picture.

"A WINDY DAY" (Lubin), June 10.—A farce with a clown's part as its chief point of interest. The best of it is due to trick photography and there is a good deal of rather rudimentary fun in it. It brought out a good deal of boisterous laughter. It is photographed very well.

"LULU'S DOCTOR" (Vitagraph), June 10.—A pleasant little picture that doesn't pretend to any special freshness, but one that has an exquisite scene in which little Helen Costello, as Lulu, a little orphan, helps Aunty Madge (Clara Kimball Young) at washing dishes. Aunty and her fiance, the doctor (Maurice Costello) had had a quarrel. The little girl Lulu calls at his office, not knowing who he is, to have him doctor a broken doll. This is the beginning of a happy ending. The photography is excellent.

"THE DRUMMER GIRL OF VICKSBURG" (Kalem), June 5.—In this picture there is given a representation of a battery of four Parrot guns in action. There is also a stirring hitching up of one gun and removal to another part of the field. A double love story runs through the picture.

"THE ENCHANTED FIFER" (C. G. P. C.), June 7.—A hand-colored film, announced as for juveniles. It will also interest grown-ups as well. It is in Pathe's best style—gorgeous costumes and regal pageantry, and a story of a stern father, lovelorn princess and a suing fifer, who, through the aid of a good fairy, turns the tables on the king and compels him to yield.

"THE IRBITH (SIBERIA) FAIR" (C. G. P. C.), June 7.—On the same reel as the foregoing is this picture of a winter fair. It has plenty of the "atmosphere" suited for warm weather. There are scenes of the horse market, of the hide mart and of the fish and meat market, where no artificial refrigeration is necessary. Milk in Irbith is sold in solidly frozen blocks.

PATHE'S WEEKLY NO. 24.—The first scene is of the tryout at Frohnau, Germany, of Olympic games contestants. Also there are pictures of the military field mass at the Brooklyn Navy Yard, of the destruction by fire of Sea Gate, near Portland, Ore.; the start of the balloon race at St. Cloud, France, in which twenty of the gas bags were entered—a great picture; the Memorial Day parade in New York City, the use of dynamite in Rehoboth, Del., in an effort to uncover some of Capt. Kidd's much-sought treasure; the trip of the Turkish Sultan through Constantinople to open Parliament, the review by Mayor Shank of Indianapolis of his city's civic parade, the interstate tennis match at Adelaide, Australia; Colonel Roosevelt's winding up of his primary campaign in New Jersey, an interesting picture of U. S. Grant Post, Grand Army, at the tomb of General Grant, and two colored pictures for the women—one of head dress and the other of summer millinery—direct from Paris.

"THE PUGILIST AND THE GIRL" (Kalem), June 7.—Miss Ruth Roland leads in this romantic comedy as "the girl." She makes her sweetheart jealous. He is a good amateur sparring artist, and the man he is up against is, although this is not known, the champion middle-weight of the Northwest. The sweetheart conspires to get him into the ring and succeeds, but in the mill the confident sweetheart gets a fearful drubbing and it is all in sight of the girl. Yet, when she finds who the opponent was, she is proud of the showing that the young man made and makes up with him. Miss Roland's abilities in comedy are well known; she alone pulls this picture out of its encumbering obscurity by her amusing facial expression which is as clear as conversation. The picture has too many characters whose place in it is obscure. There are a couple of good sparring contests in it.

"A HUSBAND'S AWAKENING" (Lubin), June 6.—Arthur Johnson takes the center of the stage in a good comedy, set amid the luxurious interiors—and exteriors—which always seem to be at his command in the pictures he directs. The theme is the old one of not a bad marriage, merely a hasty one; just a matter of pleasing mother, in order to get the wherewithal to liquidate a few pressing bets, or, more elegantly, but not less truthfully, many pressing debts. The wife is in love with Artie, all right; but when, after three months of marriage, she finds her husband paying real fond attention to a real widow—not one of your fair, fat and forty sort either—her sobs are of very short duration. She gets on the job. She soon has all the boys eating out of her hand. Artie wakes up; he realizes there is something or somebody on earth besides widows—among others his wife. Likewise he also gets on the job, and after several bad quarters of an hour he is permitted to know that his wife still loves him.

"VERY MUCH ENGAGED" (Edison), June 5.—Some Broadway habitues laughed at this comedy, which is of the exaggerated rube sort. A youngster from up or down somewhere comes to the city to see the sights. He gets a bargain in diamond rings at 10 cents each, and on his return to bucolic surroundings proceeds to entangle himself with five or six of the leading lights of the younger social set through gifts of his "rings." As a means of escaping suits for breach of promise he secures a clergyman to marry him to one of the girls who has not sued him. The knot is tied in the presence of but one witness.

"THE LEGACY OF HAPPINESS" (Essanay), June 6.—A conventional drama showing how much better off the young man is, poor and happy, with the girl of his choice as compared to the rich young man who is "bagged" through the machinations of touting brothers and scheming mammas, aided and abetted by a heartless and avaricious girl, the whole blessed family living in a home of deceit. The picture is well staged, but is marred by careless editing of scenario. The discontented lover receives a note from his sweetheart in which he is addressed as Arthur; a moment later his lawyer, James Wilson, addresses him as Allen. Lawyer James Wilson introduces the young man, now dreaming he is rich, to John Wilson, a touting brother. When the aforesaid young man realizes he is in the wrong pew he asks his lawyer, James, to send him a fake telegram while the young man is a guest at the home of John. The telegram comes from his lawyer, telling of a fortune lost through speculation. The message is signed John Wilson.

"THE MAN WHO MADE GOOD" (Edison), June 7.—Arthur Stringer has written a good newspaper story. The chief characters are taken by Bigelow Cooper as the city editor, and he gets from the part all there is in it; Harold M. West, as a young reporter out of a job, and George Lessey as a notorious thief. The unfolding of the story will hold the close attention of an audience, and it may be well to note that this is accomplished in spite of the fact that there is not a woman in the cast.

"BILLY CHANGES HIS MIND" (Essanay), June 7.—William McGrath rescues Ethel Woodby's poodle from a vicious bulldog; he does more than that. He sends Ethel home in his machine and hands her his card. When mamma sees the cardboard she hies for the Elite Directory. Billy looks good to her. Daughter accordingly sends photo, about 12 x 16, of herself to Billy as a reminder he is to call. Billy gets away from home all right with one exception. In his eagerness he forgets to put on his waistcoat, the omission of which he does not discover until he has been in some mysterious manner safely seated in Ethel's home. Then he tries to hide preliminary to breaking out. He gets no opportunity, but he does hear the family put through a dress rehearsal in order the more surely to corral him. Billy is funny, as he seems always to be, and rarely more so than when he is compelled to beat up father that he may escape. Ethel also contributes her share.

"HOME FOLKS" (Biograph), June 6.—Into this simple pastoral, Biograph has put its best. It is a plain tale of plain people. The adornment is in the acting—chiefly of father and daughter, although mother and son do the full share that the lines lay upon them. The father is of the stern, Puritanical type; whiskers, no mustache, long coat; his Bible is always by him. Every small community has at least one of him, and every small community will immediately recognize the very man in the mind of the writer of the scenario. The father forbids the son and daughter going to the barn dance. The son disobeys. Castigated, verbally and physically, beyond endurance, the son puts in a couple of stiff ones to the paternal jaw. It is hard to repress "Hit him again!" The son is thrown out. The sister gathers her savings and lets herself out of her window to get the small sum to her brother. It is a pretty illustration of a sister's devotion. The father warns the family the son's name is not again to be spoken. The portrayal of the cowed and shrinking mother and daughter is notable. Well, the son gone, the family moves to new fields. The blacksmith comes to board with them. He falls in love with Mary; she, strangely enough, also with him. The son writes home; the father refuses to listen to the letter. Mary and the blacksmith are married, and the latter goes to town. The son comes home. The husband, returning earlier than expected, sees Mary and her brother embracing. Mary and her mother take the son into the room where the father sits asleep. When he awakes he orders out the son. Mary calls his attention to the fact that in his hand there is the collar and tie he tore from the neck of his boy when he threw him out. The father takes his son in his arms. About this time the blacksmith, unable longer to stand the pressure, breaks into the room. Abashed, he drags Mary into the next room to put on her shoulders the new coat he had brought her; he failed, however, to recover in time the note he had left in the coat telling of his intended departure. There are some tense moments in the telling of this gripping story.

"THE CYLINDER'S SECRET" (Vitagraph), June 7.—Airy, fairy Lillian has for the time turned her shoulder on comedy and taken a hand in tragedy—an interesting story revealing the possibilities of the phonograph as an agent for the fastening of crime on the guilty and, what is more important, for freeing the innocent. The picture is well worth seeing.

"THE TEXAN TWINS" (Pathe), June 5.—Mr. Crane Wilbur plays a double role in this picture as the twins. The camera work that makes this possible has been well done and one notices no awkwardness that gives away the secret by making it seem unnatural. It is partly a love story, yet has little heart interest, it being an extremely clever farce comedy in which there is much rough realism that almost becomes brutality. It has many loud laughs and a large audience responded boisterously to it. It is a ranch, cowboy story, very new as to filling in, but old in outline. It is acted with vim, regardless of the comfort of the players. It seemed to please the spectators highly.

"MISTAKEN IDENTITY" (Selig), June 7.—A brand new idea is presented in this picture; but it isn't one that would be probable in real life. It is a short picture and there are two real laughs at the end to which the audience as a whole responded heartily. It is a well constructed short farce comedy and makes good entertainment.

"THE KATZENJAMMER KIDS" (Selig), June 7.—On the same reel is this addition to the well-known series. It seems better than the others, has more point. There are new characters introduced and many kids in it, and only three of them get licked. The audience found it amusing.

"MAKING GOOD" (Melies), June 6.—As entertainment, this picture distinctly makes good. It is a love story of a youth who, at first, is drinking far too much. His father tells him to shift for himself until he can make good. The larger part of the story is set among the oil wells in California, where he gets his job. Many very interesting glimpses of the queer oil pumping machinery find place in the story as naturally convincing backgrounds. The dainty heroine, daughter of the foreman, is the well-known Melies leading lady, and fills these romantic parts more than acceptably well. The picture, a first-class romantic melodrama, will be liked. The camera work is good.

"THE TRIFLER" (Cines), June 4.—A picture that interests and pleases. It is slight. It is good entertainment, because it is well acted by intelligent, pleasing players, and it has some fine scenes. The plot cannot be called strong; for its freshness seems to be at the expense of convincing power, and it lacks that positive assurance of human truth that is marked in the very best pictures. The photographs are very good.

"PICTURESQUE PADUA" (Cines), June 4.—It is fairly interesting, but very short.

"THE LURE OF THE FOOTLIGHTS" (Pathe), June 6.—A well-made picture with a very convincing picture of a theater on fire as a climax setting. This is very good, indeed, astonishingly so. The acting has the worthy qualities that Paul Panzer and Octavia Handworth, who play the leads, usually show. It is, in fact, a very praiseworthy melodrama, in which the husband who sacrifices all his comforts to give his wife, with "a superb voice" the best musical education, only to be forgotten by her in the hour of her success and fame. The husband rescues her from the burning theater and both are happy again. It is well photographed.

"MAKING PHOTOPLAYS IN EGYPT" (Kalem), June 10.—It was a good idea to make such a picture as this, and Sidney Olcott, who produced it, has scored one more very emphatic success. It is full of news interest, and also of the interest that human nature always gives. It is a picture of how Sid Olcott put over in an Arab village a story by Gene Gauntier. First we see Miss Gauntier finishing the manuscript, then we see Olcott reading it to the company. Next, he takes his Arab interpreter and goes out in the desert to a village of natives to choose the backgrounds. We are shown glimpses of the village life while he is talking with the sheik. Next day he brings out the company and his real troubles begin. He has to use a horde of lesser figures who can't understand English. One scene reminded us of the plight of an umpire, brought by the village baseball nine to an unfriendly town, when the game is close. It is likely to be a very popular picture. It held a large audience and deserves high praise. The photography is as usual in these pictures by the Kalem people.

"A TEMPORARY TRUCE" (Biograph), June 10.—Fifteen hundred feet of Western stuff, and every foot is good. If it is different from—and superior to—the common ordinary Wild and Woolly, it is because there is a real plot. In addition to this and fortifying this there is in the interpretation and execution of the plot real class. In spite of the fact that tragedy is the predominating note of the reel and a half, there were several points where an adult Fourteenth Street audience found occasion for hearty laughter. The scenery made a fitting setting for the drama. There is the frontier town with its single street; and there are mountains and valleys the view of which lift the confined city dweller out of his brick and concrete environment.

"THE PRICE OF ART" (Selig), June 10.—A drama, with a climax of realism unusual in so far that a full-length drawing of a character in the play is cut to pieces. Instead of the timeworn subterfuge of showing the back of a drawing, the audience is permitted to see that this is a lifelike representation. The photography is good and the piece holds up well.

"THE MIS-SENT LETTER" (Essanay), June 11.—Good comedy all the way. The whole story hinges on the efforts of a husband to keep from his wife knowledge of an act which was perfectly proper for him to perform—i. e., the "staking" of an actress, a niece. The title indicates the origin of the initial mix-up, and troubles multiply fast. The working out of the story would seem to indicate that the uneasiness of the wife regarding her husband's gayety was more or less justified.

"PANDORA'S BOX" (Vitagraph), June 11.—Lillian Walker does a stunt as a slatternly maid; she does it well. Assisting her are John Bunny, William Shea, Flora Finch and Kate Price—a combination hard to beat. Pandora's curiosity is the cause of all the trouble, but the victimized lovers get square in the end when a trap is laid for the maid, or rather several traps compressed into one, as Pandora discovers when she opens the lost box. There are mice a-plenty; Pandora fades away. Typical Vitagraph comedy; that's enough.

"A STERN DESTINY" (Pathe), June 8.—A tale of an escaped convict taking along in his flight a child whose abuse he has witnessed. The felon becomes Mayor of a town in the course of ten years; his ward is grown to young womanhood. On the morning of his election his published photograph attracts the attention of his old cellmate, who immediately levies blackmail. Returning for more money, he sees the ward and declares that if the Mayor will give him her hand he will "call it square." The Mayor pretends to consent, but instead hastens the marriage of his ward. The ex-convict, on learning of the marriage, denounces the Mayor. The Mayor dies the following morning. Pathe has done good work in this drama.

"TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS" (Edison), June 11.—A picture to which an audience gave the closest attention. It is a release that can hardly fail to be popular. Nearly every one of these views was chosen to be instructive. Theatrical views, of which we see so many, the firing of guns, etc., are not found. This reel contents itself with the work-a-day and ordinary Sunday life aboard the ships of Uncle Sam. Drilling, scrubbing of clothes, the hoisting of the large, row-boats or the steam launch over the ship's side; the "mast" or daily court for the examining and punishment of the ship's petty delinquents (this a very interesting item). There are several general views, such as of one big ship joining the fleet, the departure of a rear-admiral from a ship, etc. It is surely a fine offering.

Independent.

"THE GAMBLER" (Lux), June 21.—A Western story, by the American company, with bar-room and dance hall scenes, some beautiful, natural back grounds and thrilling action. The gambler (played by Geo. Gibbert) is a "character." Dressed in fashionable clothes, his presence in the tough beer saloon marks him out as a dominating personality—also differentiates him. The plot, which is well handled, follows a recognized melodramatic formula. We now have the strong gambler falling in love with a good girl and deciding to reform. The villain of the picture abducts this girl. A girl of the dance hall, who passionately loves the gambler, warns him of it and he, with the cowboys, rides hard to the rescue. We think it a very fair picture, entertaining and well photographed.

"A SOLDIER'S HONOR" (Bison—101), June 15.—The usual bigness of the Bison—101 pictures will be found in this two-reel feature picture of the early West. The story deals with the tragic situation of the Red men who resent being pushed off the map by white settlers. It is set in a wild, desert mountain region. There is a hot battle between the Reds and the settlers and the United States cavalry comes to the rescue. In the battle, a young lieutenant, it being his first engagement, loses his nerve and runs away. He crawls back to the post in time to see his own funeral, for they think him dead. His young wife finds out the truth from his own lips. The young lieutenant soon has a chance to prove that he is not a coward and his courageous action brings the picture, with dramatic sweep and rush, over a thrilling climax. There is a sad, but beautiful final scene. It is a very satisfying picture, substantial, human and thrilling. It is well photographed.

"FANCHON THE CRICKET" (Imp), June 17.—A love story picture of times long ago, perhaps of the middle ages. The characters are unusual and the picture has an atmosphere that reminds one of a fairy story, because the action is so different from that showing ordinary, work-a-day life. It is somewhat complicated and not easy to understand; but it is so fresh and graceful that in its lovely scenes, its dances, its strange costumes, it makes excellent entertainment. The photographs are very good. It would have been strengthened if the two lovers had been more unmistakably marked out in their own stations in life; we could have seen sooner how the two sides of the story were weaving.

"BULL FIGHT IN NUEVO, LAREDO, TEXAS" (Imp), June 15.—Surely, a bull fight is not an inspiring spectacle. There is no heart interest even in a picture of it; but there is thrill and not a little news interest, at least in sections where are no amusements of this nature permitted. No casualties, except among the bulls, are shown in this picture. It is a series of very good views of a bull fight, well photographed and acceptable.

"HOW SHORTY WON OUT" (Imp), June 15.—On the same reel we find this farce comedy in which the leads are played by Mr. Cumpson and Miss Vivian Prescott. It is a college story taken mostly on the grounds of the C. C. N. Y., which gives ideal backgrounds. The picture's idea is very fresh and good. The girl accepted invitations of seven juniors to go to the Junior Ball, and accepted "Shorty's" invitation to stay away from the ball and go to a show. The seven get into a fight and are arrested. Shorty and the girl have a pleasant evening. It is well photographed.

"WAS HE A SUFFRAGETTE?" (Republic), June 11.—A farce comedy with plenty of good amusement. It includes many fine glimpses of the recent votes for women parade. The spectators on the sidewalks, who must have seen this picture being acted, must have enjoyed seeing poor Mr. Green who was taken by the ear and forced to parade. It is very funny, and makes an excellent picture for a warm evening or afternoon. We think that the spectators will enjoy it. The camera work in very fair.

"ITALIAN FRIENDSHIP" (Powers), June 15.—A picture of Italian laborers in America. It is full of heart interest and good feeling. It is also full of very clever and very pleasing little things. The plot is simple. The whole conduct of it shows understanding and sympathy. It will be very acceptable as a relief from the very artificial, thrilling kind of picture. The camera work and acting also are very good.

"A DAY AT THE ZOOLOGICAL GARDENS, N. Y." (Reliance), June 12.—This is one of the most interesting pictures of wild creatures in captivity that we have seen. The Bronx Park collection is an extraordinary one, and these views of it were very wisely chosen. We understand that it took two whole days to get one series of views of a glorious snowy-white peacock. The result is worth while. It is better than the ordinary.

"ANIMATED WEEKLY NO. 13" (M. P. Dist. & Sales Co.), June 5.—There are eight interesting, wholly American items in this week's animated topical, and one glorious view, taken at Kiel, of the fleet of German battleships on its way to make a courtesy visit to Uncle Sam. These views of the great sea fighters under full steam are very well worth seeing. We also have a good view of Cardinal Farley at the dedication of the Church of St. Dennis at Yonkers, N. Y. A view of old G. A. R. men parading in West Virginia, and a series of views of the Memorial Day parade in New York City are given as are an excellent series of views of Capt. Rostron, of the Carpathia, who, with his crew, are being rewarded for the rescue of the Titanic passengers. The burial of Wilbur Wright is shown. We also are given a glimpse of Dr. Ben Reitman, the anarchist. Some good pictures of the University of Chicago Field Day are included and a few views of a big picnic at Williamsport. One series of views, taken in England, shows a lively steeplechase.

"TIT FOR TAT" (Eclair), June 9.—A comedy by the French company, giving us the mirth-making experiences of two grenadiers who, all smiles, thought they were going to get a good dinner and then, all sorrowful, thought they weren't. They get it, however, by an amusing trick, and then the master of the house got a good laugh at their expense. It is very pleasing, full of smiles, and good nature. The players are first-class comedians. The scenes are excellent. The photographs are, in some scenes, fine, and fair throughout.

"PORTUGUESE ARMY" (Eclair), June 9.—On the same reel is this series of views of the army of the new republic. The infantry is not very formidable looking, but the cavalry seems to be in better shape. These latter views are the popular feature of the picture; they show some good riding. The photography is very fair.

"THE SHRINERS PARADE AT LOS ANGELES" (Imp), June 8.—The Shriners paraded some fine floats; the pictures of them are worth seeing. They were commendably photographed. Truly, it must have been a marvelous parade. They know how to do this sort of thing in Southern California.

"PRESIDENTIAL POSSIBILITIES" (Imp), June 8.—The Imp company has a pretty good offering here. It includes excellent portraits of such men as Underwood, Blankhead, Martine, Champ Clark, Kern, Gaynor, Wilson, Harmon, La Follette, Roosevelt and Taft. It ends with a view of Taft and Teddy, both talking, apparently, to the same crowd at the same moment. This is simply a "scream;" it is likely to make an audience howl with laughter. The camera work is good throughout.

"NOTHING SHALL BE HIDDEN" (Imp), June 10.—A new device by which one can see as well as hear through the telephone has been invented by the hero of this story. The heroine is in love with him, but her father objects, laughing to scorn the young inventor's claims. But burglars break into this man's house and the inventor's device is brought, by chance, into circuit with the room where they are working at the safe. This gives the inventor, who sees them, a chance to make good. It is well made, clearly drawn and well photographed. It is not a powerful picture, but interesting and likely to be popular. Messrs. Sackville and Pollard and Misses Fisher and Crolius play it.

"A WESTERN TRIANGLE" (Republic), June 8.—A well acted Western love story in which two brothers are rivals. The successful one is accused unjustly of killing the other. But the cupidity of the villain who did the stabbing leaves him open to conviction, which comes just in time to save the younger brother from being lynched. It is like other melodramas of its kind in nearly all its qualities, except that it is acted better than the usual picture.

"BEAUTIFUL PALO DURO" (Republic), June 8.—On the same reel are these views of a wild valley in Texas, which they have proposed making into a national park. These pictures are queer and very interesting. It must be a strange place.

"THOSE WERE THE HAPPY DAYS" (Powers), June 12.—They were childhood's days and schooldays in a country village. The comedy situation is made by two little tots who want to get out of school. They make the teacher think they have smallpox. The characters are burlesqued just enough to be amusing. As light, summer comedy, it is first class.

"GOING UP?" (Powers), June 12.—On the same reel is this short and rather artificial farce. It has, however, some quality and will be liked. The camera work of both is very fair.

"HATS AND HAPPINESS" (Powers), June 8.—A big picture, full of contrasts, showing many characters, rich and poor. The scenes and backgrounds are often lovely. They were taken on the upper part of Manhattan Island, and, although chosen to make artistic pictures, are typical views of old country places in this neighborhood. The story is romantic; it shows how the poor niece of a snobbish woman of wealth captures the young man her rich cousin wants. It ought to be a popular film. It has, besides lovely scenes, good acting, acceptable players, and much grace.

"HOW SHE BECAME HER HUSBAND'S WIFE" (Eclair), June 11.—A picture by the American company telling a peculiar story of very advanced, very sophisticated people. The situation is one that has certainly never been used before. Few would dare use it; yet it doesn't really cross the line of what is permitted. The heroine married a man whom she thought she didn't love, so that she wouldn't have to go back to school, and did it with the purpose of getting a divorce in two years to marry a man, already chosen, and a friend of her husband. Her husband was, in the meantime, to travel, leaving her at home. This is a situation that only could be possible among very vulgar people. The picture has this grace that she falls in love with her husband, and turns from the former sweetheart. It is a well-made picture, well photographed, and well acted.

"LET NO MAN PUT ASUNDER" (Imp), June 13.—A story of married life in which the husband and father is a drunken sot. The wife leaves him and gets a divorce. In the meantime, the man who has fallen in love with her meets and helps her former husband to reform, but doesn't know who he is. She finds him a decent man when she comes back, and, because of the child, they are re-united in spite of everything. It isn't a very emotional picture; no love story with divorce playing so prominent a part could be at all romantic. It is romance that gives power to stories of love. Divorce stories might be powerful as psychological studies and, as such, this is very interesting, although it is so written that the interest lies almost wholly in the plot. The acting and the players are very praiseworthy; the scenes are very good, and they are well photographed.

"MEMORIES OF A PIONEER" (Bison, 101), June 11.—The old pioneer dreams of days when the West was wild. His memories tell a love story which opens in a big caravan, horses, cattle and wagons; this is en route to some new settlement. Indians attack the settlers, and the lovers, spooning out on the hills, see them in time to give warning. The red men are beaten off. It is a big, thrilling picture, very well made, full of grand scenes and a sure feature. The photographs are good. It has the same qualities as these big Bison feature releases.

"THE SQUATTER'S CHILD" (Nestor), June 12.—A dramatic picture with a big thrill. It is a love story of a rich man's son (Jack Conway), and the pretty daughter of a squatter on his father's land. The girl in a recent Nestor picture played "The Mountain Daisy." The story doesn't work out along the usual lines, for both parents are pleased with the match. There is, however, a half-witted character in the neighborhood who is jealous. He is used to carry the story over a terribly thrilling climax in which we see the lovers talking on a little bridge and underneath it a box of dynamite sticks with a lighted fuze. The means taken to bring the denouement are also fresh and unexpected. It is an effective picture, well planned, strongly acted and beautifully photographed. A good offering.

"THE BELLE OF BAR Z RANCH" (Nestor), June 10.—The belle was a bit of a hot-head when she was jealous. She gave her fiance his walking papers in a manner that left to him no hope or doubt. Then she proposed to marry any man who could catch and take her from her horse in a fair race. The race is pictured. Her fiance wins her in it, and she seems glad. The other girls also heard about the race, and the justice had all he could do that afternoon "splicing" couples. It is brisk, has good comedy spirit, fine horses, and swift riding; these qualities are always popular. The characters are human and one can easily sympathize with them. The camera work is good.

GAUMONT POSTCARDS.

The advance publicity demand on the two forthcoming Gaumont two-reel features, "Bells of Paradise," hand-colored, with a tail-piece "By the Zuyder Zee," to be released on Thursday, June 20th, and "Written in Blood," a black-and-white battle story to be released on the 4th day of July, has been so heavy that the Gaumont Company has arranged to have a full supply of post-card illustrations to aid the exhibitor in his encouragement of patronage on the days when these Gaumont pictures are being exhibited in his house. Two designs are already off the press, both being exact reproductions of the three-sheet lithographs accompanying each of these afore-mentioned productions.

The post-card idea is purely a novelty and depends entirely for its continuance upon the eagerness which the exhibitors display in procuring them. By application to the Flushing office of the Gaumont Company this concern will be pleased to supply anyone with samples of these cards.

NEW BUCKLEN THEATER.

Mr. F. S. Timmis, business manager of the New Bucklen Theater, Elkhart, Ind., writes that he has just installed a new Edison Model B Exhibition Kinetoscope with economizer, and is so equipped that he can take care of all local feature film business. The capacity of the New Bucklen Theater is 950, seating 550 in the orchestra and 400 in the balcony. Mr. Timmis says that he has the best location in the city.

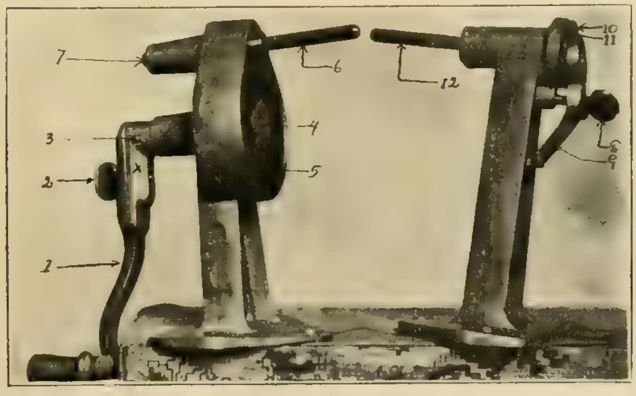
Projection Department

Edited by F. H. RICHARDSON.

MOTOR REWINDING. A great many times during the past two or three years, I have called attention to the damage done to films in rewinding. In the old days, when the film was run into a tank, instead of into a take-up, practically the only damage the film was subjected to in the way of rain marks, was caused by "pulling down" in rewinding. I guess you all know what pulling down is, but I will nevertheless explain that it consists in holding one reel stationary while revolving the other, thus causing the entire film roll to slip on itself under considerable pressure.

Now there is always more or less dust and dirt on the film, and some of the particles are very hard, so that when the roll slips on itself in pulling down, there are minute scratches formed both in the celluloid and emulsion, but more particularly in the latter. These scratch marks soon fill up with dirt so that they show on the screen in the form of a dark mark, and it is these marks which we call "rain." The necessity for pulling down is largely due to the fact that the rewinders are usually geared pretty high in order to facilitate the process of rewinding, and this makes it very hard for the operator to rewind his film tightly. The film rewinds in a loose roll, and the operator is practically compelled to pull it down tight. Thence comes the damage.

Now, all this could very readily be obviated by rewinding with a motor of sufficient power to do the work against a considerable tension, thus rewinding the film roll tightly, and obviating the necessity for pulling down. Where the motor is used, it has the further advantage that rewinding need not be done at race-horse speed. The operator can get things ready, start the motor going, and if it takes even as much as five minutes to rewind a reel, there is no harm done. In this connection, I wish to call attention to a new rewinder just placed on the market. This device embodies features present, so far as I know, in no other rewinder, and features which are very excellent indeed, too. It is called the Smith Rewinder. Referring to the picture, the crank 1, is removed from crank casting X, by taking out thumb screw 2. Crank casting X may be removed from spindle 4, by driving out pin 3, which allows of the attachment of a belt wheel for motor drive, in place of the crank. Spindle 6 carries the reel on which the film is being rewound. This spindle may be removed by taking out screw 7. Spindle 12 carries the reel from which the film is being rewound. On the opposite end of spindle 12 is a steel washer 10, and between washer 10 and the hub of casting 13 is a leather washer 11. Steel washer 10 is fastened to spindle 12 by a screw in such a manner that it is held rigidly thereto, and revolves therewith. Casting 9 is held in place by wing-nut 8 and bears at its lower end on casting 13, and at its upper end on steel washer 10. When wing-nut 8 is tightened, steel washer 10 is forced against leather washer 11, which in return is compressed between washer 10 and main frame casting 13, thus supplying tension to the reel on spindle 12. It will be noted that the castings lean or tilt backwards. This is so that there is no necessity for fastening the reel to the spindles. It is just slipped on and is held there by gravity.



With the device just described belted to a motor, the reel could be rewound without any pulling down at all, and I may say that this rewinder therefore has my most hearty approval. It is well made mechanically, as well as being quite substantial. In the picture, the two standards are placed facing each other, instead of being in line as they would be in rewinding. This is done merely to show all the parts in one cut. In use, the two Standards would be placed in the ordinary way, of course.

STANDARD MACHINE.—New York (name of town suppressed), writes: "I have a Standard machine 110 volt, A.C., with a 10 foot picture at 50 feet. I am getting the best light I have ever seen produced with A.C., and the picture is almost flickerless. It receives a great deal of praise. I have had this machine for two years and three months, and the cost for repairs has been very low indeed. In fact, the only cost has been for new threads on the carbon clamp set screws. The machine is used every day, and I think it stands up fine. What is your verdict? There is only one fault I find with this mechanism, viz: The governor which controls the automatic fire shutter does not act quickly enough; that is to say, it allows the shutter to drop too soon, and does not raise it soon enough. As the manufacturers has made no provision for adjustment, I had the screw holes in the flat rods which connect the governor weight with the governor head which slides up and down on the vertical shaft, changed, shortening the flat rods somewhat. This has caused the shutter to act quicker at slow speed, and gives more satisfactory results generally. I hope the Standard people have remedied this in their later model."

The performance of your Standard machine certainly is very good indeed, and I am glad to hear that you are securing such excellent results. The matter of the governor is referred to the American Moving Picture Machine Co., for attention. I can say, however, that your complaint is well grounded, at least in so far as the old model machine is concerned. The governor of the Standard machine, while it is strong and very positive in its action, still it does not act as quickly as it should. I agree with you that therefore it seems to be up to the manufacturers to remedy that slight defect.

A LONGER THROW.—Manitoba, Can. (name of town suppressed by request), writes: "We have a 40 foot throw, generate our own current, and get about 110 volts, which is capacity. We are increasing our throw to about 75 or 80 feet. By using a 120 foot lens, could I get the same result at 80 feet, as at 40 feet, or would it be necessary to increase the voltage in order to have as good a picture? Our picture at 40 feet is very bright."

I would suggest, my brother, that you procure a hand-book immediately. The voltage has very little more to do with the brilliancy of your illumination, than the hair on your head has. The thing which governs curtain brilliancy is amperes. No, you could not very well get the same results at 80 feet that you would at 40, however, inasmuch as the results at 80 feet would be better, or should be better, than those at 40, I presume you would be satisfied. I don't know what you mean by a "120 foot lens." If you had followed the department closely, you would have seen that I have time and again explained to our readers that ordinarily a much better picture will be had at 75 and 100 feet, than can be gotten with a shorter throw; the size of the picture being the same in each case. This is by reason of the fact, that the short focal length lens is a very poor proposition. It has such heavy curvature that spherical aberration and other faults of a smaller nature are almost always present, at least in some degree. So far as the light is concerned, it makes little or no difference whether you project a 10 foot picture 40 feet or 80 feet. The moment you increase the size of the picture, however, you will cut down its brilliancy very materially, and will be obliged to increase your amperage. I would again suggest that you send $1.50 to the Moving Picture World for a copy of the hand-book, and study up on these various points.

OCEAN STEAMSHIP SERVICE.—Ind. (name of town suppressed), asks the following questions: "(a) Do ocean liners have moving pictures on board ship? (b) If so, how do operators secure these positions? (c) What are the qualifications as regards holding a union or license card? (d) If I send you stamped and addressed envelope, would you answer me personally on this subject?"

The friend will find his inquiries fully covered in one of the letters answered last week. If you wish personal reply to questions asked, enclose the sum of $1.00. This fee is necessary, since I do not feel able to answer 30 or 40 personal letters a day, as I would be obliged to do should I reply personally on receipt of a stamped envelope.

FROM WEST VIRGINIA.—Mr. E. G. Hensen, Manager New Opera House, Charleston, W. Va., writes: "The World still comes this way every Tuesday, and I wait around the news-stand just like a poor boy away from home who is expecting a bunch of 'long green,' waits around the post office until it arrives. The picture business throughout this section is on the upward path. I have been having a bill at my theatre, The new Opera House, consisting of four acts of vaudeville and three reels of pictures, but the silent acts (pictures) receive more applause than do the actors themselves. So just to find out how the dear public likes picture I cut out the vaudeville entirely, and am now putting on six reels of licensed pictures. *My receipts have increased fully 20%* since doing this. We try our level best to give a good show, and believe we are doing it. My employees are all uniformed. I am using an orchestra of eight pieces, playing the better grades of music only. My picture is 15 feet, and as clear as the best of them. My operating room is the best to be had. Its dimensions are 12 x 6 feet by 9 feet high. The ceiling is built after an idea of my own. It consists of two big funnels, so that the entire thing goes to two points, in each of which is a 12-inch pipe, making a Y to one pipe of the same size out through the roof of the theatre, thus carrying off all heat which comes from machines, etc. We use two machines, never allowing the sheet to be without a picture, and we also keep an extra mechanism, thus giving us three machines, all of which are Edison Model B. That is another reason why I shall certainly keep this week's issue of The World, which contains much needed instructions on that mechanism. One reason the picture game is not dying out is that each state is now forming, or has already formed its own exhibitors' league. I am proud to say I am a member of the one in our own state, and I hope to see you at some of our conventions in the near future. That I am an earnest supporter of The Moving Picture World goes without saying."

I was very much pleased with your letter for the very simple reason that it is written in the optimistic vein, and moreover is written by one who is evidently a "live wire." That operating room ceiling sounds good to me, but the pipes leading up to the roof from the vent branch should have been 18 or 24 inches in diameter. I will tell you why: Supposing you had a fire in the operating room; two 12-inch pipes would be ample to carry off all the smoke and flame up to the point of junction, but I am afraid the pipe above would be too small. It serves every purpose of ventilation, of course, just as well as the larger pipe would, but in case of fire, you would find that the 24-inch pipe would be far superior. Your scheme of having three machines is certainly a good one, but I want to talk over one matter with you, viz: the keeping of the picture on the screen all the time. It has been the experience of some of the best managers in the country that this is not very good practice, and I personally believe myself that it is not. I think it is much better to have at least thirty seconds' intermission between each picture, even though it be between two pictures on a split reel. There is a reason for this, as there is for about everything in this world, viz: it gives the audience a chance to "catch its breath." It helps the mind to lose the impression of one picture, and thus places it in a more receptive mood for the next one. I might explain this more fully by citing a person who reads the stories in a magazine. When you finish one story, you naturally pause a moment and "think it over" before starting another. Never, in all your life, I venture to say, did you read a story and then read right on into another one without pausing. I think the same holds good with pictures, and I would advise you to leave the house dark for at least 15 seconds between each picture, and 30 seconds would be better yet; or you can throw on the house lights if you wish during that interval, and at the same time announce the next picture, but do not make the pause exceed one minute. I think you understand what I am getting at. Try it out and see what you make of it. Brother Hensen's letterhead reads: "E. G. Hensen, the Irish Manager," from which, by a process of intricate deduction, I have arrived at the conclusion that he is not a Swede. Come again, Brother Hensen, I am glad to hear from you at any time.

MISSTATEMENTS.—Rockford, Ill., severely criticises Mr. David S. Hulfish, Electricity Magazine Corporation, Chicago, Ill., for an article in which it seems Mr. Hulfish attempted to explain the reasons for the prohibition of motor driven projection machines. Rockford quotes Mr. Hulfish as follows: "The real reason why motors were prohibited is that if the film sticks in the film gate and the operator is at the time reading a novel or a letter from his best friend, the upper feed sprocket will run the film out all over the table, and when it would touch the lamphouse there would be an explosion."

Rockford evidently wishes us to take Mr. Hulfish to task, and if he, Mr. Hulfish, is correctly quoted, he certainly ought to be taken to task too, but we cannot waste more time criticising such statements. We are, however, surprised that a man like Mr. Hulfish, who has compiled two rather pretentious volumes of instructions to operators, should make such a statement as this. Possibly the gentleman is misquoted. We should like to see a copy of the article in question. Assuming the quotation to be correct, however, we would respectfully inform Mr. Hulfish that under the conditions named, there would not and could not possibly be anything even faintly resembling an explosion, though there would be a mighty big lot of excitement around there for two or three minutes, unless the reel happened to be a N. I. film, in which case nothing out of the ordinary would occur except the stopping of the machine for a couple of minutes. Rockford says that such an article has a bad effect in Rockford theatres, due to the fact that Rockford has experienced one fire, and since that time the least noise in the operating room makes them all stand up and take notice. Rockford has the largest operating room in his city, the same being 13½ x 6 feet by 6 feet high. Motiograph machine, 1910 model. McIntosh stereopticon double throw switch on two rheostats. Operating room lined with No. 18 steel.

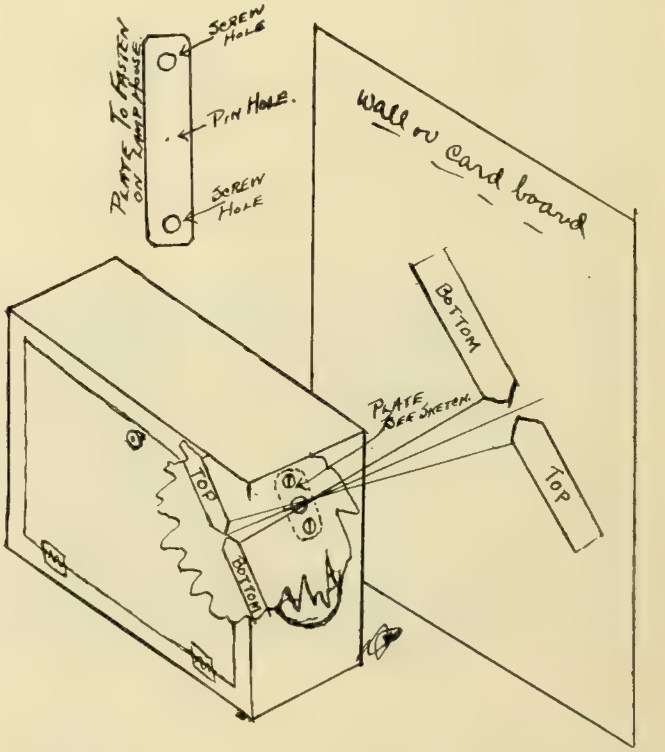
OUT OF FOCUS.—Antwerp, N. Y., writes: "I am using a Powers 5, with rheostat; have a 45-foot throw, and a 9-foot picture. The center of the picture seems blurred. It is especially noticeable on the titles, consisting of a sort of a fog or haze. How can I overcome it? The light seems to be perfect and the picture is sharp otherwise."

Examine your aperture plate, and I think you will find either one of two things, viz: (a) The aperture plate tracks worn. (b) Tension springs not bearing squarely on the tracks. The trouble probably is due to the film bulging either in or out in passing over the aperture; that is to say, it does not lie flat as it passes over the aperture. It is, of course, barely possible that the trouble lies in your projection lens. If you find everything all right at the aperture, then get your exchange to lend you another lens. If that remedies the difficulty, you know where it lies, and it is possible that one of the lenses which make up the combinations is in backwards. It is also barely possible that there is a finger mark on one of the lenses of the projection lens. It does not follow that because you cannot see the finger mark by looking through the lens that it is not present. It may be very faint and be on the inside of one of the lenses. In one of these things you will unquestionably find your trouble.

MOTOR DRIVES.—New York City sends in a clipping from the New York World, in which statement is made that eighty were killed in a moving picture theater in Spain, the fire being caused by an "explosion" of the film. He asks that we condemn such reports so that he can clip it out and paste it in the box office windows for the benefit of his patrons. He then continues: "Here is a plan of my own on a Standard machine. I have tried for two months to evlove some scheme for driving the machine by motor without using the flywheel. Have finally hit upon a plan which works so well that you cannot hear the machine run, whereas when belting to the fly-wheel, and running a twelve minute reel, the noise is very bad. Another thing which proves that the fly-wheel belting is wrong: put the crank on and run at a speed of 85. The picture is excellent—could not be better. Run at the same speed, driving the machine by a motor belted to the fly-wheel, and the picture is doing a Highland Fling all over the screen. How do you account for that? Here is the arrangement I have fixed up. It may be copied by any brother who runs a Standard machine by motor."

The brother then proceeds to describe his way of driving a Standard, but I was unable to follow him. As near as I can make it out, he bolts a grooved pulley to the sprocket wheel on the end of the crank shaft, but apparently he had a small counter shaft also. I wish the brother would give me a more explicit explanation of his motor drive scheme, or if not too far out of the way, I will be glad to go and look at it myself, since it appears, from what the brother says, that it has real value. As to the explosion matter, if he will look back through the files of the department, he will find where I have given this matter plenty of attention, and he can clip out exactly what he wants. The reason the picture jumps when belted to fly-wheel is probably because the added strain wears the bushings badly, thus allowing the cam-shaft, which carries the fly-wheel, to jump. Now it is the cam which imparts motion to the star and you can readily see what the effect would be. If the shaft jumped the cam would jump too and that would probably spell trouble on the screen.

PIN HOLE PROJECTOR.—Chicago, Ill., writes as follows: "Here is something which has helped me very much, and I pass it along for the benefit of others. By its use you can always see just how your carbons are burning without any injury to your eyes. It is the principle used in the first camera ever made—a pin hole. I have found the best way is to drill about an eighth, or a quarter-inch hole in the side of the lamp-house, opposite the arc, and put a piece of tin over that with a pin hole in it. This hole should be very small and the best way to make it is as follows: Get a small needle. Get a cork about ¾ inch long from your druggist. Push the needle through the cork so that the point will just barely come through, and then break off the rest of the head of the needle even with the cork. Now set your cork on the piece of tin, which should rest on a piece of soft wood, with the point of the needle where you want the hole, and hit the top of the cork a sharp blow with the hammer. The needle will go through the tin, making a very small, nice round hole. File off the burr, and you are ready to fasten it to your lamphouse with screws. You will see only the parts of the carbon on the wall which are giving you your light, viz.: the crater and the negative carbon tip. The image will, however, be reversed that is to say, upside down."



The pin-hole arc projector has been described in these columns several times. We, however, give the brother's letter space on account of his method of punching a very small hole in tin. We have found personally that a hole 1-16 of an inch in diameter gives very good results, but, of course, the smaller the hole, the sharper the image will be, though if made too small, the image is likely to be quite faint. On the whole, I think I would prefer a hole about 1-32 of an inch in diameter.

A DENIAL.—Erie, Pa., writes: "In the issue of June 8, in the article of machine troubles, Erie, Pa., there were absolutely no machine troubles present in the operating room when I left. I had just put in a complete new intermediate movement. Once in a great while, if the carbons were not set just right, there appeared a ghost, which however, was hardly discernable. I had tried everything the hand-book suggested, which, by the way, I would not be without at any price, except bringing my condensers closer together. I worked as an assistant to a union operator who was one of the best in the business at that time, for two years. I believe such an apprenticeship ought to fit any man, no matter how dumb he might be, for operating. Besides two years and a half of experience, I have been a constant reader of The Moving Picture World, and have a copy of your instruction book. I trust you will make this slight correction, as it is due to myself, who was the 'retiring operator' spoken of in the letter in question."

I cannot, of course, take sides in such a spat as this, but the brother's letter is certainly very moderate in its tone, when one considers that he feels himself to be the aggrieved party. By the intermediate movement, I presume he means the intermittent movement. Yes, an apprenticeship of two years should fit any man to become an operator, if he is capable of becoming one at all, but it would not fit any man, regardless of how "dumb" he might be, since, as I have time and again set forth in this department, the really high class operator must possess brains, and know how to use them. I would suggest to the "retiring operator" that the formation of an operators' union in Erie, Pa., would be an excellent proposition, and he should be among the first to join.

ADDRESS WANTED.—Illinois (name of town suppressed), writes: "Will you kindly advise me as to where and to whom I can make application for membership in an operator's union? The nearest is, I believe, in Chicago, sixteen miles from here, but I am unable to locate the address. Do you know when the Chicago examinations for license take place? Please do not publish this letter."

There is nothing in your letter barring it from publication, and you could not otherwise receive a reply, since letters are replied to personally only where a fee is enclosed, the minimum being $1.00. I will forward your letter to Mr. Lee Hart, General Secretary, I. A. T. S. E., Chicago, Ill., who will supply you with the necessary information concerning the making of application for membership in an operators' union. I have not the present address of the Chicago union, and would suggest it would be to the advantage of that organization if I were kept informed on such matters. I don't know when the Chicago examinations take place, but presume an applicant can be examined almost any time. Probably one or two days a week are set apart for that purpose. I would suggest to Mr. Havill, head of the Board of Examiners, that he should supply us with the necessary information concerning such things, in order that it may be published for the information of all concerned. I am glad to give space to such matters, provided the officials supply necessary data, and such things of right ought to be published. It is a duty Mr. Havill owes to the operators, both of Chicago and the country at large, to supply all the data concerning such matters for publication. It is up to you, friend William.

SLIDES.—Easthampton, Mass., writes: "Kindly give the formula of the compound used to treat slides, in order to be able to write on them with a common pen and ink. The glass to be clear and only show the writing on the screen. We have tried this without using anything, and find it is impossible owing to the fact that the ink floods."

Wash your glasses perfectly clean with soap and water; scald them with boiling water, polishing afterwards, so as to remove all traces of oil or grease. Next dissolve one ounce of gum arabic in ½ pint of water (I am not sure about the amount of water, but think that is about right) and dip the glasses in this solution, letting them dry afterwards. You can then write on the glass with an ordinary pen and ink without trouble. A great many use white ink with just plain clear glass. This works very well. We would, however, suggest the use of gelatine. The outfits, supplied by The Utility Transparency Co., 1733 West 9th Street, Brooklyn, N. Y., are giving excellent satisfaction. Slides made by the gelatine process cost less than one cent each and may be made with a typewriter, which is much neater than pen and ink writing.

DON'T.—East Tawas, Mich., writes: "Have a building 75 feet deep, the ceiling of which is only 11 feet. The landlord will allow me to cut out the ceiling 12 x 20 feet, which will allow me to place my machine upstairs, with a 20 foot throw, and an 8 or 10 foot drop. This plan will also give me more ceiling room, as I can then do away with the operating room downstairs. What do you advise on same; also tell me what size moving picture stereopticon and condensing lenses I will have to obtain to get a fair size picture? Picture is now 10 x 12, at a 50 foot throw."

The only advice I can give you on that proposition is "don't." With a 20 foot throw you could not possibly project a decent sized picture and when you add that amount to the drop, why the result would be something fearful and wonderful to behold. To get a 10 foot picture at 20 feet, you would have to have about a two inch E. F. lens, and that is entirely out of the question. You could get a very fair 10 foot picture at 40 feet, but you would have more or less trouble, particularly if you use a machine having an outside shutter. Better stick to that 50 foot throw. It is short enough.

A DISPUTE.—Brooklyn, N. Y., writes: "I am one of the readers who has enjoyed the Projection Department very much. Recently, while discussing matters with an operator friend, we found something upon which we could not agree, or rather neither of us could decide what was right. We are going to ask you to kindly give us the information. The questions are as follows: (a) Will 15 amperes at 220 volts give as good and brilliant illumination to a given size picture as 30 amperes at 110 volts? (b) Will two 30 ampere rheostats in series give the same amount of light, or more, on 220, than one 30 ampere rheostat at 110 volts; both having the same picture and same throw?"

Quite plainly you are badly mixed in your ideas as to resistance, my brother. The volts have nothing whatever to do with the matter of illumination. Regardless of whether you have 220 volts or 110 volts on the line, you have only 48 volts (about) at the arc. The rest of the pressure being used up in the rheostat. That is exactly what the rheostat is for, to reduce the voltage from the line pressure to the arc voltage, and the voltage averages about 48 with D. C., and 35 with A. C., therefore 15 amperes from a 220 volt line would give precisely the same illumination as would 15 amperes from a 110 volt line. Your question (b) brings up the whole matter of resistance. On pages 8 and 9 of the hand-book, you will find directions how to figure such matters but, together with that, notice the correction on the fly leaf in the front of the book, next the title page. I could not reply to the question, as you have not said what voltage the rheostats are. You might have two 110 volt, 30 ampere rheostats, or two 30 ampere 220 volt rheostats in series on a 110 volt line, presumably, however, they are 110 volt rheostats. Assuming that the two in series are 110 volt rheostats, and that the current is 220 volt D. C., then the problem would be: (110 — 48 ÷ 30) x 2 which result divided by 220 — 48 will give you approximately the number of amperes you would get through two 110 volt, 30 ampere rheostats hitched in series on 220 D. C.

RED HOT ROAST.—I am in receipt of a letter from Los Angeles, Cal., which is a red hot roast on the examination given operators in that city. The writer declares the examination is a farce, but a farce which costs the applicant for license the sum of $5.00 per year. He also makes the assertion that a school in that city has turned out operators in two weeks' time, and that the "professor" tells the students perhaps that time may be shortened to ten or twelve days. I would not care to publish this letter without having some of the statements contained therein corroborated. I would be glad to hear from the Los Angeles operators' union, if there is one, as regards the situation in that city, particularly as to license and schools. I thank the brother for the interest he has taken in writing the letter, but he must remember that we have to be a little careful, and know that what is contained in letters is correct, particularly where they make charges, such as this letter contains. I might add that up to date the information from Los Angeles has been very conflicting.

WANTS TO JOIN THE UNION.—North Carolina (name of town suppressed), writes: "Would you please advise me whether or not it is possible for a N. C. operator to become a member of the I. A. T. S. E., or some other operators' union. I have operated for about five years, and desire to become affiliated with the operators' organization. If this is possible, please give me the particulars and the address of the nearest organization."

I do not think you would be eligible under the six months' law, which requires that you reside for that period of time within the jurisdiction of the union you seek to join. I would suggest that you write to Mr. Lee Hart, State Hotel, State and Harrison Sts., Chicago, Ill., General Secretary of the I. A. T. S. E., enclosing a stamped envelope, and ask whether you are eligible to membership in any local, and if so, what one.

MASSACHUSETTS LAWS.—Lynchburg, Va., would like very much to know the laws of the State of Massachusetts regarding moving picture theaters. He says: "I have always heard they were very severe regarding operating rooms, wiring and exits. For instance: With a seating capacity of 300 or less, do you know what exits are demanded and in what part of the house (side or rear), or whether a small balcony is allowed, the size of the operating room, and whether asbestos, steel or sheet metal walls are acceptable?"

It is my intention to quote the Massachusetts law relative to moving picture machines and operating rooms fully, and comment thereon, as soon as I can spare the space to do it. Meanwhile I believe if you will write to the Inspection Department of the District Police, of Boston, Mass., asking for a copy of the laws and regulations relating to moving pictures, enclosing say ten cents in stamps, the same will be sent you, and it will give you the information concerning moving picture machines, operating rooms, etc. I might say, however, that asbestos is the material demanded for operating room walls, though I don't believe the department would have the nerve to turn down brick, concrete or hollow tile, if properly constructed. Steel is not allowed, and it should not be. I am not posted as to the number of exits required, or their location, nor do I know whom to refer you to for this information. The District Police could probably tell you.

CALIFORNIA.—(Name of town suppressed), writes: "Is there any excuse for a picture being out of focus the first show and as clear as a bell the next show. This happens with me nearly every night. Throw 88 ft., 16 foot picture; two seven and a half condensers; Power's Six; 110 volt, 60 cycle current, A. C.; Bio cored carbons; H. & H. transformer; use 50 amperes. When I use 60 amperes the carbons needle and light is not as good as when only 50 amperes are used. The out of focus effect only appears during the first show and during that time there seems to be a kind of a mist or haze over the picture. You will no doubt conclude, as I did, that the fault lies in the light, but if it does I am unable to locate it. At 50 amperes the light is fine, no ghost and a clear field. Condensers and lens both clean, contacts are all in good shape. This is the first trouble that I ever had that I could not overcome, but this has surrounded my goat. Any suggestions that you can make will be greatly appreciated, or if any of the other brothers have run up against this annoying proposition and have overcome it, I would be pleased to know their remedy. In the last three months I have had at least eight condensers turn either purple or yellow. Last week I bought four condensers and three of them have turned already. This is getting rather expensive and I would be pleased to learn of a make that will hold their color. I take the condensers out every day and clean them and if I find any trace of color, I put a new one in its place. I have always run a perfect picture and it is my aim to do so now, for this reason I have tried to explain my trouble in full to enable you to locate it."

Your information is very complete, but it is nevertheless difficult to say with certainty what causes your trouble. If you have the old style tension springs, instead of the newer rigid shoe, examine them and see if they are not loose and shifting from side to side. It is possible that some of the reels are dryer than others, and have a tendency to buckle slightly over the aperture plate. However, I hardly think this is the answer. The only advice I could give you is to carefully examine everything in relation to your gate tension springs and if your aperture plate tracks are worn, put on a new aperture plate. If any of the brothers have had a similar experience, let us hear from them. Condensers which discolor are imperfect, and you should return them to your dealer, demanding others in their place. Such condensers are nothing more or less than a swindle, although the dealers themselves might have been perfectly innocent in purchasing them. I cannot, in this department recommend any certain brand of goods; however if those who purchase faulty lenses of that kind would promptly return them and demand their money back, the dealers would soon cease to buy from makers putting out such poor goods and the trouble would disappear. It is due to an excessive amount of an ingredient used in making optical glass. By the way, it is possible there is moisture inside your projection lens. In fact, inasmuch as the trouble only occurs during the first reel I guess that is it. Open the lens and heat it, putting together again while warm.

FUSES.—St. Louis, Mo., writes: "Would like to ask you about fuses. I had an arch light, taking 40 amperes. Would it be all right to use 45 ampere fuses, allowing 5 amperes over? If not, what kind would be right?"

In the first place, your letter is unsigned St. Louis, therefore would not receive attention. In the second place, you are not in a small town, but in a large city, and I don't feel disposed to answer such "kindergarten" questions propounded by a man who calls an arc light an "arch" light. Where a man is in a large city and has the opportunity extended to serve an apprenticeship under a capable operator, he should be made to do it.

I. B. E. W.—Our old friend, W. S. Turnpaugh, of Ft. Worth, Texas, writes: "I have tried the carbon soaking stunt as directed by Ft. Worth, and find it to be all right. I desire to correct something concerning our union published in a recent issue. We organized under the I. B. E. W., and are now affiliated with the A. F. of L. Have 20 or 21 members and applications out for six more. Officers are as follows: W. S. Turnpaugh, Pres.; E. P. Dodds, V.-Pres.; J. M. Smith, Fin. Sec., and S. A. Austin, Treas. I am running two Simplex machines. They are very good, except the flicker is a little too much in evidence. We run Independent pictures and are doing our share of business and then some. Why in the world don't those Gaumont people, or the Sales Company arrange their weekly so that those horrible misframes will not occur? They seem to come at every change of scene, and are an abominable nuisance."

The trouble complained of is doubtless due to the fact that different cameras are used for the taking of different scenes. We would suggest to the Gaumont people that if this is the case, the cameras used for the weekly should be by all means of one standard. Misframes due to cameras of different standard are very, very bad indeed, for the reason that there is no possible way of remedying the trouble. Do I understand that you have severed your I. B. E. W. affiliation and affiliated directly with the A. F. of L., or that the latter affiliation comes through the I. B. E. W.? We would suggest that you would do better to get in the band wagon with the other operators and affiliate with the I. A. T. S. E. Mr. Lee Hart, State Hotel, Chicago, Ill., can fix you up should you at any time desire to do this.

A COMPLAINT.—Mr. Edwin G. Hess, York, Pa., writes "I happened on an article you wrote, when you were an exhibitor, issue of December 31, 1909, entitled 'Get the Money vs. Square Dealing.' Now that article appeals to me; also it fits my case exactly. I took hold of a house that could not be run by one person for a period longer than two months without a failure. I have run this place four years, and have made good by following your policy as set forth in that article. I have had some strong opposition houses that run eight reels (I run only three), and others who run four reels with three acts of vaudeville. Notwithstanding all this, however, I am still holding my own, but I don't run the reels through at break-neck speed. I show them as they should be shown. My idea is that the customer who becomes a regular patron is worth a hundred that only come once a year. I am here to stay and people coming to my house who go away pleased usually return, and bring some one else with them, so that the business has gradually grown and is steady. I have always tried to be honest with my patrons. What is advertised on the outside, you will see inside, and see it right at that. And now I have a complaint to make: some time ago I sent an order to a poster supply company in Pittsburgh for eight-sheet posters of the 'Indian Massacre' and the 'Battle of the Redmen' (Bison). I received posters, but did not use them, for the reason that the first named was a fake, pure and simple; being simply a fight between Buffalo Bill and some Indians, and had printed on it 'Buffalo Bill Avenging the Death of His Mother.' The second showed a stage coach attacked by Indians, and with the wording 'A Realistic Attack on a Stage Coach.' I received a letter from the firm saying these were the posters for the above reels. I intimated in my reply that they had a poor way of doing business and they replied that I was a sore-head, afterwards acknowledging that they had not the real eight-sheet posters for these subjects. Was I right in kicking or not?"

You were certainly entirely justified in your kick, and I thoroughly agree with you that you did not get a square deal, provided the facts are as set forth. Yes, I am sure that it pays to be honest with one's audience, and not only give them what you advertise, but put the show on in the best possible manner. I believe this pays, even where the trade is largely transient. I know of certain theatres in Chicago which injured their business tremendously because they thought theirs was all transient trade, and therefore anything would do. The people will not come back anyhow, was their argument and it was a fact that, in a way, the trade was transient; but it was also a fact that it soon became known all around that the shows at these houses were very poor and it nearly put one or two out of business before they discovered the fact that no trade is entirely transient, and that the man who skins his audience will eventually himself get skinned.

RADIANT VELLUM SCREEN.—Marietta, Pa., Samuel Acri, proprietor and manager of the Photo Play Theatre, writes: "I notice in recent issue of the department you have had several inquiries regarding the 'Radiant Vellum Screen,' manufactured by Williams, Brown & Earl, Philadelphia, Pa. I also note your comment, in which you say you have no knowledge of the screen in question. I am very glad to be able to furnish some information as regards this matter, being a user of one of the screens, which I have had for about four months. I bought it direct from the makers. The cloth or 'Radiant Vellum' is 22 inches in width. I cut it in four pieces of equal length, and sewed them together, making a screen about 16 x 20 feet, costing me approximately $40.00. The screeen has a bright, smooth finish, which is there to stay. It shows an absolutely clear picture, having a very natural tone, but the best of its features is it does not increase the flicker. My picture, being about 18 feet, almost fills the screen, and with 35 amperes I obtain a clearer picture than many others I have seen of smaller size. I may add that some months ago, we were fortunate in being able to exhibit the Milano Dante's 'Inferno,' and the owner of the films stated that they had never been shown as nicely as here in my theatre, which is the only one in a city of 2,000. This is my fourth letter to you, and I feel I am becoming tiresome, but allow me to add that there is surely something in salting the carbons. I discovered two tablespoonfulls of salt in a tin box large enough to lay them in, with about ⅛ of an inch water, and roll them in it for about 20 seconds, so that the outside alone gets treated, and after being dried, I get a brighter and steadier light than I do with untreated carbons. I have tried to soak the inside of the carbons also, but they flame too much, as well as having a tendency to coat the condenser with a gray substance similar to a veil. I would not be without properly treated carbons for double the amount of trouble it is to treat them. I wish both The Moving Picture World and your valuable department success."

In the first place, friend Acri, no correspondant who sends interesting and valuable matter ever becomes tiresome. Don't get any idea like that in your head. We are glad to have the report on the screen. We should think, however, that the seams would show badly. You say the surface is smooth. I had been given to understand there were two or three different surfaces to this screen, one being a rather rough matte surface. It is a strange thing, indeed, that the manufacturers of things of this kind do not immediately submit samples of their goods to this department. Failure to do so rather leads one to believe that their wares are not up to standard, since I have noticed that the man who has something good usually loses no time in doing everything he knows how to prove it. If you are projecting a really good picture, 18 feet wide with 35 amperes of current, then the screen must be a wonder. How badly do the seams in the screen show? As to what you say regarding the carbons, I will pass along to our readers without comment.

A STRONG WEEK FOR KLEINE.

Kleine's three releases for the week ending June 22nd are particularly attractive. There are two powerful dramas, teaching a moral, and a three-subject reel of unusual interest.

The Cines subject for Tuesday, June 18th, is "The Frailty of Man," and points out the evil consequences that are almost sure to follow when gambling gets its grip on a man. In this photoplay, a lively young man, who has developed a liking for cards, abuses the confidence of his chum, who chances to be more fortunate in the possession of wealth, and commits a crime, which although discovered, does not bring him to the punishment he so richly deserves, only because of the fact that his chum has fallen in love with the young rascal's sister. The story is well told, and excellently acted. There are scenes of comedy, which might almost warrant calling the piece a comedy-drama.

The Urban-Eclipse for Wednesday, June 19th, combines topical, educational, and scenic features, which are certain to meet with the approval of the public and the exhibitors. "The Motor Boat Races at Burnham-on-Crouch, England," show hair-raising contests between powerful, high-speed pleasure craft. Certainly a thrilling and pleasure-giving film. The second subject, "Studies of Fish Life," is an instructive as well as very interesting educational study, showing many of the lower forms of fish life, which are found in the ocean. The live strange creatures may be seen swimming about in all their natural freedom, darting in and out of the thick seaweed growths. The third subject is "Bergen, Norway," the second city of importance in that country, and the bird's-eye view of the harbor and fortress, and the scenes in and about the town are of unusual interest, and well worth seeing. The photography is particularly excellent.

Miss Marie Tissier, Eclipse Player.

"Her Vengeance," the Cines for Saturday, June 22nd, is one of the strongest dramas, as well as one of the most thrilling, this capable company has enacted so far this year. We are led by the story through scenes of peace and happiness; growing discontent, repugnance, and desperate resolve; attempted crime; a blazing house, with a helpless woman asleep within; her horrified awakening; frantic efforts to escape; the collapse all around her of the burning building; her quick change from a sweet and loving wife to a wild and raving maniac; her escape and flight from the burning ruins; her search for her criminal husband; and then surprising him enjoying the company of a young and beautiful woman, to whom he has become engaged; the husband's terror at seeing what he thinks to be an apparition; his frantic flight on horseback; the wife's pursuit on another horse; and, as a tragic and intense climax, the scene where she overtakes and hurls him over the brink of a precipice. The parts are splendidly acted by Gaston Monaldi as the villainous husband, Jeannette Trimble as the vengeful wife, and Josephine Scotti as the other woman in the case. Photography is perfect and the scenic investiture far above the average of this manufacturer, whose lavishness and attention to detail are so well known as to require no further comment.

Manufacturers Advance Notes

"THE LAND OF MIGHT" (Nestor).

A very strong drama is "The Land of Might," produced by the Nestor Film Company, and to be released on June 19th. Powerful and gripping, this picture tells a tale of the land where possession is nine points of the law and where men's lives are counted as mere trifles when it's a question of deciding ownership. Directed by Milton H. Fahrney, and the principal characters portrayed by Jack Conway, Viola Barry and William Clifford, the production is a splendid one in every respect.

Scene from "The Land of Might" (Nestor).

Mary and John Anderson (Viola Barry and Jack Conway), two young home-seekers, are wandering over the plains in a prairie-schooner. As it is nearly supper time, John goes on a hunt for game and, during his absence, two of their horses become frightened and run off. Mary calls in vain for John and determines to go after them herself. Her search ends at the camping place of three gold seekers who have arrested the horses in their flight. Mary claims the horses and one of the men, Sid, is willing that they be returned to her, but not so his partner and the Mexican. The only way to settle the dispute is to fight it out and the partners fire upon each other, Mary's champion wounding his friend. Sid accompanies Mary to her camping place where John greets them, his gratitude overflowing at the kindness of Sid. He gives Sid his saddle-horse and Sid bids them adieu. Darkness falls and we see Mary and John slumbering peacefully, little dreaming of impending danger. A short distance from them stands the Mexican and the wounded partner, Bill, who has followed the footprints of Sid and Mary to this place and plans revenge. Sid, suspecting his partner, rides back to the camping place of the young couple, in time to see Bill creeping upon John, believing him to be Sid. Most thrilling is this scene and one's breath is held awaiting the outcome of Sid's appearance on the scene. He reaches the spot in time to wrest the knife from Bill's hand while John and Mary slumber on, unconscious of the scene being enacted so near. And when dawn comes, they awake, refreshed and happy, to begin their wanderings for a home once more.

Beautifully clear are these pictures of Nestor's and most wonderful backgrounds accompany the excellent photography.

"OVER THE DIVIDE" (Lubin).

"Over the Divide," which the Lubin Company will release June 29th, is, according to the reliable press agent, the best Western photoplay the firm have ever turned out. The story, written by F. G. Grandon, is suggestive of the sixties, when trials by jury were not encouraged by the boys of the Golden West. When sins were found out the sheriff and dread posse were quickly on the job, and the sinner was not put to the agony of suspense, or preparation for the long journey. It was all over in a few hours, and society slept peacefully. But commendable as the system was, mistakes were made and a man was sent to another world that would have been useful in this. The poor victim of Mr. Grandon's story was about as good a man as the wild country made, but he was caught in company of a road agent. That was pretty bad company, and the boys took no chances. "Birds of a feather flocked together" and it was safest "to kill the two birds with one stone." But a woman happened along. She didn't know or care about the guilt of the man. All she knew was she wanted him for herself; so, pretending to kiss him good-bye, she cut the rope that bound him. Then came the dash for liberty; the horses were game as were the man and girl riders. The chase was bravely waged for miles until the sign post of the Divide gave all a rest. The fugitives jumped to Mexico and the posse sadly returned to town. The Lubin Rough Riders are noted for dash and horsemanship and this picture will describe both men and horses at their best, not forgetting the girl, which is played by Clara Williams.

Scene from "Over the Divide" (Lubin).

BIRD'S-EYE VIEWS OF PANAMA AND THE CANAL.

Louis A. Geleng, cameraman, has returned from a trip to Panama and the Canal Zone, where he has been taking pictures of the "Big Ditch" two ways. At first views were taken from the platform of a flat car; then Mr. Geleng went up in the air with Aviator Clarence DeGiers and took views of the Canal and of the cities of Panama and Colon. It is expected that the venture will yield about two reels of interesting pictures which are owned by the Aviation Film Company.

"FANCHON, THE CRICKET" (Imp).

It is quite difficult to say which is the outstanding feature of this charming idyll—the fairy like story; the acting; or the settings. The latter are bound to be universally admired, as the Imp people have concentrated all their efforts to secure some of the prettiest scenes ever seen in a motion picture, and we are betraying no secret in saying that these scenes, while quite new to the motion picture, yet were chosen not many miles from New York, on the left bank of the Hudson.

The story is one by Georges Sands; it is of French origin and its time is that of the eighteenth century, which gives opportunity for some very effective costumes.

Fanchon, the Cricket, is a cute little girl under the influence of a witch, both of whom come more or less under suspicion for being allied with the powers of darkness. Witchcraft in Europe, yeare ago, was looked upon with real disfavor. Fanchon undergoes many vicissitudes and love adventures and is finally rescued from the witch's influence by the good Sisters. But love triumphs and she marries her lover in the end. Not, however, before there have been many picturesque adventures, in which her chivalrous sweetheart has participated.

Scene from "Fanchon, the Cricket" (Imp).

The characters of the witch, Mother Fadet, the lover, Landry, the half-witted brother, Didiei, are skillfully portrayed and the groupings and scenic accessories go to make up a very pretty picture.

The release comes as a distinct novelty amongst modern pictures, inasmuch as it takes us back into a past century, into another country and shows us a phase of peasant and religious life that will be utterly new to American motion picture audiences.

By those who have seen it, "Fanchon, the Cricket" is regarded as a very picturesque and poetic offering which will score an undoubted success.

ALASKA-SIBERIA PICTURES MOVE TO BROADWAY.

On June 3rd the Carnegie Museum Expedition in moving pictures terminated its engagement at the Maxine Elliott Theater and moved to the Broadway Theater. Owing to the greater amount of transient traffic on Broadway and the great size of the Broadway Theater, the management has seen its way clear to the institution of popular prices. The prices at the Broadway will be twenty-five and fifty cents. The pictures continue to draw and interest the people. At a recent exhibition Captain Kleinschmidt entertained as his especial guest Mr. Jack London, the noted writer of stories of Alaskan life.

"CLOWNLAND" (Imp).

This picture gives the little boy, Joe Moore, an opportunity of still further displaying his talents as a rising young actor. Poor kid, he longs to see a circus show, but cannot go, as he has not the money. So he dreams he is present. The dream is worked out by a clever troupe of circus performers corralled by the Imp Company to go through their work, which they do in a signally effective fashion. The illusion is heightened by the little boy seen asleep on a small throne. When it is all over, he wakes up much chagrined that it was all a dream in his case.

Scene from "Clownland" (Imp).

"The sweet little cherub that sits up aloft" to watch over the lives of poor kids comes along to hand him enough money to let him go to see the real show.

This is entirely a children's theme; it is clever, humorous, and sympathetic. Stage life is presented, of course, with fidelity and naturalness.

LUBIN'S CHILDREN ROUGH RIDERS.

The kiddies are a feature of the Lubin stock company, Joseph Smiley is the director and he takes a great pride in the unique pictures they play out. The leading man of the kiddies is Buster Johnson, only 3½ years old. He has been featured in many famous productions. Henrietta O'Beck, 4½ years old, is the leading lady; Brooks McCloskey, 5 years old, is the heavy man. The others are from five to nine, Smiley, of course, excepted. This sweet little company have just made a photoplay entitled "Buster's Dream," which will doubtless be a success.

Lubin's Rough Riding Kiddies.

PICTURES NOW HAVE VAUDEVILLE HOUSE.

The Bijou Theater, of Racine, Wis., has closed its doors to vaudeville and, after it has been thoroughly renovated and re-decorated, Mr. Frank W. Jenks, an experienced theatrical man, will open the place as a first-class moving picture house. Mr. Jenks is reported as having an eye on the educational picture and on Lyman Howe's travelogues. The admission price will be five cents.

"BRONCHO BILLY'S GRATITUDE" (Essanay).

This production is unquestionably one of the finest cf this great Western series originated and produced by Mr. G. M. Anderson, world famous throughout two hemispheres for his character creation of "Broncho Billy." The plot is unique, strikingly original and grippingly portrayed.

Dan Hart, a worthless good-for-nothing, takes the wedding ring from his wife's finger to pawn, and spends the money for drink. Leaving a note saying he has forfeited all claim to her as his wife, Mrs. Hart takes her little girl and departs for the West. A year later she is a Montana school-mistress and happy with her work. One evening, as she is washing the supper dishes, Broncho Billy, a hunted outlaw, takes refuge in her abode. Pitying him, Mrs. Hart bandages his wounded arm and gives him supper and protection for the night. Broncho and the little child are soon fast friends and next morning, when Mrs. Hart starts for the school-house, he departs with a heart full of gratitude for her kindness. That afternoon, Hart turns up unexpectedly, demands she come back to him and, when she scornfully refuses, takes the little one and escapes on the stagecoach. An hour later the stage is held up by Broncho, who recognizes the child in Hart's arms, demands to know where he is taking her and, when he refuses to explain, forces him to give her up and allows the stage to drive on unmolested. Outside the frantic mother's home, Broncho sends the child in with a note, then suddenly is surrounded by the sheriff's posse and led away to jail. Overjoyed at her baby's return, Mrs. Hart reads the note, which says Broncho is coming back some day to look her up and for her to kiss the "kid" for him. With a prayer in her heart she resolves to wait his return.

Scene from "Broncho Billy's Gratitude" (Essanay).

Mr. Anderson, as always, is splendid as Broncho, and Miss Vedah Bertram plays the wife with deep feeling and fine appreciation of the many opportunities afforded. The child is portrayed by a wonderful little actress, whose ability is marvelous. Brinsley Shaw is the worthless husband, and makes the most of this thankless part.

The production abounds in beautiful scenic studies throughout. The photography deserves the highest praise for splendid uniform quality. The film is booked for release Tuesday, June 18th.

THE TEARS O' PEGGY (Rex).

Marion Leonard, in a farce-comedy role, is not only a surprise but a success. In "The Tears o' Peggy" she does a squalling part that is certainly laughable and clever. Miss Leonard has usually given us portrayals of the American girl, whose expression of countenance lies mostly in the eyes. It is rather difficult to imagine Marion Leonard screwing her face up into a knot, and otherwise distorting her classic features into the mask of comedy, but now that she has done it, it can be said that she will lose none of her dignity as a leading woman. The real fact is that such a performance is a touch of nature that will bring her somewhat closer to her many admirers.

Peggy is a willful miss; the daughter of a willful father. Father has been able to pick many flaws in a certain young man that Peggy thinks is flawless. Therefore Peggy and father disagree and both being wilful, the disagreement is very strenuous, and the result is that the young man is ordered out of the house by the old gentleman, and ordered to remain in the house by Peggy. Exit young gentleman.

Just for that Peggy determines that she will cry herself to death, or until her stern parent yields to her desires, and thereafter she begins her tyranny of tears. Whenever the old man comes around she "boo-hoos" from the bottom of her heart. Whenever he is within hearing he hears her spurious sobs. The servants in the house are let into the secret and they go on a sympathetic strike. Peggy gets sympathy from all quarters while the father gets nothing but abuse. Life is beginning to be a great burden, when it suddenly comes to him that he is being made fun of. The humor of the situation strikes the old man in the right spot and he gives in very gracefully.

This is a comedy that will surely make people laugh. The unaccustomed sight of Marion Leonard doing facial distortion in itself will be a hilarious change, but the story by itself is full of laughs. It will make a good Saturday night comedy-booster.

VITAGRAPH NOTES.

Ralph Ince has been advanced into the ranks of photoplay directors. Besides being a fine character actor and a master in the art of makeup, Ralph is a picture maker by nature. Any man who can produce good pictures on paper is qualified to produce them on celluloid, especially if he happens to know a lot about acting at the same time.

* * *

Our old friend Bill Power is down at the Vitagraph plant with his four educated elephants. The "bulls" are doing some wonderful stuff as everyone will soon see when the pictures come out. It's been some years since we trouped with Willie and his two-tailed children, back in the old sawdust days. And my! How the children have grown. He's got one we never saw before, a little girl elephant that hasn't been born very long. This youngster will be the biggest kind of a hit in pictures. They do say that the Vitagraph is paying Mr. Power $10,000 for a six weeks' engagement.

* * *

Mr. James Young has been appointed a Vitagraph photoplay director, alternating the work with frequent appearances before the camera. Besides being one of the most aesthetic of men, Mr. Young is a scholarly actor and his accomplishments in that direction go far toward giving his pictures and appearances a velvet-like finish. At all times he is the artist rather than the noisy prompter. His successful appearances as a principal in many high-class Broadway productions was what actuated the Vitagraph Company to secure him.

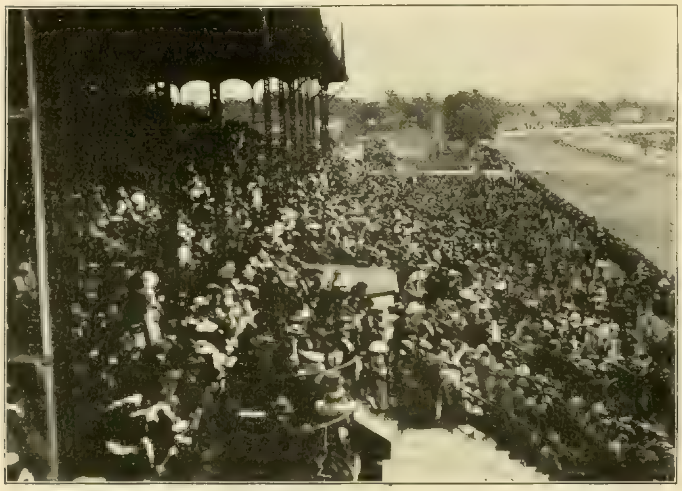
MELIES CHAMPION COWBOYS.

Splendid ornamental saddle won by Harry Knight, one of the Melies cowboys in the great Rodeo at Los Angeles, Cal., from many competitors.

"DERBY DAY AT CHURCHILL DOWNS" (Essanay).

The life of a Kentucky race-horse, from the stock farm to the sensational dash under the wire, is shown in this highly entertaining and fascinating subject, and is undoubtedly one of the finest releases of the month.

The film starts with many excellent views of the mares, their colts and speedy yearlings out for the daily recreation, and introduces three famous sires, Sir Alvescot, Sempronius and Sir Huon. The bedtime routine is gone through with, and the thoroughbreds bid us good-night from their spacious stalls. Next we are transported to the race-course and acquainted with the morning activities around the stables, the stable boys at play and grooming the racers for the track. Billy Butters, the track mascot, is next introduced, and proves to be a highly interesting type of the genus "goat." Getting the track in shape for the great race, and the schooling of the youngsters at the barrier are shown, and the Derby is at hand. The great Kentucky Derby, held recently at Louisville, was admirably filmed by the Essanay Company, and scenes of the parkway for autos, the paddock, the jockeys' headquarters and the enormous crowds are vividly depicted. Next we are shown the Derby riders on their mounts, the call to the post, the parade past the cheering stands, the jockeying at the barrier and at last "They're off!" Sensational scenes of the great race, photographed with long-range lenses, follow, showing the thoroughbreds in their mad dash around the course, with the rousing finish neck and neck under the wire. The wonderful three-year-old, Worth, with the triumphant jockey, in splendid views, complete as thrilling and absorbing a racing picture as has ever been released.



Scene from "Derby Day at Churchill Downs" (Essanay).

The production is a sure-fire feature in every way, and will arouse the sporting blood of all lovers of superb horses. The scenes of the actual Derby race are complete in every detail, and follow the contestants throughout the entire course in sensational style until the final dash under the wire. The photography is a triumph of artistic expertness, and abounds with delightful tonal-values of completest perfection.

The production is booked for release Friday, June 21st.

"LIFE IN THE OHIO PENITENTIARY."

Convict life in the Ohio Penitentiary is the latest production of the America's Feature Film Company. The film is an educational subject and does not abound in either morbid sensationalism or melodramatic romance. It portrays in detail the daily routine of the life of those unfortunates, who have through their lawlessness brought upon themselves either a life or a number of years in penal servitude.

The pictures were obtained through the courtesy of Warden T. H. B. Jones. He granted the request in the hope that all who see them would be profited by such a presentation.

At the opening the picture demands the closest attention, the first scene being the guard room—the inlet to imprisonment and the outlet to freedom. This is immediately followed by the Bertillon room, where a photograph and the different dimensions of the prisoner are taken and recorded to the minutest details. The prisoner, thenceforward, is known only by number and not by name. He next goes to the convict barber for the customary head shave and, after being given his uniform (stripes are not worn in this prison except by unruly prisoners), he settles down to the grim reality of convict life.

Thus far, the pictures are no different than could be made in any other penitentiary. As they progress, however, a wide difference becomes apparent. The Ohio system educates and elevates the convict to such a degree that, once he leaves, it is seldom that he returns to any prison.

The night school views follow. A view of the antiquated Bolt shop, in which the unfair contract labor system was in vogue, is given. This system has long since been abolished. Painting the standpipe of the prison, a very dangerous task, is next shown. The prisoner who performs this each year is given his freedom.

The opening of the second reel shows the convicts at work on various improvements, which are necessary around the prison. This is followed by the postoffice, where the mail is opened and examined before being delivered. Next are seen the old and new bankers' row; the modern cell house which has just been completed; the 1861 cell block, where Confederate prisoners were confined during the Civil War; the cell occupied by the Confederate General Morgan, also the cell through which he and his men escaped; the carpenter shop; the bull pen, where all wagons leaving or entering are carefully searched; the dining-room, showing the way food is distributed; the kitchen, and the bakery.

The third reel opens with the cripples going to the hospital, and is followed by the interior of the hospital and the operating room. The next scene shows how prisoners are arrested for another offense, just as they are leaving, after serving one term. The old gallows, which has not been used since 1896, and the electric chair are next seen.

In this prison the system of educating and rewarding for merit prevails throughout, and there is no other in existence where the prisoners are treated with such humane consideration.

Its success has become a topic of general conversation and for this reason the pictures will be of interest to all. The exterior photography is clear and shows fine definition, while the interior views are also good, taking into consideration the difficulties encountered because of the light conditions.

MISS HELEN LYNN.

Miss Helen Lynn, who has previously been connected with one of the best film companies in this country, has been engaged as leading lady for the Diamond Film Company, a new and enterprising concern operating in their temporary studio at Woodside, L. I. Piquant and beautiful, Miss Lynn is the perfect type for motion pictures; coupled with this is a capacity for emotional expression rarely seen in so young an actress.

Some of the Characters in "Written in Blood" (Gaumont).

GAUMONT JULY 4th SUBJECT.

The Gaumont Company announces for its July 4th release "Written in Blood," a two-reel production that has been judiciously reduced to its present size from three thousand six hundred feet. This play is from the pen of the eminent French litterateur Lucius Danzigeux, who has seen some half dozen of his plays successfully produced by the National Academy of France. This institution is now in possession of the contract with the signature of Leon Gaumont attached to it, which gives to the latter the privilege of producing "Written in Blood" in film before it appears in Paris on the stage.

This July 4th release is a war story from beginning to end. It throbs and pulsates with the horror and terror of battle conflict. With it is woven a story of treachery, intrigue and unscrupulousness that compels the attention.

Scene from "Written in Blood" (Gaumont).

The dramatized version of "Written in Blood" is to be shown at one of the Paris theaters in the early part of November coming. There have been many instances within the past year of successful stage plays being secondarily submitted to the photoplay artist. As examples of this, one can cite: "The Power Behind the Throne," "Tale of Two Cities," Homer's "Odyssey," "Pilgrim's Progress," "Camille," "Sans Gene," but this is the first time that a play which is assured of success in the dramatized form in the Continental theater is to be first submitted to motion picture photography. The result of the influence that the picture will have on the play itself is one of much speculation, and the European papers and trade publications have devoted column after column to it.

Power's new equipment No. 6A is already receiving recognition, the new Biograph studio in the Bronx having installed the machine.

FILMING INTERNATIONAL AUTO RACES.

The Indianapolis Calcium Light and Film Company Puts Out Two Stirring Reels.

The international automobile race at the Indianapolis Speedway on May 30 was successfully filmed by the Indianapolis Calcium Light and Film Company, the guiding genius of which is William N. Swain. Mr. Swain, in company with B. E. Clements, who is to be the sole distributor for the United States, gave a private exhibition of the pictures at the Broadway Theater just before the films were placed on the market. The many interesting and exciting happenings of this great automobile day were compressed into two reels.

Eight camera men were stationed at strategic points about the two-and-a-half-mile course. Watching the start of twenty-six cars were eighty-five thousand people. If any of these were gathered to witness the distressing disasters that too frequently mar these great race meets they must have been disappointed. There were only four mishaps, none of them serious. Of the second of these the camera was fairly on the machine when it limped along the track and then off. The third smash was when car No. 23 collided with a concrete wall. The fourth was pictured in the results to Burman's machine, in which the noted driver of that car had a narrow escape.

The pictures open showing the racers lining up in front of the camera, introducing the drivers to a throng that eventually will many times outnumber those gathered on the speedway.

No time is wasted on the get-away, the cars crowding together and blanketed in clouds of dust. Just after the machines have been separated by several turns of the course there is one unusually fine picture of five cars abreast racing around a turn with the alignment and uniformity of so many trained soldiers. Nothing better than this one scene could demonstrate the facilities of the speedway for providing a spectacle.

One of the scenes perhaps will always outrank all other hard-luck classics—for surely when a man has driven 495 out of the prescribed 500 miles, breaking all records, is leading his nearest competitor by ten miles, and then have his engine go dead, he is entitled to the peculiar honor of the premier hard-luck man. That five miles cost Ralph De Palma $35,000 cash. The camera shows him pushing his car along the track by hand in a desperate effort to finish.

The pictures are not all, however, of such a depressing character as this. There is a bit of comedy introduced which is sure to relieve the tension of an audience and make a lot of laughter as well. Following the title "The Speed Bug's Dream" there are some samples of racing automobiles that would make a blue streak hide its diminished head. Over a mile straightaway the specks travel so fast they can scarcely be seen. It is accelerated motion—the trick of the camera. When the cars resume normal speed of seventy, eighty or ninety miles an hour they seem to be going slow!

The photography in both reels is clear, atmospheric conditions having been especially favorable. This is demonstrated in the panoramic views of the great crowds on the extensive grounds.

"THE HOLY CITY" (Eclair).

It is a daring task which has been taken up by the Eclair Company, in their Fort Lee studio, to present a Passion play based on an American theme, treating the delicate subject of the Gospel story in such a way as not to offend the religion of the people.

That it has been well done is the frank criticism of the members of the clergy who have already witnessed the early projections—the film itself will not be released until June 27.

The story is simplicity itself, and by its directness makes the most profound appeal. The theme is founded upon the distant strains of the popular song, "The Holy City," or "Jerusalem," as it is popularly known, heard by a clergyman as he devoutly pores over his testament in his study. As he stops, to listen, the vision of that glorious birthplace of our religion appears to him—Jerusalem the Eternal, rising from the sea of memories and thoughts.

In his vision the clergyman beholds the series of wonderful incidents of the Gospel story, without any of those details which would offend the most devout. The scene in the Temple, the bartering of the Orientals and the inspiring miracles, the healing of the sick, the paralyzed and the blind, the blessing of the little children, the prayers in the rocky fastnesses, the preachments in the woodlands, the addresses to the multitudes, the Sermon on the Mount, the entry into Jerusalem on Palm Sunday—all these are shown vividly, with more than one hundred actors in the scenes.

The various scenes of this great two-reel production were built up on the great paintings by early masters. Added to this superb foundation for grouping the lighting and scenic backgrounds and the vitality of movement, Eclair has produced a masterpiece of modern picture art.

The director of the company, in answer to the query as to possible resentment by some of the church people. declared:

"In ancient times the greatest art was that of the Biblical story. These pictures were sold by the artists, and to-day they are the greatest heirlooms of the world of art, as well as religion. These ancient artists worked, in a sense, commercially—and yet they gave to their work a religious feeling, a reverence and a dramatic feeling, which we believe we have shown in the treatment of this wonderful subject."

STORIES OF CHILDREN.

Entertaining Split-Reel Subjects to be Released by the Powers Motion Picture Company.

"Their One Day's Work," a unique and pretty child story soon to be released by the Powers Motion Picture Company, is cleverly conceived and admirably acted. Three tramps happen in a neighborhood just as the grandfather of a little girl is grief-stricken through the loss of his horse, which has been taken by the sheriff to satisfy a debt. He is plowing a field when the unwelcome visit is made and his farming operations are rudely halted. The child shares the anguish of the old man and sobs bitterly. Wandering away she comes upon some tramps and they sympathize with her and try in every way to cheer her up a bit. One of them gets down on all fours and asks her to ride on his back. This suggests a thought and she tells them about the unplowed field and the loss of the farm horse. The tourists confer and then act. They go to the field, harness themselves to the plow, and turn over the earth until the last furrow is plowed, although they are ready to drop from exhaustion. They receive the thanks of the girl and a hearty meal and leave. The grandfather, while overjoyed to find his field plowed, is in a quandary until the little girl explains. A very pretty story.

On the same reel is "The Helping Hand," another story in which a child starts out to do deeds of kindness and records the acts in a book furnished by the minister. She places fly-paper on the robe of her sleeping father, gives the hat and top coat of her sister's young man to a ragged tramp and then liberates a cage full of mice that have been caught, recording three very humane acts. A policeman is summoned to find the missing clothing, the tramp is arrested and the father has an exciting experience with the fly-paper just as the mice are creating a panic in a parlor filled with women. The girl explains everything and is in disfavor with everyone except the minister, who commends her on her kindness of heart, although her acts have caused considerable commotion in the household.

Power's new equipment No. 6A, with motor drive, has been approved by New York City through the Department of Water Supply, Gas and Electricity.

Scene from the Eclair Two-Reel Subject "The Holy City."

"THE LITTLE BRIDE OF HEAVEN" (Edison).

A touching little comedy-drama is portrayed by the Edison players under the title, "The Little Bride of Heaven," scheduled for release on June 25th. Little Carmelita, about to be confirmed lacks a suitable dress for the occasion. Her mother is very poor and unable to buy the confirmation gown. Carmelita is intensely devout and has great faith in the power of the Virgin Mary to supply her wants. While earnestly praying for the gown, she is discovered by a Polish woman who is a neighbor. Among the family keepsakes of the Polish woman is a confirmation gown of her own child long since passed away. With tears of recollection, the kind hearted woman takes the gown from its hiding place, and places it where little Carmelita will find it—near the household shrine. Thus Carmelita is enabled to take her place at the head of the class of communion, her heart full of faith in the efficacy of the blessed Virgin. It is a pretty little story told with great feeling and reverence.

Scene from "The Little Bride of Heaven" (Edison).

HECTOR DION RETURNS TO PICTURES.

After an absence from the photoplay field for a period of about three years, Mr. Hector Dion, one of the first photoplay favorites in the business has returned to the movies. Mr. Dion made his first camera appearances with the Biograph Co., and will be remembered by old exhibitors for his work in a play with Laura Burt, entitled "The Horse Thief." Mr. Dion will be best remembered by the old guard as the Vitagraph leading man in the days when Florence Turner first began to win renown. He appeared opposite her in such good old-timers as "The Mill Girl," "The Gypsy's Warning," "College Chums," etc. Mr. Dion has made a few appearances lately for the Reliance Company, and will probably accept terms to remain in stock.

FLICKERS.

Gordon Trent has nothing on me. Before his tip came across, I trailed C. Lang Cobb to his home, where I was treated to a real spaghetti dinner, with all the trimmings. Mr. and Mrs. Cobb conduct an open house and are some entertainers. Ask Jim Hoff.

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Abe Warner talks nothing but speed limit nowadays. While out with a prospective purchaser of feature films the other day, Abe tried to drive his car at the same rate of speed as he was talking, and as a result got "pinched."

* * *

H. J. Stryckman, formerly publicity manager of the Bison Film Co., has been appointed manager of the press department of the Universal Film Manufacturing Co. Thos. Bedding, F. R. P. S., is a member of the new staff of Universal "dopesters." The exigencies of the film business make strange bedfellows.

* * *

Lester L. Kahn, of the Golden Gate Film Exchange, Cal., is in town for a short stay, and is making the Hotel Astor his headquarters.

* * *

Al. Lichtman, manager of the Monopol Film Co., just returned from a trip through New York State, with "The Life of Buffalo Bill," and reported good business. J. S. Burnham, of Gouverneur, N. Y., bought the New York State rights for this picture.

The Feature Film Co., of New Orleans, La., purchased the Louisiana, Alabama and Mississippi state rights for "Redemption" and "Glass Coffin."

* * *

Messrs. McMahon & Jackson, proprietors of the Cincinnati Buckeye Film Exchange, and owners of a string of moving picture theaters in Ohio, were in New York City for a short stay last week. Mrs. McMahon, petite and pretty, accompanied her husband.

* * *

F. W. Young, of Cedar Rapids, Ia., is in town looking up the feature film companies. Mr. Young has a new theater under construction in Fort Dodge, Ia., with a seating capacity of 550, which, when completed, will be one of the most up-to-date houses in the West. No expense is being spared in equipment. A ventilating system and the Mirror Screen are features of the new house.

"SUNDAY THANHOUSER" THE FIRST.

The "Sunday Thanhouser" is here! As the new third reel of the Thanhouser weekly output, it will be watched with interest. "The Farm and the Flat," a comedy, is the first picture on the new day. June 23rd is the first Sunday. The new Thanhouser comedian, Riley Chamberlin, gets a lot of laughs in the picture as a farmer. He is the owner of a pleasant country place that he wants to lease for the summer, which he would spend in the city. A city man, on the other hand, wants to lease his flat for the hot spell and flee to the country. Farmer and flat-dweller happen to "hear tell" of each other's situation; they promptly "swap" homes. But it doesn't work out right. The farmer got in bad with the new-fangled flat conveniences and the city man, jay-like, bought a stolen horse from a tramp and almost brought up in jail. The reel is a long laugh.

Scene from "Farm and Flat" (Thanhouser).

CALL FOR PENNSYLVANIA CONVENTION.

We respectfully call your attention to the convention to be held in Pittsburgh on Monday and Tuesday, June 24th and 25th, by the Motion Picture Exhibitors' League of America, Pennsylvania Branch No. 3.

The object of the convention is to elect new State officers and organize locals throughout the State and promote harmony and progress amongst the moving picture men and to weld them into one big organization.

Arrangements have been made at the Monongahela House for accommodations and headquarters, and preparations have been made for a large number of delegates.

The convention assembles at 10 a. m. Monday and continues throughout the day. Monday evening is given over to the social events.

Tuesday, 10 a. m., the election of officers takes place; at noon the H. J. Heinz Company tenders an elegant banquet at their huge plant.

A street parade back to headquarters follows, where the business of the organization is again taken up.

Tuesday night a boat excursion on the Monongahela, Ohio and Allegheny rivers winds up what we claim is going to be the biggest and best moving picture convention ever held.

HARRY E. REIFF,
Corresponding Secretary.

ECLAIR RELEASE DATE CHANGED.

Eclair's two-reel political allegorical picture entitled "The High Cost of Living" will be released on Tuesday, June 18, instead of on June 10th as was announced in our last week's issue. The synopsis of this picture will be found on page 1066 of our issue dated June 15.

"MEALS BY WEIGHT" (Majestic).

This is a forthcoming Majestic release that is certainly a scream. It embodies an original idea that is worked out thoroughly. A Dutchman conducting a two-cent coffee house, conceived a bright idea of solving the high cost of living to his own profit. He figured out where he could make more money selling meals by weight than a la carte. His method was to weigh each customer before and after eating, charging so much per pound for their gain in avoirdupois. The scheme worked beautifully until one of nature's essential economists, a hobo, came along and saw the sign advertising meals by weight. He put a big heavy paving stone under his coat and went in to eat. After the meal was over he was so light that the restaurant-keeper owed him money and, of course, he had to pay for it. Not being content with this good fortune, Weary Willie had to go back to the bums' boudoir and inform all his friends what a good thing he had found. They all filled their clothes with bricks, and proceeded at once to kill the goose that laid the golden eggs. It did not take long for the Dutchman to find out that there is no profit in selling meals by weight.

Scene from "Meals by Weight" (Majestic).

"SHENANDOAH" IN MOTION PICTURES.

Kalem Secures Exclusive Rights to Bronson Howard's Famous Play.

After several months of negotiations the Kalem Company has secured from the estate of the late Bronson Howard the exclusive motion picture dramatic rights to his celebrated Civil War drama, "Shenandoah." Of the many military plays which have been presented, none is better known than this gripping drama of the 60's. Kalem is to make a feature multiple reel production of "Shenandoah," and this company's remarkable success in staging spectacular military plays assures exhibitors that the Bronson Howard drama will prove an exceptional headliner.

"THE SINS OF OTHERS."

This is an Italian love story, photographed amid the natural scenery of a most glorious country. It tells of the love of a young Italian nobleman, Armand de Sartines, for a young girl of education and refinement, though not of the nobility. Armand's family strenuously objects to the courtship on account of the questionable character of Renée, Marguerite's mother.

The girl learns of her mother's reputation and attempts to commit suicide, but is prevented by Armand's father, who has been persuaded to visit her. This convinces the old Marquise of her honesty, and he gives his consent to the marriage.

Armand's sister, though married, entertains a lover during the absence of her husband, but, unknown to her brother and family, she manages, with the aid of a chauffeur, to fasten suspicion upon Armand's wife, and she is cast off by an irate husband. Later the chauffeur repents upon seeing the distress of Marguerite, who has been reduced to poverty, and he confesses, whereupon Marguerite is restored to her rightful position in the family. Released by the International Film Traders.

GREATEST OF ALL WILD ANIMAL PICTURES.

The Selig Polyscope Company has announced its intention of releasing, sometime in the very near future, "Kings of the Forest," which is without a doubt the most daring and elaborate wild animal picture ever produced by any company. The story deals with the wanderings of a lost child through the jungle country. In producing this picture the Selig Company used practically every cat animal that it owns. Every facility of the vast Selig Animal Farm was turned over to the producing department of the Los Angeles Studio and Mr. W. N. Selig gave out word that no expense was to be spared in making this picture as thrilling and elaborate as possible.

Precision Machine Co.,
312 East Fourth St.,
New York City.

Gentlemen:

We have installed your Simplex machine at our new $200,000.00 Orpheum Theatre at Racine, Wisconsin. The Simplex is certainly the last word in motion picture projectors. We expect during the next season to equip our entire circuit with the unequalled Simplex

L.F.A./R. Yours very truly,

THE ALLARDT CIRCUIT
By L. F. Allardt.

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JUNE 16th, 1912.

REX—The Diamond Path (Drama)
ITALA—(Title Not Reported)

MONDAY, JUNE 17th, 1912.

IMP—Fanchon, the Cricket (Drama) 1000
NESTOR—The Bandit of Tropico (Drama)

TUESDAY, JUNE 18th, 1912.

ECLAIR—The High Cost of Living (Dr.)
BISON—His Punishment (Drama)
GEM—Hill Folks (Drama)

WEDNESDAY, JUNE 19th, 1912.

NESTOR—The Land of Might (Drama)
POWERS—No Children Wanted (Com.-Dr.)

THURSDAY, JUNE 20th, 1912.

ECLAIR—The Title Hunters (Comedy)
IMP—The Schemers (Drama)
REX—The Power of Thought (Drama)

FRIDAY, JUNE 21st, 1912.

AMBROSIO—The Maniac (Drama)
NESTOR—Beneath Western Skies (Drama)
VICTOR—(Title Not Reported)

SATURDAY, JUNE 22nd, 1912.

BISON—On the Warpath (Drama)
IMP—Printing Uncle Sam's Paper Money (Industrial) 600
IMP—Clownland (Com.-Dr.) 600

ADVANCE RELEASES.

SUNDAY, JUNE 23rd, 1912.

REX—The Voice of the Millions (Drama)
ITALA—(Title Not Reported)

MONDAY, JUNE 24th, 1912.

IMP—The Dividing Line (Drama) 1000
NESTOR—The Dawn of Netta (Drama)

TUESDAY, JUNE 25th, 1912.

ECLAIR—(Title Not Reported)
BISON—(Title Not Reported)
GEM—The Reason (Drama)

WEDNESDAY, JUNE 26th, 1912.

NESTOR—Reaping the Whirlwind (Drama)
POWERS—Their One Day's Work (Drama)

THURSDAY, JUNE 27th, 1912.

ECLAIR—(Title Not Reported)
IMP—A Child's Influence (Drama) 1000
REX—The Weight of a Feather (Dr.)

FRIDAY, JUNE 28th, 1912.

AMBROSIO—The Actor's Test (Dr.)
NESTOR—Young Wild West Leading a Raid (Drama)
VICTOR—(Title Not Reported)

SATURDAY, JUNE 29th, 1912.

BISON—(Title Not Reported)
IMP—His Other Self (Drama) 600
IMP—Portuguese Joe (Com.-Dr.) 400

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JUNE 16th, 1912.

MAJESTIC—The Little Quakeress (Com.-Dr.)
THANHOUSER—(Third release begins June 23rd)

MONDAY, JUNE 17th, 1912.

AMERICAN—The Weaker Brother (Drama)
AMERICAN—A Fifty Mile Auto Contest (Sporting)
COMET—A Plucky Ranch Girl (Drama)

TUESDAY, JUNE 18th, 1912.

GAUMONT—When the Leaves Fall (Drama)
MAJESTIC—Hoop Skirts, My Dear (Comedy)
MAJESTIC—The Bowery Pearl Fisheries (Comedy)
THANHOUSER—The Twins (Drama)

WEDNESDAY, JUNE 19th, 1912.

GAUMONT—Gaumont Weekly (Topical)
RELIANCE—One Man's Loves (Drama)
SOLAX—Four Friends (Drama)

THURSDAY, JUNE 20th, 1912.

AMERICAN—The Wordless Message (Drama) 1000
GAUMONT—Bells of Paradise (2 reels) (Dr.)
GAUMONT—By the Zuyder Zee (Com.)

FRIDAY, JUNE 21st, 1912.

LUX—The Gambler (Drama) 948
SOLAX—Indian Summer (Comedy)
THANHOUSER—Called Back (2 reels) (Drama)

SATURDAY, JUNE 22nd, 1912.

GREAT NORTHERN—The Price of Secrecy (Dr.)
COMET—The Tale of a Rubber Boot (Com.-Dr.) 1000
RELIANCE—The Forbidden Way (Drama)
RELIANCE—The Pelican (Edu.)

ADVANCE RELEASES.

SUNDAY, JUNE 23rd, 1912.

MAJESTIC—Meals by Weight (Comedy)
MAJESTIC—The Knight and the Friar (Com.-Dr.)
THANHOUSER—The Farm and the Flat (Comedy)

MONDAY, JUNE 24th, 1912.

AMERICAN—The Evil Inheritance (Drama)
COMET—A Realistic Rehearsal (Comedy) 1000

TUESDAY, JUNE 25th, 1912.

GAUMONT—The Auto Smash-up (Drama)
MAJESTIC—Papa's Double (Comedy)
THANHOUSER—In Blossom Time (Drama)

WEDNESDAY, JUNE 26th, 1912.

GAUMONT—Gaumont Weekly (Topical)
RELIANCE—Votes for Women (2 reels) (Drama)
SOLAX—Love's Railroad (Comedy)
SOLAX—Planting Time (Comedy)

THURSDAY, JUNE 27th, 1912.

AMERICAN—The Marauders (Drama)
GAUMONT—When Money Isn't Money (Com.-Drama)

FRIDAY, JUNE 28th, 1912.

LUX—Thou Art the Man (Drama) 721
LUX—Cliffs of Epretap (Sc.) 259
SOLAX—The Call of the Rose (Drama)
THANHOUSER—The Professor's Son (Drama)

SATURDAY, JUNE 29th, 1912.

GREAT NORTHERN—(Title Not Reported)
COMET—The Wild Rose of the Hills (Drama) 1000
RELIANCE—Before the White Man Came (Drama)

UNIVERSAL COMPANY WILL HAVE HOUSE ORGAN.

Announcement is made by the Universal Film Manufacturing Co., one of the factions of the now defunct Sales Company, that it will issue a house organ to be known as the "Universal Weekly," which will contain information regarding those pictures released by the several companies allied with the Universal. In furthering this project, "Film Fancies," the Bison booklet, and "The Implet," a circular issued by the Imp Company, will be merged in the new organ. H. J. Streyckmans and Thomas Bedding will be in charge of the new enterprise.

AMERICAN TO RELEASE THREE A WEEK.

Beginning Wednesday, July 3, the American Film Manufacturing Company will release three instead of two Western subjects. The new addition is the result of the steady, consistent demand for more Western subjects which seem to be general among independent exchanges.

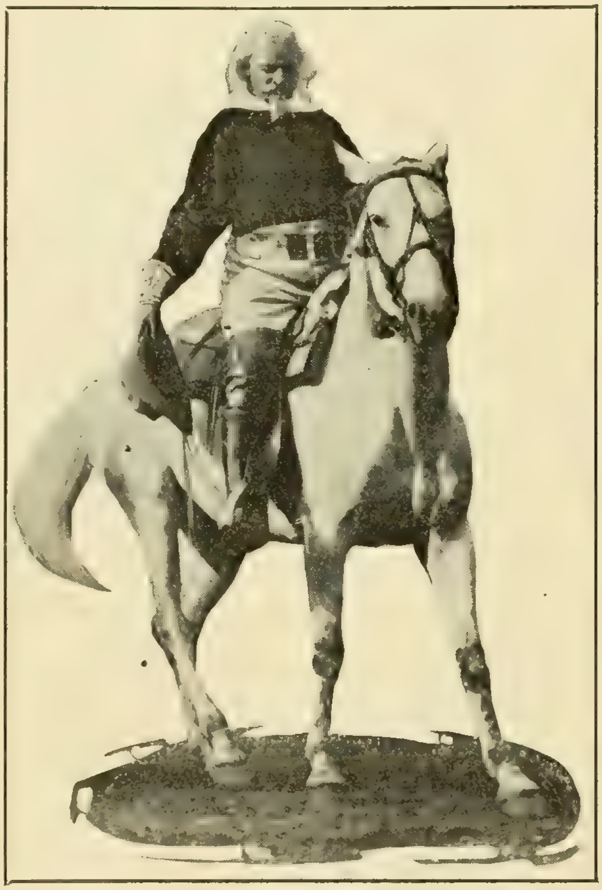
The American has placed a new company in the field, whose every effort will be bent toward the production of the highest possible grade of out-of-door Cowboy, Indian and Mining pictures.

SELLING FAST

— There's a Reason —

THE LIFE OF BUFFALO BILL

in 3 Reels



Contains All the Necessary Qualities of

A FEATURE FILM

Name, Reputation
Drawing Power
Excellent Photography

WE HAVE READY TO SELL AT COST HERALDS, BOOKLETS, POST CARDS, LOBBY DISPLAYS AND POSTERS GALORE

A Few More States Open

Better Hurry and Get Your Choice.

Buffalo Bill & Pawnee Bill Film Co.
145 WEST 45TH STREET NEW YORK CITY

Oldest and Best

THE WORTH WHILE FILM
NESTOR
RELEASED THRICE WEEKLY

Always a Feature

3 A WEEK

3 A WEEK

Get This

TRIUMPHANT WESTERN TRIUMVIRATE!

Monday, June 17th, 1912

THE BANDIT OF TROPICO

A Novel Drama That Stirs, Scintillates and Satisfies
995 Feet of High Class Film

Wednesday, June 19th, 1912

THE LAND OF MIGHT

An Impressive Drama, Mighty in Construction and Execution
950 Feet of Potent Film

Friday, June 21st, 1912

BENEATH WESTERN SKIES

An Exquisite Drama That Delights and Thrills
913 Feet of Captivating Film

THREE THOROUGH THRILLERS!

June 24th—The Dawn of Netta (Drama)
June 26th—Reaping the Whirlwind (Drama)
June 28th—Young Wild West Leading a Raid (Drama)

Get Them!

Universal Film Mfg. Co.
1 Union Square New York City

"CUSTER'S LAST FIGHT"

COMING! *THREE REELS* COMING!

This is the most thrilling and sensational subject ever produced, in which a thousand Indians and a thousand soldiers take part in a re-enactment of the most tragic and heroic incident in the nation's history. The events leading up to the Custer massacre are accurately shown, and the sensational fight of Gen. Custer, showing his last stand and the entire annihilation of his command. The public will go wild over this subject and pack every theater that runs it. Don't delay in arranging for booking with your exchange. You cannot afford to fail to run this picture.

"101"-BISON HEADLINERS-"101"

"HIS PUNISHMENT"

1 REEL Released June 18 1 REEL

A lieutenant carries on a clandestine love affair with an Indian maid. He is promoted and transferred to a distant fort where he marries the daughter of an officer. Twenty years later the daughter of the Indian girl whose mother died of a broken heart wreaks a terrible vengeance on him. The entire "101" Bison company is seen in this picture, which depicts thrilling battle scenes.

ON THE WARPATH

2 REELS Released June 22 2 REELS

The Yuma Indians make peace with the government and are attacked by their former allies, the Apaches. A Yuma warrior, in a sensational dash, reaches the fort and secures the assistance of the soldiers, who plunge into the raging battle and save the Yumas from death. A tremendous cast is used in this subject.

AMBROSIO Release of Friday, June 21, "The Maniac," a wonderful dramatic subject

UNIVERSAL FILM MFG. CO.,
1 UNION SQUARE
NEW YORK CITY

Universal Film Mfg. Co.

PROGRAM

FOR THE WEEK OF JUNE 17

MONDAY
Imp Nestor Champion
TUESDAY
Gem Bison Eclair (2 reel)
WEDNESDAY
Powers Nestor Animated W'kly
THURSDAY
Rex Imp Eclair
FRIDAY
Victor Nestor Ambrosio
SATURDAY
Bison (2 reel) Imp
SUNDAY
Rex Eclair (Paris)

EXCHANGES HANDLING UNIVERSAL PROGRAM

Empire Film Exchange	New York City
Peerless Film Exchange	New York City
Great Eastern Film Exchange	New York City
Metropolitan Film Exchange	New York City
Swanson Film Exchange	Denver, Col.
Swanson Film Exchange	Salt Lake City, Utah
Laemmle Film Service	Minneapolis, Minn.
Laemmle Film Service	Omaha, Neb.
Laemmle Film Service	Chicago, Ill.
Laemmle Film Service	Des Moines, Ia.
Victor Film Service	Buffalo, N. Y.
Victor Film Service	Cleveland, O.
Rex Film Exchange	Albany, N. Y.
Toledo Film Exchange	Toledo, O.
California Film Exchange	San Francisco, Cal.
California Film Exchange	Los Angeles, Cal.
Central Film Service	Indianapolis, Ind.
Central Film Service	Cincinnati, O.
Miles Bros.	San Francisco, Cal.
Miles Bros.	Los Angeles, Cal.
Eagle Film Exchange	Philadelphia, Pa.
Exhibitors' Film Service	Wilkesbarre, Pa.
Philadelphia Film Exchange	Philadelphia, Pa.
Philadelphia Projection Company	Philadelphia, Pa.
Independent Film Exchange	Pittsburg, Pa.
Pittsburg Photoplay Company	Pittsburg, Pa.
Swaab Film Service	Philadelphia, Pa.
W. E. Greene	Boston, Mass.
Consolidated F. & S. Company	Atlanta, Ga.
Consolidated F. & S. Company	New Orleans, La.
J. W. Morgan	Kansas City, Mo.
Independent Western Film Exchange	Portland, Ore.
Pacific Film Exchange	Seattle, Wash.
Canadian Film Exchange	Calgary, Alberta
Canadian Film Exchange	Toronto, Can.
Gaumont Company	Toronto, Can.
Gaumont Company	Montreal, Can.
Gaumont Company	Winnipeg, Can.
Gaumont Company	Vancouver, B. C.
Washington Film Exchange	Washington, D. C.
Standard Film Exchange	Chicago, Ill.
Wichita F. & S. Company	Wichita, Kan.
Boston Film Rental Co.	Boston, Mass.
Baltimore Film Exchange	Baltimore, Md.
Pacific Film Exchange	Butte, Mont.
United Motion Picture Company	Oklahoma City, Okla.
Cincinnati-Buckeye Film Exchange	Cincinnati, O.
Texas Film Exchange	Dallas, Tex.
St. Louis F. & S. Company	St. Louis, Mo.

Universal Film Manufacturing Co.
1 Union Square New York City

ECLAIR'S MASTERPIECE

"THE HOLY CITY"

IN TWO REELS
RELEASED THURSDAY, JUNE 27

Founded on the Beautiful American Hymn

A gorgeous production, correctly costumed, presented by a superb company of actors, requiring months of preparation and work to complete. This is a rare artistic presentation, handling the delicate theme in a masterly and inspiring manner. It will receive the endorsement of the clergy everywhere.

ONE, TWO AND THREE SHEET LITHOGRAPHS IN SIX COLORS

All Eclair Films, American and European, Including Two Hand Colored Films Each Month, Are Released Exclusively by The

Universal Film Mfg. Co.

"The High Cost of Living"

The ECLAIR two reel political sensation, will be released June 18 instead of June 11, as previously announced.

"A Romance in Old Kentucky"

A stirring tale of love among the moonshiners.
RELEASED MONDAY, JUNE 24

"Willy Wants A Free Lunch"

A PARIS ECLAIR comedy of the life of a gamin. On the same reel are two splendid educational subjects, "Picturesque Portugal" and "Women's Work."

RELEASED SUNDAY, JUNE 30

Universal Film Mfg. Co.
1 Union Square New York City

DEMAND 3 IMPS EVERY WEEK

IMP . . . COMING!

"THE DIVIDING LINE"

(Copyright, 1912, Universal F. M. Co.)

A one-thousand-foot feature Imp. Love and war form the theme. The staging is great, the acting masterly, the photography perfect. This film will be released Monday, June 24th. See that you get it.

IMP . . . COMING!

"A CHILD'S INFLUENCE"

(Copyright, 1912, Universal F. M. Co.)

Through the perfidy of a chum a mother is induced to leave her home and family. Mother love, at a crucial moment, following an accident to her child, awakens within her the sense of duty and she returns. It is replete with thrilling situations and most brilliantly enacted. King Baggott appears in the stellar role.

IMP . . . COMING!

"HIS OTHER SELF"

(Copyright, 1912, Universal F. M. Co.)

Here's something unique! King Baggott appears in a dual role, as the hero and as the hero's other self—AT THE SAME TIME. It will give your patrons something to talk about, wondering how in blazes the Imp did it! Don't tell them! Keep it a dark secret! Read the synopsis elsewhere in this issue and then demand "His Other Self" every day until you get it.

IMP . . . COMING!

"PORTUGUESE JOE"

(Copyright, 1912, Universal F. M. Co.)

A simple little comedy taken from Edwin A. Locke's dialect poem of the same title. Released June 29th (Saturday) on the same split reel as "His Other Self."

Universal Film Mfg. Co.

1 Union Square New York City

IMP FILMS COMPANY
IMP

TO SCENARIO WRITERS

The Powers Motion Picture Company wishes to purchase the

Highest Class of Photoplays

Obtainable—stories of American Life-Dramas and Comedies. To this end we will inaugurate a prize contest and offer the following inducement to stimulate writers to better effort:

First prize	$100.00	Third......	50.00
Second	75.00	Fourth.....	25.00

CONDITIONS OF CONTEST:

All manuscripts must be typewritten and accompanied by return postage or self addressed envelope.

All scripts must be addressed to the scenario department and labeled, "Contest." Otherwise they will be treated as regular contributions.

The stories will be read and passed upon by a committee composed of moving picture experts. All contributions considered available will be purchased. The names of successful authors will be placed on the films.

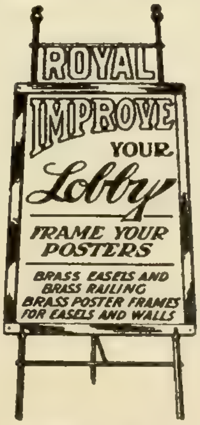
In the future we will pay the highest prices for scenarios commensurate with their worth.

The contest is now open and will close July 15, 1912, and all manuscripts in competition will be held until July 20, 1912.

Address all communications regarding this contest to the scenario department.

POWERS MOTION PICTURE COMPANY
422 W. 216th St., New York City

Make Your Lobby Display Attractive

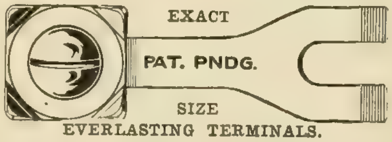

ROYAL
IMPROVE YOUR Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Write for Catalog.

THE NEWMAN MFG. CO.
717-719 Sycamore St.,
Cincinnati, O.



EVERLASTING TERMINALS.

Guaranteed to prevent burnt off wires. Price 50c per pair postpaid. Positively the best terminal ever devised for motion picture arc lamps. YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

MERVIN NOVELTY CO.,
Pastime Theater Building, 1418-20 Cherry St.,
Toledo, Ohio.

Orchestra Music FOR MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each;	both No.'s	$1.15
Violin, 40 cents each;	both "	75c
Cornet, 35 cents each;	both "	65c
Drums, 30 cents each;	both "	55c

Send for free sample pages.

CLARENCE E. SINN
1501 Sedgwick St., Chicago, Ill.

WHO WILL BE THE NEXT PRESIDENT?

is less absorbing an ISSUE than the two stories mentioned below—and this ISN'T one.

REX RELEASES

MIND YOUR BUSINESS

Have you ever thought of **THOUGHT**? Thought is the king of the body. Thought is the master of the physical machine. Through the door of thought we come into all our joys and triumphs—and pass out from them. It is the greatest medium for happiness or misery. It is life—and death!

THE POWER OF THOUGHT

Released Thursday, June 20th.

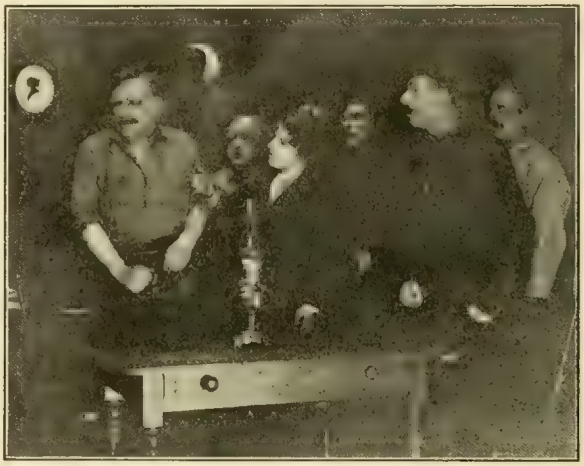
A drama of the Mind. Think of it!

HEAR! HEAR!

There is a voice that is mightier than the roar of many oceans and greater than the rolling of the thunder—the cry of humanity. If you listen to the whisper of life rushing, crushing by you will hear the wail of the many. This is the best world we've been in so far, but it can stand a little improvement. And just to prove that the weak may be strong and the strong weak we make the voice of a girl

THE VOICE OF THE MILLIONS

Released Sunday, June 23.



A story told in the language of the world! Speak up!

UNIVERSAL FILM MFG. CO., 1 Union Square, New York City

"FLORENCE LAWRENCE"

Supported by Owen Moore and an
all-star cast, appears exclusively in

VICTOR FILMS

Released by the

Universal Film Mfg. Co.

UNIVERSAL FILM

A MINUTE AGO

we looked up the word "Gem" in the dictionary. Not that we didn't know what the word meant before, or how much it will soon mean to the trade, but—we did it anyhow! Mr. Webster, the man in the dictionary business, defined the word as

A JEWEL............................(*they'll sparkle with life*).
A PRECIOUS STONE...................(*leave none unturned.*)
ANY PERFECT OBJECT.................(*Mr. Webster was some prophet*).

Our own idea of the word is that after the folks see "The Princess of Lorraine" Gem and Jam will be as correlative as Bryan and defeat.

YOU CAN'T REALIZE

what a giant parcel of effort and energy Mr. George O. Nicholls is contributing to the Gem productions in a sincere endeavor to beat his own flattering record; but YOU CAN REALIZE on the result of it!

Tuesday, June 18

"HILL FOLKS"

a dominant drama of the Southern mountains, where might is measured by the strength of arm and the amount of arms possessed by one; with all the sway and surge of the wild, uncurbed spirit of the hills. Brain and courage finally conquer brawn and cunning, and the beginning of another and even greater story is told in the final kiss.

"THE REASON," Released Tuesday, June 25th, is a very good one for demanding every Gem produced

THE GEM MOTION PICTURE CO. UNIVERSAL FILM

POWERS PICTURE PLAYS

Two Charming Child Stories for Release Wednesday, June 26

"The Helping Hand"

A quaint story of a little girl who strived to perform acts of kindness and succeeds only in causing consternation and confusion.

"Their First Day's Work"

Showing how a trio of tramps, assisted a child and her grandfather in their farm work in a most unique manner.

STORIES OF HEART APPEAL—CHAPTERS FROM REAL LIFE
YOU'LL RECOGNIZE THE TYPE

COMING:
The sensational two reel subject—

"TOYS OF DESTINY"

A drama of love and sacrifice. Strength as well as length.

Book Powers' Child Stories. Revelations in Moving Pictures

UNIVERSAL FILM MANUFACTURING COMPANY
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JUNE 17th, 1912.

BIOGRAPH—Lena and the Geese (Dr.)	
KALEM—The Bag of Gold (Dr.)	1000
LUBIN—The Choir of Densmore (Dr.)	1000
PATHE—Pathe's Weekly No. 25, 1912 (Topical)	1000
SELIG—The Professor's Wooing (Dr.)	1000
VITAGRAPH—The Nipper's Lullabye (Dr.)	1000
VITAGRAPH—The French Spy (3 reels, Dr.)—Special	3000

TUESDAY, JUNE 18th, 1912.

EDISON—A Man in the Making (Dr.)	1000
ESSANAY—Broncho Billy's Gratitude (Dr.)	1000
C. G. P. C.—Mimi's Love Story (Dr.)	
CINES—The Frailty of Man (Dr.)	950
SELIG—The Captain of the "Nancy Lee" (Com.-Dr.)	1000
VITAGRAPH—Her Diary (Com.-Dr.)	1000

WEDNESDAY, JUNE 19th, 1912.

EDISON—Target Practice of Atlantic Fleet, U. S. Navy (Naval)	650
EDISON—Apple Pies (Com.)	350
ECLIPSE—Motor Boat Races (Sporting)	445
ECLIPSE—Studies of Fish Life (Educational)	340
ECLIPSE—Bergen, Norway (Sc.)	210
KALEM—An Arabian Tragedy (Dr.)	1000
LUBIN—The Widow Casey's Return (Com.)	1000
PATHE—The Gambler's Reformation (Dr.)	
VITAGRAPH—Chased by Bloodhounds (Com.)	600
VITAGRAPH—Automobile Races at Santa Monica, Cal. (Topical)	400

THURSDAY, JUNE 20th, 1912.

BIOGRAPH—The Spirit Awakened (Dr.)	
ESSANAY—The Return of William Marr (Dr.)	1000
LUBIN—The Ingrate (Dr.)	1000
MELIES—Two Loves (Dr.)	1000
PATHE—The Fickle Soldier (Dr.)	
SELIG—In Exile (Dr.)	1000

FRIDAY, JUNE 21st, 1912.

EDISON—The Passer-By (Dr.)	1000
ESSANAY—Derby Day at Churchill Downs (Sport.)	1000
KALEM—The Rube Detective (Com.)	
KALEM—The Chauffeur's Dream (Com.)	
SELIG—Sheep Shearing in New Mexico (Edu.)	500
SELIG—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.)	500
C. G. P. C.—The Mystified Pierrot (Com.)	
C. G. P. C.—London (Scenic)	
VITAGRAPH—Her Brother (Dr.)	1000

SATURDAY, JUNE 22d, 1912.

EDISON—The Girl at the Key (Dr.)	1000
ESSANAY—The Foreman's Cousin (Dr.)	1000
CINES—Her Vengeance (Dr.)	1100
LUBIN—The Runaways (Com.)	1000
PATHE—An Indian Idyl (Dr.)	
VITAGRAPH—The Gamblers (Dr.)	1000

ADVANCE RELEASES.

MONDAY, JUNE 24th, 1912.

BIOGRAPH—A Dash Through the Clouds (Comedy)	
BIOGRAPH—The New Baby (Comedy)	
KALEM—The Colonel's Escape (Drama)	1000
LUBIN—Over the Divide (Drama)	1000
PATHE—Pathe's Weekly No. 26, 1912 (Topical)	1000
PATHE—A Nation's Peril (Special) (Drama—2 reels)	
SELIG—The Adopted Son (Drama)	1000
VITAGRAPH—The Extension Table (Drama)	1000

TUESDAY, JUNE 25th, 1912.

EDISON—The Little Bride of Heaven (Drama)	1000
ESSANAY—Billy and the Butler (Comedy-Drama)	1000
C. G. P. C.—The Death of Saul (Biblical)	
CINES—The Girl and the Mayor (Comedy)	971
SELIG—Pansy (Comedy-Drama)	1000
VITAGRAPH—The Carpathia (Topical)	
VITAGRAPH—Never Again (Comedy)	

WEDNESDAY, JUNE 26th, 1912.

EDISON—Pennsylvania State Police Troop "B" (Topical)	500
EDISON—The Wooden Indian (Comedy)	500
ECLIPSE—The Music Hall Singer (Drama)	1000
KALEM—Captured by Bedouins (Drama)	1000
LUBIN—The New Physician (Drama)	1000
PATHE—True Love (Drama)	
VITAGRAPH—When Roses Wither (Drama)	1000

THURSDAY, JUNE 27th, 1912.

BIOGRAPH—The School-Teacher and the Waif (Comedy-Drama)	
ESSANAY—A Guardian's Luck (Comedy)	1000
LUBIN—From Fireman to Engineer (Drama)	1000
MELIES—A Woman's Way (Drama)	1000
PATHE—The Deer-Slayer's Retribution (Drama)	
SELIG—His Father's Bugle (Drama)	
SELIG—Elephant Butte Dam at Albuquerque (Educational)	

FRIDAY, JUNE 28th, 1912.

EDISON—Master and Pupil (Drama)	1000
ESSANAY—Springing a Surprise (Comedy)	1000
KALEM—The Penalty of Intemperance (Drama)	1000
LUBIN—Bridget's Explanation (Comedy)	
LUBIN—The Tramp Elephant (Comedy)	
SELIG—Murray, the Masher (Comedy)	1000
C. G. P. C.—The Heat Wave (Comedy)	
C. G. P. C.—The Frog (Scientific)	
VITAGRAPH—Pseudo Sultan (Comedy)	1000

SATURDAY, JUNE 29th, 1912.

EDISON—The Father (Drama)	1000
ESSANAY—Broncho Billy and the Indian Maid (Drama)	1000
CINES—The Wandering Minstrel (Drama)	1004
LUBIN—What the Driver Saw (Comedy)	1000
PATHE—The Squawman's Sweetheart (Drama)	
VITAGRAPH—At the End of the Trail (Drama)	1000

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LICENSED Film Stories

CINES.

THE GIRL AND THE MAYOR (June 25).—Riot rages unconfined; the suffragettes hold an indignation meeting, and are not at all silenced by the appearance of the mayor at the head of a squad of police. Suddenly, a well aimed stone flies from the ranks of the turbulent ladies, striking the mayor on the forehead.

Poor little Louisa is seen to throw the fatal missile, and is promptly arrested and carried off to the official residence before being taken to prison. She timidly admits the deed, but claims she did not throw the stone: "It flew out of my hand."

It soon develops that her talents are not confined to throwing stones, however, for she also proves a capable nurse, and wins the injured official's commendation with her care and attention. Indeed, she makes such a good impression that the mayor engages her as his stenographer.

Everything is going nicely, when suddenly she is forced to resign her position in order to care for her invalid aunt. The official engages a new typist, but the latter proves very unsatisfactory, and he longs for the charming Louisa again.

Finally, in desperation, he goes to see her, and insists upon return. She accepts the offer, and a little later, strange to relate; accepts his offer of marriage.

THE WANDERING MINSTREL (June 29).—Old Jacques, a veritable patriarch among street musicians, notices a pretty but ill-clad girl subjected to all manner of insults, while endeavoring to sell papers in the cafe. Greatly incensed, he goes to her assistance. After rescuing her from her tormentors, he learns that she has no home, and insists upon taking her under his protection.

In his attic room he patiently instructs her to play the violin, and together they go forth daily to earn a scant living. They work cheerfully in this manner until one day the pretty face of the girl attracts the attention of a young man, who tries to persuade her to run away and marry him. This she finally agrees to do, leaving old Jacques to find consolation in his music.

The marriage does not prove happy for very long, however, and one day the poor girl finds herself deserted, and utterly in want. In her despair she reluctantly returns to her former benefactor. Old Jacques understands her misery, and tenderly receives her back to share his humble abode. He forgives and forgets her past weakness, and together they enter upon a new and happier existence.

ECLIPSE.

THE MUSIC HALL SINGER (June 26).—Helene, a charming young woman, possesses a beautiful voice, and after a long, hard struggle, succeeds in making a name for herself at the music hall.

Not long afterward she is engaged at the opera, and makes her debut in "Carmen," taking the role of the popular Spanish heroine. Her success is instantaneous, and her fame spreads so rapidly that she soon becomes the popular toast of the town.

Flushed with her good fortune, she begins to despise her husband, a poor artist, and decides to leave him. The unfortunate fellow seeks employment without avail, until, after a long search, he is forced to accept a position as super in the opera in which his wife is the star.

In the midst of the brilliant performance a sudden fire breaks out on the stage, causing everyone to flee in terror. In trying to escape Helene is overcome by the smoke and faints to the floor, where she is found by her husband and carried to safety.

Helene soon recovers, but the injuries sustained during the rescue prove too much for her husband, who not long afterward expires in a hospital.

All the honors and adulation have a taste of bitterness now, for she realizes that the man she despised really gave his life for her.

ESSANAY.

BILLY AND THE BUTLER (June 25).—Billy McGrath is arrested one morning for speeding and taken to the police court. He pays his fine and is about to depart when he comes face to face with a man being led in handcuffed by an officer. Billy sizes the fellow up and leaves. The handcuffed man is really James Thornton, alias "Butler Jim," an English crook whose specialty is robbing his employers while serving as butler in their houses. Later Billy is a guest at a week end house party given by his friend Lawton. On arriving he is talking with Lawton, when the butler passes through the room. It is Thornton. Billy tries to remember where he has seen the man, but cannot place him. With a confederate, Thornton now plans to rob the house while the guests are at dinner. Coming from his room, Billy sees the two leaving one of the rooms with stolen jewelry in their hands. He endeavors to capture them, but is overpowered and locked in the bathroom. He manages to escape by knocking the hingepins from the door, pursues the crooks out across the lawn, and is putting up a brave fight to keep them from escaping in an auto when an officer arrives. Thornton cleverly explains that Billy is a crook, and the puzzled officer puts McGrath in handcuffs in spite of his vigorous protests, allowing the real crooks to escape in their auto. Once Lawton and the guests are summoned Billy is identified, the thieves pursued in another auto and captured after a revolver battle. Meanwhile Billy is still handcuffed back at the Lawton residence, and is in misery until the police get back and liberate him. The stolen loot is restored to Lawton and Billy is once again the hero of the hour.

A GUARDIAN'S LUCK (June 27).—Moxie Mickleberry has a pretty ward, Polly. One day Moxie, who is quite aged, receives a letter from his lawyer advising that if Polly should ever marry he will have to replace her fortune, which, in his present financial straits, he would be unable to do. The lawyer advises him to marry Polly himself and thus save embarrassment. Moxie thinks it a scheme and determines to carry it through. In the meantime his sister's two children come to spend the day and Moxie has the time of his life keeping them out of mischief. They shoot him full of arrows, intended for a target set up in the library, and damage the neighbors' clothes hung out on the line in the yard. Moxie finally gets a chance and writes Polly a letter telling of his undying love and that he is determined to win her for his wife. Of course Polly has a nice young sweetheart and the two plan to fool the old guardian and cure him of his folly. Polly writes a note saying he must interview her and pour out his love and, if at the end of ten minutes she does not turn and speak, he will know silence means consent. Then they rig up a statue in Polly's clothes and place it in the parlor, light the fire in the grate to help make it all the warmer for him and hide to await the outcome. Meanwhile, the children load the fireplace with a stuffed target, arrows, bows, etc., and Moxie is pleading his cause to the veiled statue when a volume of smoke overwhelms him. He investigates, dirties himself frightfully pulling the scorching stuff from the grate, discovers the deception of the statue, smashes it angrily on the floor, is arrested by a cop who thinks the house is on fire, and the mix-up culminates at the minister's house where Polly and her beau are being married. Moxie realizes he is stung, gives them his sooty blessing and collapses in the arms of the law.

SPRINGING A SURPRISE (June 28).—Young Billy Borman has an old uncle who has turned him out of the house when he foolishly takes unto himself a lovely wife. A year later Billy and wifie have a bouncing baby boy and Billy writes Uncle Missimer begging him to relent and take them back into the fold. Uncle writes back saying he can never return until he rids himself of everything that "wears a skirt." Billy now hits upon two schemes to bring uncle to terms. He inserts an ad in the paper, signed with Missimer's name, saying a rich bachelor wants a wife to share his fortune and affections. Then he takes his baby, leaves it on uncle's doorstep, rings the bell and skips. Knowing nothing of the baby's real identity, Missimer is in despair, inserts an ad in the paper and offers $25 reward to anyone who will adopt it. Next morning he is beseiged by an army of women who have come in answer to the ad Billy put in the paper. Uncle thinks they wish to take the baby, and has a terrible time in the mixup that follows. However, one pretty girl strikes Missimer's fancy; he manages to get rid of the rest, then is making violent love to her when Billy rushes in and demands to know what uncle means by making love to his wife! Missimer is dumbfounded, but is knocked out entirely when Billy and wife explain that the baby is their own. Uncle is soon won over, takes the crowing tot in his arms with delight, while Billy and his wife rejoice at the happy outcome of their plan.

BRONCHO BILLY AND THE INDIAN MAID (June 29).—Bart McGrew, a rascally schemer, endeavors to secure an old Indian chief's signature to a deed that will give him thousands of acres of valuable land owned by the tribe. Laughing Fawn, the chief's beautiful daughter, suspects Bart of treachery and takes her father away before he signs. Later McGrew finds the old chief in the town saloon trying to buy whiskey, which is refused him. McGrew secures a bottle of liquor, gets the Indian in the back room, plies him with the firey stuff until he is intoxicated, then endeavors to secure his signature to the paper. Laughing Fawn comes in search of her father, realizes the situation, tears up the deed and is seized by the infuriated ruffian. Her screams attract the attention of Broncho Billy, who is playing cards in the outer room. He rushes in, covers McGrew with his six-shooter, sends Laughing Fawn and her father away, warns McGrew to stop his evil scheme and backs out the door. Burning with revenge, McGrew follows Broncho to his cabin and is about to kill him through the open window, when he in turn is slain by a shot from Laughing Fawn's revolver. Broncho learns the Indian maid has saved his life, discharges a shell in McGrew's gun, also one in his own, and when the Sheriff arrives, explains McGrew was killed in self-defense. The sheriff examines the guns, is convinced Broncho tells the truth, and departs with the body, leaving Broncho and Laughing Fawn standing watching them out of sight down the dusty trail.

EDISON.

THE LITTLE BRIDE OF HEAVEN (June 25).—Little Carmelita and her mother are extremely poor, so poor that, as the time approaches for her to take her first communion, there is no money to buy clothes. She has studied hard, looking forward to this important event in her life with great joy, and is therefore heartbroken when she learns that it is impossible to procure the clothes. She feels her position keenly, especially as several of her little friends visit her and display their pretty white dresses, etc. They ask to see her clothes too, but she is forced to admit that she has none and bursts out crying. Her faith is terribly shaken and throwing her catechism at the feet of the Virgin she rushes from the house.

Outside she meets Pharos, a newsboy, who tells her of a wigmaker who has admired her beautiful hair and is willing to pay her six dollars for it. Carmelita sees her opportunity to have her dress after all and goes to the wigmaker's, where her beautiful tresses are cut and she is the happy possessor of six dollars. Emerging from the shop she faces Pharos, who stares at her horror-struck and hurries away. Carmelita catches sight of herself in the window. She too is frightened at the change in her appearance and hurries home.

Here she finds the owner of the tenement threatening to eject her mother unless the two months' rent is paid immediately. Carmelita, after a struggle, sacrifices the money for her dress and pays the rent. Her mother demanding the source of the money, discovers Carmelita's shorn head and realizing what the sacrifice must have cost her, gently folds her in her arms. Mrs. Litinsky, a neighbor, who has witnessed the scene now steals softly out of the room leaving mother and daughter alone. Going to her own home she gets from a trunk in the cellar a little white dress, veil, wreath, slippers, etc., in which her own dead child Rachel had been confirmed.

Meantime Carmelita and her mother burn a candle and offer a prayer to the Holy Mother and with peace in their hearts go out together. Mrs. Litinsky, who has been watching for their going, now slips upstairs and laying Rachel's white clothes before the little altar, quietly slips out.

Carmelita finds them there when she returns. Her surprise quickly turns to joy, for surely the Holy Mother had heard her prayer and performed this miracle.

Next Sunday, at the head of the procession Carmelita walked with a grateful heart and an inspired soul for, of all the little brides of Heaven, her faith was strongest.

PENNSYLVANIA STATE POLICE, TROOP "B" (June 26).—Here is a descriptive picture showing the vastness of the work required of the Pennsylvania State Police. The work is decidedly interesting, as it is out of the ordinary routine of police duty. An interesting scene of Troop "B" mounted on horseback is shown; the horses gallop and turn sometimes running abreast in a long line, swaying from right to left at the slightest touch of the rein.

There are various offenses for which arrest is liable: from illegal fishing and hunting to a dangerous arrest based upon an incident at Florence, Pa., showing the police entering the house under the fire of the fugitives and coming out with their men. Another requirement of the police is to fight forest fires. This scene shows the police with their equipment for such an occasion smothering a blaze which, if not handled promptly and skillfully, might have resulted in serious loss of life and money.

In obtaining interesting matter for this film the scenic portion was not neglected. Scenes on picturesque roadways, whirling streams and shady forests all add to the beauty, especially one of the mounted police passing the monument at Wyoming commemorating the Indian Massacre during the Revolutionary War.

THE WOODEN INDIAN (June 26).—Teddie Towns is in love with an attractive daughter of an old gentleman who runs a cigar store, but that worthy gentleman, having the protective instinct of a father, is very much against his daughter having a "steady," and, consequently, Ted is sternly ordered away from the store while having a little conversation with Grace, his sweetheart.

A wooden Indian, which stands in front of the store furnishes Ted with an idea and making up as an Indian he takes its place and in this way manages to see his sweetheart. The old man thinks so much of his sign that he brings it into the store every evening, thus Ted is given a chance to hide the wooden effigy and assume its office. Under these risky circumstances he makes love to Grace almost under the very nose of her sleepy old father.

All good things however must have an ending, so one night under these romantic conditions, Grace is sent out on an errand by her mother. The store remains empty for a few moments; a sneak thief enters and seeing apparently no one about, starts to pilfer the show cases. Ted's wit asserts itself. Forgetting his own position he wrestles with the thief. Help comes quickly and a policeman arrests the miscreant. Grace's father recognizes the manly worth in Teddie and finds no reason why he should not accept him for a son-in-law.

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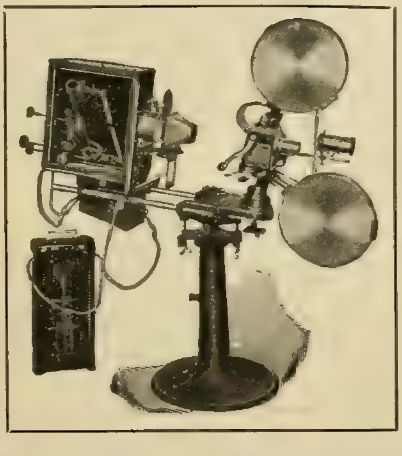

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MASTER AND PUPIL (June 28).—The favorite pupil of an artist becomes incensed at his master's criticism of his work, and breaking away from him and from his daughter, to whom he is engaged, starts out to make a living for himself by means of his art. The little girl grieves for him, his work is refused by publishers and eventually an attic room and a crust of bread are all that keep him alive. Then an opportunity comes to make original drawings for a fine edition of Dickens' works, but his inexperience and illness overcome him and when his master, who cannot bear to see the little daughter grieve, climbs the garret stairs he finds the young man in a stupor upon the bed from exhaustion and the crude sketches upon the table. Out of the goodness of his heart the master toils through the long night, completes the work and leaves upon the table a set of original drawings which are perfect. And when in the morning the publisher's clerk comes, though he finds the young artist ill in bed, he finds the sketches done and takes them with him to the publisher. The young man not understanding why his work has been accepted, manages to crawl to the table and there finds a telltale cigar which his master had left by accident. In spite of his weakness, he stumbles down the stairs and to the publisher's office. There all his suspicions are verified; he sees his master's work. He runs to the studio of the old man, throws himself upon his knees before him, asking forgiveness. Of course forgiveness is forthcoming and of course the little daughter is glad to have him again.

Beside the story and the splendid acting the film gives an opportunity for Mr. Furniss to do some of his remarkable drawings before the eyes of the spectator and a number of his splendid pen pictures of Dickens' famous characters are shown in this way.

THE FATHER (June 29).—Henry Bent is the overworked head clerk in the office of William Price, a contractor. He is a valuable man to the concern but not being of an aggressive personality, has been kept on a small salary for many years.

At the start of the story the doctor tells him that his little daughter, who is almost an invalid, must be sent South if she is to live at all or to have any hope of regained health. On his low salary this is impossible and he goes to his employer asking for a raise. This is promptly refused although the latter cheerfully hands his daughter a hundred dollars for an expensive dog collar.

At this psychological period in Bent's career, a rival of Mr. Price offers him five hundred dollars for information concerning a certain bid which Price has made on a state contract. Being in terrible need he accepts the offer, goes to the office, copies the figures, carelessly losing a scrap of paper in so doing with his own writing upon it, and after giving the competitor the figures takes the five hundred dollars to send his child away. Of course when Price finds that he is underbid and discovers the scrap of paper he puts two and two together and goes to Bent's house. Bent tells him that he has been paying thirty dollars a week for a seventy-five-dollar man and denounces the injustice under which he has been patient so long. Before he can reply the little girl is brought into the room and Price then learns that he is supposed by her to have loaned the five hundred dollars to her father. A simple letter of thanks is then handed to him and makes him realize what the other man's daughter means to him. It requires but a few seconds' hesitation and then the better man within him comes out and he wishes her a pleasant journey and looking into Bent's eyes gives him to understand that things will be better for him in the future.

KALEM.

THE COLONEL'S ESCAPE (June 24).—Rhys Pryce, a soldier of fortune, finds James Boyd, a Mexican Custom officer, who has been thrown into a cave by a band of smugglers. A few days later Boyd receives word to intercept arms and ammunition that are being smuggled across the border into Mexico by the Insurrectos, whom Pryce has incited to fight for the freedom of their country. Pryce, being hard pressed by the Federals, seeks shelter in Boyds house. Boyd readily recognizes the fugitive as the man who befriended him while in distress, and in gratitude he helps Pryce to escape. Boyd's action, however, has been witnessed by a Federal spy, who reports the affair to the commanding officer. He is court-martialed and sentenced to be shot. Before the execution can take place, however, Boyd's sister rides with all speed to the Insurrecto camp and urges Pryce to save her brother. In answer to her entreaty, Pryce, at the head of a strong party of insurrectos, arrives just in time to save Boyd and defeat the Federals.

CAPTURED BY BEDOUINS (June 26).—Lieut. Greig, a blase young Englishman, becomes interested in Doris Barnett, a fair young American, and through her brother Jack secures an introduction. They meet again in Cairo, Egypt, where the lieutenant urges his suit for the hand of the fair American, but is rejected. Doris slips away at night to consult the Sphinx as to whether she has done right in refusing Lieut. Greig. She is seen by some prowling Bedouins and taken captive to their native village. The next morning her guide returns to demand a ransom.

The lieutenant, learning of Doris' plight, starts out alone to effect her rescue. He meets an Arab, and, overpowering him, takes his clothes. A burnt handkerchief serves as coloring for Greig's face, and in this disguise he proceeds to enter the Bedouin village. During the night he succeeds in bringing about Doris' escape. However, their departure is soon discovered and the Bedouins follow in pursuit. A running fight takes place in the desert and when Doris and the lieutenant are about to abandon hope, a rescue party arrives and puts the Bedouins to flight.

THE PENALTY OF INTEMPERANCE (June 28).—John comes home intoxicated and his brutal actions compel Kate to seek the protection of the law. He is arrested for cruelty and non-support and sent to the Island. His family becomes destitute, the young girl is sent to a charitable home and Kate and the baby to the hospital on the Island. Later, her health being partially restored, Kate works for her board that she may be near her baby. The previous privation, however, has been too much for the tender child. Its weakened body finally succumbs to the illness. John, who is a prisoner on the same island, learns of Kate's presence, and upon hearing of the child's death, is grief-stricken. He secures permission to see his child before the burial. The realization comes over John that he is to blame for all this sorrow and he determines to change his ways.

After the baby's death, Kate returns to the city and secures employment. Two months later John is liberated and solemnly promises his wife that he will lead a new life. Kate takes him to her heart and John secures work. When a year has passed we see the result of strict temperance and the fulfillment of John's promise to his wife—a happy home.

VITAGRAPH:

THE EXTENSION TABLE (June 24).—Mabel Moore and Ethel Brian, two young stenographers, are engaged. Mabel marries Herbert Jenkins, her employer, a wealthy man, and Ethel marries John Hayward, a young law clerk. Herbert and Mabel support a very pretentious establishment, while Ethel and John are located in a modest but comfortable little flat. Herbert is so absorbed in the making of money, and becomes so wealthy and socially popular, that Mabel finds herself very much neglected, and their love for each other grows colder and colder. Ethel and John, happy in their mutual interests, blessed with a family, find life one sweet dream. They are not burdened with money, but blessed with a wealth of children, until they have five little ones about their table. John works harder and more willingly, until he is received into the firm as a partner.

Mabel becomes more and more estranged from her husband. She calls to see Ethel and becomes one of her family as a boarder. While she is stopping with John and Ethel, a child is born to her. John invites Herbert to call at his home, not letting him know what has happened, or that Mabel is stopping at their home. Mrs. Hayward remains out of sight. Herbert is very much pleased with John's children, and takes an especial fancy to one bright little fellow, six weeks old. Mabel enters the room. Herbert is surprised to learn that the baby is their own, and Herbert and Mabel are reunited by the stronger union of fatherhood and motherhood.

WHEN ROSES WITHER (June 26).—After the death of her husband, Mrs. Bennett is left alone in the old farmhouse to dwell upon the memories and keepsakes of the past. Her son Howard, who went out into the world at an early age, now a man of wealth, residing in the city, is married to a woman of social prominence. He wants his mother to come to the city to live with him. She is loathe to leave. She takes particular pleasure in her little rose garden, in which are the graves of her husband and daughter.

Howard does everything possible to make her residence with his pleasant, but she does not seem to enter into the modern ideas of society. She grieves, and longs to be back in the quiet and hallowed surroundings of her own home. She gets possession of the key, which she had given to her son when she left the old farmhouse. Gathering her few belongings together, she leaves the mansion and makes her way back to her own domicile.

As she passes through her garden she finds the roses withered and pauses to shed a loving tear over the graves of her dear ones. She enters the old sitting-room, sits down to rest and meditate in sweet communion with her cherished memories. Opening her Bible, she finds between the pages the pressed roses, tokens of her husband's thought of her.

Her son discovers his mother's absence. He and his wife go to his mother's home, where they find her sitting in the old arm chair, with the open Bible before her, her finger pointing to the words: "And in this place again, they shall enter into My rest!" a smile upon her lips, gone to meet those who have gone before her.

PSEUDO SULTAN (June 28).—All are lost in a wreck off the coast of Persia, excepting John Bunnyhug. In an open boat he succeeds in reaching land, where he is captured and brought before the ruler of the country, who orders him to be kept a week and then beheaded. During John's imprisonment, the Sultan dies. His death throws the Sultana into a great grief, and a dervish priest is brought in to pacify her. With incantations and his mysterious art, he throws her into a trance, with the understanding that the first man she sees on awakening, is to be her future husband. Poor Bunnyhug is being brought before the regent, when he succeeds in snatching from the hands of his jailors, two swords, with which he cuts a wide swath, fleeing into the presence of the Sultana, who awakens and immediately falls into his arms, willing to be his and his alone. She makes him Sultan, and now finding himself in power, Bunnyhug determines to visit his harem. The Sultana insists upon accompanying him and when he attempts to embrace the haremites, she leads him into another part of the castle.

The jealous and plotting regent is determined to depose the Sultanas consort, by showing him to be a psuedo Sultan; in other words—a fake and a humbug. He tells Bunnyhug that unless he conforms to a test of endurance, climbing a step ladder of sharp-edged swords, and walking upon hot coals, the people of Persia will not accept him as their ruler. Bunnyhug removes his shoes, after seeing the feats performed by one of the natives, and attempts to repeat them himself, with dire results, lascerating and burning his feet so that he jumps and cries with pain, yelling for mercy. He is carried back to jail, disgraced and humiliated. Through the kindness of the Sultana, his sentence is commuted, and later, he manages to escape with his life, and with no desire to become a Sultan or pass through the same experiences.

AT THE END OF THE TRAIL (June 29).—With a warrant for the arrest of Manuel Lopes, a notorious Mexican horse thief, the sheriff strikes his trail. He finds the desperado out in the desert, prostrated by thirst. He revives him with water from his own canteen, and placing the handcuffs on him, puts him under arrest. After regaining his strength, the Mexican treacherously pretends to be weak. The sheriff, little suspecting an attack, is struck down by his prisoner. He is left to face the death from which he has just rescued his assailant. The Mexican takes the key from the prostrate man's pocket, and unlocking the handcuffs, places them upon the sheriff.

The brave officer, as soon as he regains his senses, resolves to stick to the end of the trail, and, wounded though he is, crawls manacled to the Mexican's house. Some cowboys, who see the Mexican on the sheriff's pony, follow him to his home, where his daughter, Mercedes, has given shelter to the sheriff. The Mexican reaches the house ahead of the others. His daughter tries to detract his attention from the room where the sheriff is hidden. He becomes suspicious, throws his daughter aside to enter the room, when the sheriff, with his manacled hands, manages to draw his revolver and faces the infuriated man. To prevent bloodshed, the daughter jumps between them just as they fire their guns. The shot from her father's pistol kills her. The door of the cabin is burst open, the cowboys enter and capture the Mexican, whom they take to jail. His daughter is laid to rest, saved from the disgrace of her father's imprisonment and death sentence.

LUBIN.

OVER THE DIVIDE (June 24).—Jim Burton, a young prospector, is out West trying to make a "strike," when he receives a telegram saying that his mother (his only relative), has died. Not having money enough for railroad fare to take him home, he believes he can get it by gambling, but he loses all. Despondent and sick at heart he wanders into the mountains. On his way he meets a beautiful girl. She notices him, but Burton, believing he has nothing to live for, passes on. The

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tri weekly coach has been held up and a description of the robbers given, one man drawing a sketch of Black Jack, the leading robber, and a posse starts out after them. In the meantime, the prospector stumbles into the cave of the robbers. He explains what brought him there and the robber is satisfied, and offers him money to go East, which Burton refuses. The sheriff gets on the trail of the robber and just as the prospector is about to leave, the posse surprises them. They are bound, put on their horses and brought to town, to be hung. The sheriff asks the crowd if anyone wants to say good-bye to the robber and prospector. No one responds until Nell Carter, the girl who has ridden up to the scene, dismounts and kisses Burton. It puts new life into him. Nell cuts his ropes, warns him to be careful and escape when possible. The posse starts, and Jim sees an opportunity to make a bolt. He gets away, hides until nightfall, then comes to bid the girl good-bye. They love each other and, mounting horses, they cross the border line just as the posse again come in sight. But they are in Mexico and cannot be reached.

THE NEW PHYSICIAN (June 26).—Jack Harrison, a young physician, and Helen Stuart, his sweetheart, have a little tiff over a trivial matter. Helen snubs Jack on the street the next day. Glancing around she sees him in a fit of laughter at the rebuke administered him, and resolves to teach him a lesson. She sees a sign in a window calling for nurses, no experience necessary. She goes in and enrolls. Jack is called to a small town to take charge of a hospital, while his old college chum goes on a vacation. All the girls in the town fall in love with him and try to make his acquaintance. They are unsuccessful, and finally one of the young ladies decides to become sick and be taken to the hospital for treatment. As soon as the rest discover this they are also stricken with various complaints, and one by one are taken to the hospital. The place becomes so crowded that another nurse is needed, and Jack wires to the city for assistance. Helen is chosen as the one to send. She arrives and as she enters the ward, she meets Jack. Surprised at the sight of each other, they fail to remember their quarrel, until they have embraced, and then Jack refuses to allow her to renew it, and keeping an arm about her, takes her into the hall. The invalids are amazed at this turn of affairs and rise en masse from their cots to voice their protests. Jack, looking through the key-hole, sees them dancing excitedly around the room, and having suspicioned all along that they were not very ill, resolves to make them take their medicine. The girls hear him at the door and hurriedly get back in bed. Gravely he feels each ones pulse, and mixing some bitter but harmless medicine, proportions it equally among them. Retiring to the hall he and Helen look through the key-hole at the wry faces as the potion begins to take effect.

FROM FIREMAN TO ENGINEER (June 27).—Reardon is a fireman on a yard engine. He is very much in love with Molly Duncan, the roadmaster's daughter, and Molly thinks that Reardon is the candy, but when they come to talk things over with the old man Duncan, they run up against a snag, for Duncan assures Reardon emphatically that he is far too presumptuous and that nothing short of an engineer is good enough for his daughter. The loving couple are very much dismayed at this turn of affairs, but Reardon valiantly resolves that he will get an engine or die in the attempt. The next day as the superintendent comes to the office, Reardon stops him and asks for an engine, but is assured that he is not yet capable of handling one, and his application is turned down. The superintendent's little daughter, who is a warm admirer of Reardon, comes to make him a little visit and as they are talking, the limited express pulls in. Reardon shows the child the workings of the yard engine, and in the midst of the conversation is called away. He leaves the child on the engine, who in playing with the mechanism, starts the locomotive. From a point on the platform where he has been called, Reardon sees the engine start off and endeavors to catch it, but falls. He appeals to the engineer of the limited for help, but the limited is ready to start and the engineer refuses to intervene without orders. Finally Reardon knocks him down, uncouples the engine and starts madly in pursuit. After an exciting chase he finally reaches the runaway engine, couples to it and brings it to a stop. Later he brings it to the point whence it started and is received with cheers by the crowd and the frantic father of the child. That night Reardon again calls on Molly Duncan. While in conversation with her, he is observed by her father, who irately orders Reardon off the premises. At this juncture a crowd of Reardon's fellow-workers appear upon the scene, together with the superintendent, and announces to him the fact that as a reward for his bravery he has been made an engineer. Reardon calls Duncan's attention to his remark of the preceding day, relative to the match, reminding him of the fact that Reardon is now an engineer, and Duncan gives his consent.

BRIDGET'S EXPLANATION (June 28).—An antiquarian has among his precious possessions two priceless Egyptian bowls, dating from the Phoenician Era. He has so much pride in these bowls, and so many inquiries to see them from his friends, that he selects an evening when all can inspect them at the same time. With great pride he expounds the wonderful age of these bowls, and lectures about them to the enthusiasm of his hearers. Then as a climax, he invites them to another room to drink to his lucky purchase. Before leaving the room, however, he beseeches his hired girl to be extra careful of the bowls, but he overdoes it and simply makes the servant nervous over her responsibility. She starts to dust the bowls when rash, and one falls to pieces on the floor. The professor, in the inner room, while joyously drinking to his own favorable find, hears the crash and is seized by a fit He rushes back to find one of his loved bowls in pieces and in anger he demands how it was done. Each one of his guests, too, demand how it was done, and the girl complies, going through in pantomime, the preliminaries to the breakage. She illustrates with the other priceless bowl and to show how she broke the first she lets the second fall.

A TRAMP ELEPHANT (June 28).—Three weary travelers, having arrived somewhere in their special box, see in front of them some bills of a circus. Looking around the yard after making their somewhat incomplete toilet, they see the cars of the show quite close to them. It was natural for them to inspect. They find one open to enter. Seemingly it was the wardrobe car, for on the floor lay an elephant skin and head waiting for two human forms to introduce themselves inside to make a funny imitation of the real animal. The thought is suggested to the weary travelers that it might be a means to an end, to procure breakfast, so they quickly avail themselves of the gift fate had sent them. Two of the liveliest quickly insert themselves, while the other donning a keeper's uniform, straightway start to test their fortunes. Unfortunately the inmates of the elephant were not satisfied with their condition as the keeper and they found ample cause to grumble. For instance when the meals came round for the employees of the circus the keeper got a full meal, while the poor elephant got a bundle of hay. Finally the elephant holds the police force at bay by squirting a hose of water through his trunk and escapes.

WHAT THE DRIVER SAW (June 29).—Cab 11 stops before May Roberts' home and May Roberts and Harry Nugent get in. The driver lifts the lid in the top of the cab and sees Harry kiss May. They get out at the theater and Harry tells the driver to call for them. A bearded young man hails cab 11 and gives an address to the driver. The driver peeps through the hole and sees the man reading a letter. The driver takes a pair of opera glasses from his pocket and also reads the note. "Dear Buck: The enclosed will introduce you as Lord Milday to May Roberts. Her ma is anxious for a title, so it will be easy money. You must catch the steamer sailing on the third, so hurry the wedding. Cal." As they reach the address a machine drives up and ma gets out. Buck gets from the cab and introduces himself to ma and shows the note. Cab 11 goes to the theater for Harry and May. When they reach home, ma introduces the bogus lord and sends Harry away. Buck forces his attentions upon May, who remains formal and cold. Ma returns with a letter and asks Buck to mail it for her. After a profuse leave-taking Buck goes. Through the lid in the cab the driver reads the address of the letter ma had given Buck to mail. It is to Harry. Buck opens the letter. The driver reads it with him. It tells Harry that ma has made arrangements for May to marry a lord. When he leaves Buck, the driver gives him his card. Next morning he is called to a flower store. Buck comes out and gets into the cab. Through the lid the driver sees him take a note from his pocket, he reads: "Dear Mrs. Roberts:—Received a cable this morning of my father's death. Must sail on the third to claim my estate. Bring your daughter to 69 Bleak St., at eight o'clock tonight and we will be married. Lord Milday."

Buck puts the note into the box of flowers and takes them to Mrs. Roberts. Cab 11 is hailed before a jewelry store by Harry. Through the hole the driver sees him handling a plain gold ring and sees him take a note from his pocket. His opera glasses again help him read. It says:

"Dear May:—Cannot understand your mother's note, but I have purchased a license and a ring and if you still love me come to 672 Rose Ave. at eight o'clock tonight and we will be married. Harry."

The driver copies the address and puts it into his pocket. Harry gives the note to the butler at May's house. At 7.30 that night cab 11 drives slowly up and down past the house, until ma comes out, dragging May after her. She sees cab 11, gives a paper to the driver. The driver destroys the paper, drives to 672 Rose Avenue, ma drags May into the house. The driver peeps into the window and sees ma bring May into the room. Harry steps out. May rushes to him, ma faints, the minister rushes in with a pitcher of water. Harry takes the pitcher from him and tells him to marry them first. After the blessing the minister takes the pitcher and hastens to revive ma, while the couple embrace.

MELIES.

THE COWBOY KID (July 4).—Danny, the little eight-year-old cowboy, while amusing the boys with his lariat, is interrupted by the arrival of Dick, the artist, to whom Mr. Wilson introduces his daughter, Bee. The artist falling in love with her, wins Bee away from Jake, her fiance. Jake seeks revenge and with Slim, steals the proceeds of a sale of cattle made by Bee's father, and kidnapping Dick, forces him to sign a note, saying that he stole the money, after which Jake's gang intend to compel him to quit the country. Bee's father suspects Dick, owing to his disappearance, and Danny, sent to get Jake's help to capture the thief, discovers the plight of the artist and tells Bee. The two ride to the rescue and with their pistols drawn compel a surrender. Releasing the artist who, with Bee's assistance, binds Jake and Slim, Danny rides for help. The cowboys, led to the appointed meeting-place, capture the whole gang and Danny receives the congratulations of the ranchers for ridding them of the band of horse thieves who had so long remained undetected.

SELIG.

THE ADOPTED SON (June 24).—Mrs. Terry, a poor widow, cannot bear to see her baby hungry and leaves it with a note in the auto of the rich Mrs. Kenyon, who has just lost her own baby. Mrs. Kenyon decides to raise the baby as her own. She puts its clothes, a shoe and the note away. The missing shoe is treasured by the baby's mother, who never forgets to pray for her lost baby boy. Twenty-two years pass away, and Hugh, the adopted son, comes home to the Kenyons. Hugh is now a splendid young man and has become a lawyer. Mr. and Mrs. Kenyon are delighted with him and Mr. Kenyon turns over to him a fine law office. Mrs. Terry is the office scrub woman. Hugh is kind to her. The beautiful Elinore Pierce becomes Hugh's sweetheart. He wins a great lawsuit. Accidentally Hugh discovers the old baby clothes, the note and the shoe, and Mrs. Kenyon tells him their story. He takes the scrub woman home when she is taken ill in his office and there finds the missing shoe. The next day he brings Elinore, his fiancee, to his mother, who is overjoyed to find her son, and Elinore proves her love by kissing Mrs. Terry upon learning she is Hugh's mother.

PANSY (June 25).—To attract custom to his mountain resort, old man Heber buys a tame bear, Pansy, whose tracks in the woods enable him to advertise "Bear Hunting at Heber's." Among the resultant guests is Simon B. Hanamaker, a politician, who is worried over the coming election. He surprises Helen, Heber's daughter, petting the bear. He plans a hoax that he thinks will elect him, buys the bear, puts it in a cave and hires a moving picture man to photograph him in the act of killing the "savage" animal. Helen plans to save Pansy, and gets some mountaineers to place a wild bear in the cave. As Hanamaker appears to do battle, the bear rushes out and stampedes the whole outfit. The camera man stays long enough to get a good picture of Hanamaker in full flight, and, disgusted with him, he refuses his money and sells the film to the opposition. They use it at a Hanamaker meeting and the outcome is most ludicrous.

HIS FATHER'S BUGLE (June 27).—Fred, Mrs. Wilson's little boy, is grieved to be called in when he wants to play soldier. His mother comforts him by showing him his father's bugle and telling him its story. His father's valiant part in the Civil War brought him the bugle from the hands of President Lincoln. Fred, fourteen years later, goes as a soldier in the Spanish War, takink his father's bugle with him. In a desperate charge against a Spanish fort the color bearer is wounded, and Fred seizes the colors and carries them forward. He is about to plant the flag on the captured fort when he is shot and, in his dying moments, sends his father's bugle back to his mother, who places it reverently above the portraits of her husband and her son.

ELEPHANT BUTTE DAM AT ALBUQUERQUE (June 27).—A sensational educational subject, showing the world's greatest engineering project.

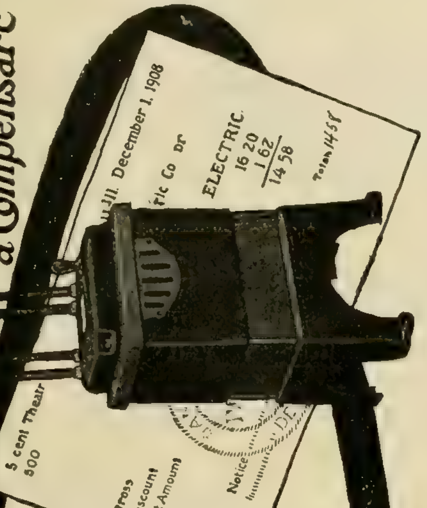
MURRAY, THE MASHER (June 28).—Murray, the masher, ogles Nellie, but she turns away, dropping a letter. He copies the address and returns it. Later, he overhears Carrie, Nellie's friend, give her address to a clerk and notes it. He writes to both. They consult their husbands and he gets a letter to call. He pledges his watch to buy some flowers, which he gives to Nellie. Carrie arrives and he gives them to her, and tries to make love to both. Their husbands, Charley and Tom, are announced and they hide him under a chair cover. The men enter and tell what they will do if they catch him. They go out and their wives hustle Murray up a fire-escape. A woman above gives him a warm reception. He retreats and the women decide to disguise him in the housekeeper's old clothes and cut off half of his mustache. Charley and Tom enter and swear to shoot him on sight. Nellie and Carrie decide they must smuggle Murray out of the house and hide him in a large hamper with some old clothes over him. The hamper is dumped from floor to floor to the yard. An express man carries the party to where the hamper is thrown into a stream. Murray escapes from it only to be chased through a barb wire fence into the woods by Charley and Tom. In his room the masher resolves to "Never Again."

Motion Picture Machines

Films $5.00 per reel and up. Song Slides 50c per set and up. Bio and Electra Carbons, Gelatine. Full line of Supplies. Parts for all Machines. Send for Catalogues and Lists. Machines wanted.

Harbach & Co., 809 Filbert St., Philadelphia.

After he bought a Compensarc



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

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Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1 3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

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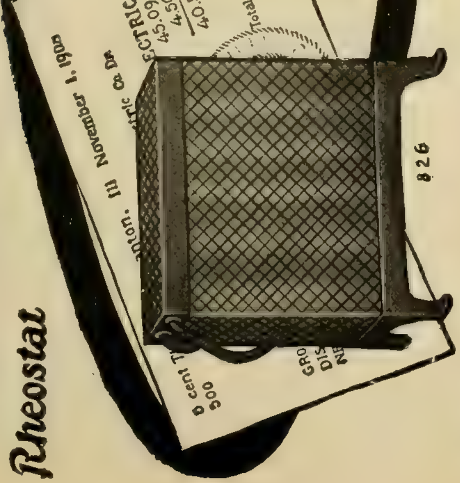

When he used a Rheostat

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I've never felt quite so good over anything in my life as I have over the many manifestations of good will and confidence made by exhibitors since I merged the "Imp" with the Universal Film Manufacturing Company and accepted exclusive territory from the same company for the Laemmle Film Service offices. I've received all sorts of letters and telegrams of congratulations, the tenor of them being, "Where you go, we follow. If the Universal is good enough for you, it's good enough for us!"

It goes straight to the heart — this sort of stuff. And it impresses me more than ever with the Big Fact that I am responsible to thousands of exhibitors for whatever I do. Consequently I herewith renew the promise I have made on several occasions—that I will look after your interests to the best of my ability and see that you always get a square deal. The Laemmle Film Service offices are now in better shape to give you a splendid service than ever in their history. Place your destiny in their hands and you can't possibly lose out!

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CARL LAEMMLE
PRESIDENT
THE LAEMMLE FILM SERVICE

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SYKES BLOCK, MINNEAPOLIS, MINN.
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421 WALNUT ST., DES MOINES, IOWA

THE BIGGEST AND BEST FILM RENTER IN THE WORLD

PATHE.

PATHE'S WEEKLY, NO. 25—1912 (June 17).—Dayton, Ohio—Wilbur Wright, the man who discovered the means of mechanical flight in a machine heavier than air, is buried with simple but impressive ceremonies.

Arlington, Va.—President Taft eulogizes the twenty-two thousand unknown dead soldiers buried in the National Cemetery.

Galveston, Tex.—Governor Colquitt breaks the ribbon, which opens the new causeway connecting this city and the mainland.

New York, N. Y.—Capt. Rostron, the heroic commander of the Carpathia, is presented with $10,000 subscribed by the readers of the New York American in recognition of his great work in rescuing the Titanic survivors.

Norfolk, Va.—The visiting fleet of German warships anchors in Hampton Roads, and is visited by President Taft and the Secretary of the Navy, George von L. Meyer.

Dallas, Tex.—The Associated Ad Men's Clubs of America meet in annual convention in this city.

Portland, Ore.—Sam Bellah, of the Multnomah American Athletic Club, endeavors to break the world's pole vault record. He vaults 12 feet 7 inches, falling below the record.

New York, N. Y.—Scenes from the baseball game between New York and St. Louis at the Polo Grounds. Score, New York 14—St. Louis 9.

Havana, Cuba—Several thousand negroes, having started a revolution, the government dispatches troops to the scene of disorder.

Just to Introduce Our Fine Art Slides

350 styles Announcements, new artistic designs; they have all other Announcement slides beat to a frazzle. Regular 50c quality, special offer, 25c each, 5 for $1.00. Cash with order only. Our new catalogue of feature lectures just finished. Send for a copy.

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WESTWARD HO! AND AWAY THEY GO!!

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THE REFORMED OUTLAW ON THE WESTERN BORDER

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Sunday, June 2nd, one moving picture lens. This lens is registered in U. S. and foreign countries No. 148664, Zies Tessar 3/5. Liberal reward offered for its return or information that will lead to its recovery. Address L. G., care of Moving Picture World, New York City.

HELP WANTED.

WANTED—Experienced first-class man for our Scenario Department to go West. State all particulars, experience, etc., in first letter. Address P. F., care of Moving Picture World, New York City.

WANTED—Experienced camera men in all parts of America to cover current events. Wire qualifications immediately. Good record. ARGUS CO., care of Moving Picture World, New York City.

WANTED—Good live film solicitor. Must have references, experience, and able to deliver the goods. WICHITA FILM & SUPPLY CO., 122 N. Market St., Wichita, Kan.

WANTED—Expert picture pianist to open July 8. Indefinite engagement to right party. Must be sober, reliable and thoroughly competent. None other need apply. State salary, references, experience, etc., in first letter. PASTIME AMUSEMENT CO., Charleston, S. C.

SITUATIONS WANTED.

MOVING PICTURE OPERATOR will accept position in airdome. $12.00. Oltside of city preferred. OPERATOR, 6911 New Utrecht Avenue, Brooklyn, N. Y.

OPERATOR—Disengaged June 16th. New York license. Expert. Any location. Best references furnished. FLOYD SMITH, 530 West 153d Street, New York City.

OPERATOR—Desires position anywhere. Experienced on all machines. Can deliver the goods. Best references. Address OPERATOR, 331 Pleasant Street, Ionia, Mich.

EQUIPMENT FOR SALE.

FOR SALE—Wurlitzer Sextette, almost new, cost $900. A bargain and terms to reasonabird':gk:g $900. A bargain and terms to responsible party. 30 rolls new music. Address GEM THEATER, Union City, Tenn.

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FOR SALE—Big Bargains: No. 5 Powers Machine, $130.00 complete. No. 4 Standard Machine, $160.00 complete with motor. Slightly used. THEATER SUPPLY CO., 145 West 45th Street, New York City.

BARGAIN—2 American Film printing machines. 2 French printing machines (new). 5 Double roll Debrie Perforating machines. 3 New latest pattern single roll Debrie perforating machines. Address G. S., care of Moving Picture World, New York City.

FOR SALE—Canada Patent for small device for moving picture machines. Requires small capital, easy to manufacture and big profits. Address L. C. STUART, 252 James Street, Syracuse, N. Y.

FOR SALE—Thirty inch Kimble reversible ventilating A. C. Fan, little used, cheap. G. KELTING, 79 S. Tenth Street, Minneapolis, Minn.

EQUIPMENT WANTED.

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WANTED—Edison Model B, or Powers 6. State condition and price. Address MACHINE, care of Moving Picture World, Chicago, or Phone Diversey 8442.

WANTED—Second-hand Feature Films in good condition, with posters. State price, length, condition, etc. Can use 50 reels Independent films with posters. Address FILM, care of Moving Picture World, New York City.

WANTED—Motion Picture Outfits. State full particulars. Address GEM THEATER, New Berlin, N. Y.

FILMS FOR SALE.

SPANISH BULL FIGHT AND PONY EXPRESS—Split reel. Good condition. For sale or exchange. L. G., Moving Picture World, New York City.

FOR SALE—The following Feature films:

Price of Beauty, three reels, $150.
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The Outcast, three reels, $150.
Faust, two reels, colored, $150.
Mystery Lama Convent, two reels, $50.
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Curse of Drink, two reels, $75.
White Slave, three reels, $200.
The White Terror, two reels, $100.
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Fools of Society, three reels, $150.
The Ballerina, three reels, $150.
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Victor Hugo, two reels, $100.
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H. DAVIS, Film Exchange, Watertown, Wis.

FOR SALE—Two Titanic Films in excellent condition. Especially suitable for traveling exhibitor. $35.00 each, price includes 50 one-sheet and 10 three-sheet posters. DE. EANELL FEATURE FILM SERVICE, 140 S. Dearborn Street, Chicago, Ill.

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B. C. ARMSTRONG, Columbus, Ohio. Theater Broker. If you want to buy or sell a live proposition write me. Confidential service.

THEATER WANTED.

WANTED TO BUY—Motion Picture Theater seating four hundred or more. Must be first class and a money maker. Address M. A. B., 674 Ellicott Street, Buffalo, N. Y.

MISCELLANEOUS.

FLAGS, FLAGS, FLAGS—4 x 6-foot American, 60c each; 5 x 8-foot, 90c. Guaranteed fast color. Poles 25c. Holders 30c. R. A. HUMPHREYS' SONS, 1023 Callowhill St., Philadelphia, Pa.

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OPERATORS—Don't get a 60-volt Outfit without writing me first. Wanted, a versatile Comedian who plays piano. GEORGE BARNARD, Millbrook, N. Y.

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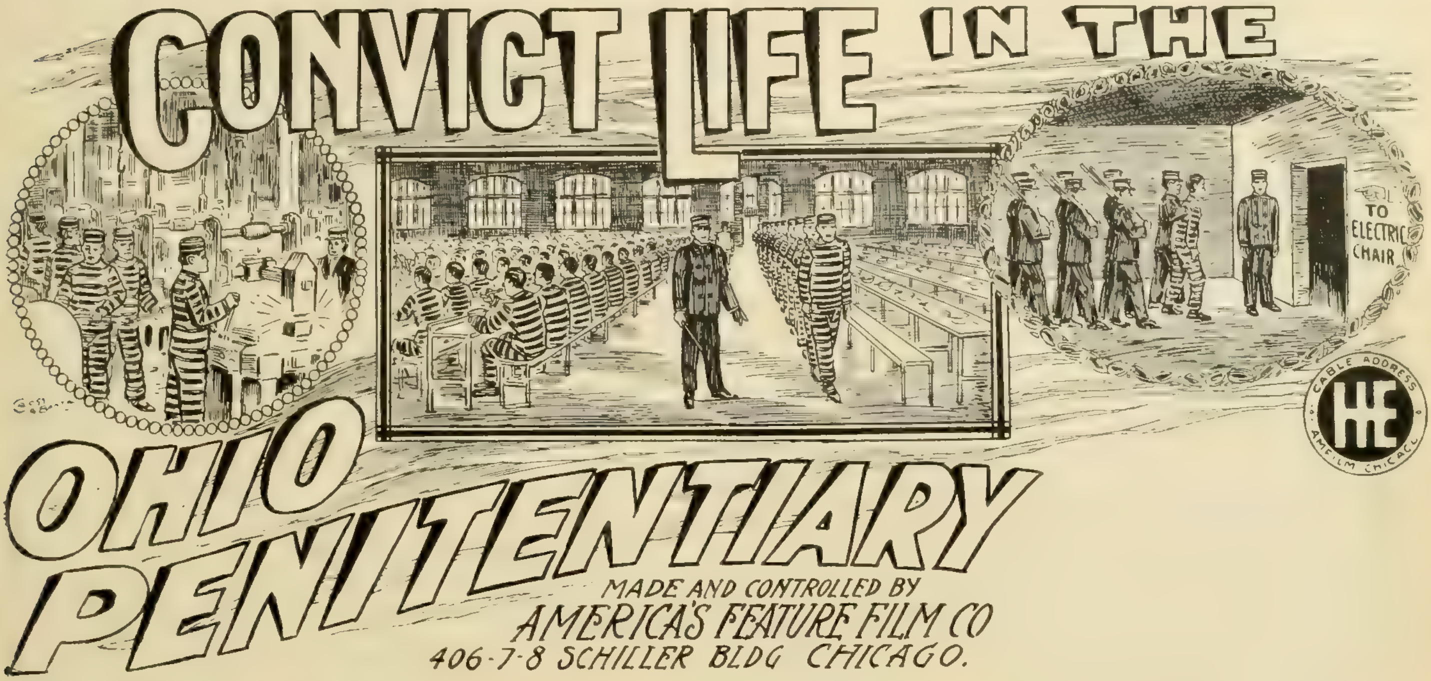
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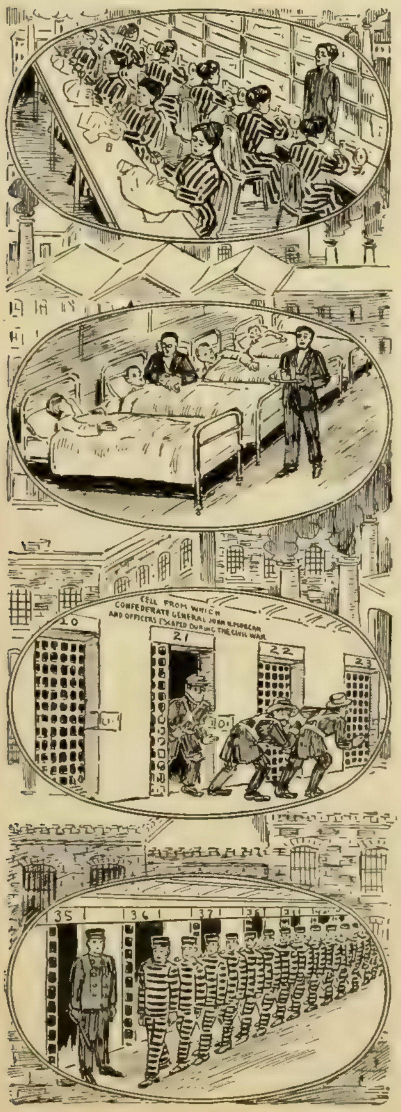
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in three thousand feet of film, taken by special permission of the State of Ohio and under the personal direction of Warden T. H. B. Jones. These moving pictures are positively the only ones ever made behind prison walls and show the institution in its entirety.

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Write in at once for full particulars concerning the feature and for price on your State.

Yours very truly,

America's Feature Film Co.

Independent Film Stories

MAJESTIC.

THE LITTLE QUAKERESS (June 16).—A pretty little Quakeress named Patience Prim is helped to cross a stream by a diamond drummer, who happens to be near. The worldwise drummer insists upon accompanying Patience to her home. The drummer invites himself to call upon Patience, and makes his visit while the Quakers are having family meditations. He insists upon talking to Patience while she should be meditating upon her soul's welfare, which results in the Quakers all leaving the room and taking Patience with them. The drummer makes up his mind to win the little Quakeress, and succeeds in getting the town constable to aid him in a plan to kidnap the whole Quaker family. The constable waits outside of the house while the drummer enters and, taking his sample case out of his pocket, calls the Prim family around him, showing them the jewelry and diamonds. They are shocked by the display of worldliness and sin represented by the jewels, but are held spellbound by the salesman's tongue. The salesman succeeds in depositing a jewel on the person of each member of the family without their knowledge and, calling the constable, has them searched and placed under arrest. In single file, the stern father, the fat old mother, the prim old maid aunt, the sanctimonious brother and pretty little Patience are marched out and placed in a large furniture van. The long trip over rough country roads to the station house has many interruptions, and finally ends at the minister's, where Patience is presented to the drummer as a peace offering.

HOOP-SKIRTS, MY DEAR! (June 18).—When Nellie Halford's father objects to Jack Moore as his future son-in-law, the young folks appeal to Nellie's sporty old Uncle Jim for help. Uncle Jim learns that Nellie's father has planned to sneak off to a masquerade ball unknown to his wife and family, dressed as George Washington. Nellie, Jack, and Uncle Jim attend the ball also, after Uncle Jim has rigged himself up in a hoop-skirt that is a marvel of the dressmaker's art. After various experiences at the ball, Uncle Jim succeeds in enticing Nellie's father to a secluded corner of the ballroom, where behind the palms which shelter Jack and Nellie as an interested audience, father finds himself confronted by 'the two young folks while he is making love to the supposed lady in hoop-shirts. In order to square himself and keep Nellie from telling her mother, father consents to her marrying Jack, Uncle Jim succeeds in putting all concerned into the best of humor.

THE BOWERY PEARL FISHERS (June 18).—Herr Limburger is greatly excited by a report that the keeper of a rival oyster and chop house acros the street has found a valuable pearl in one of his oysters; so he puts up a sign, stating that he will pay a good price for all pearls found in the oysters bought in his establishment. A Bowery boy spreads the news among his pals, and with the aid of a string of pearls, bought at a "five-and-ten-cent store," they succeed in getting most of Herr Limburger's ready cash. A trip to Biffany's jewelry store with the worthless pearls shows Herr Limburger that he has made a bad bargain, but his wife proves to have a good capacity for oysters and finds a real pearl in time to save her husband's reason.

REPUBLIC.

THE SERPENT (June 18).—Jean Malias, a poor but talented artist, while painting the picture of his blind sweetheart, is driven from the Countess' estate by the caretaker, and as he is about to leave, leading his blind sweetheart by the hand, he encounters the Countess herself. She grants him permission to make free use of her grounds and also honors him by posing for a portrait.

During the sitting, the Countess expresses her love for the young artist, and is spurned by him. The woman's rage knows no bounds. She writes a letter upbraiding the young artist for the liberty he has taken with her, and further tells him that his conduct is not only a gross insult, coming as it does from a plebeian, but that her honor and that of her husband has been attacked. She craftily arranged that this letter falls into the hands of the Count, who after he has read it, plans with his wife to get the young artist to visit the estate again. They do this by sending him a letter signed by the Countess asking him to call and finish the portrait.

The young artist cannot resist the beckoning finger of fame and fortune that will be his if he finished the portrait, and unsuspectingly he goes to the estate. He is set upon by ruffians and badly beaten. The Countess relents as she sees the boy lying unconscious on the ground and throwing herself across his body, she confesses the truth to her husband. The Count befriends the innocent victim of the woman's wile and assists him to fame and fortune.

HER FATHER, THE SHERIFF (June 22).—The Sheriff, father of the girl and a handsome son whom he is educating at an Eastern college and his good wife, constitute the Sheriff's family. The Sheriff's pay is not princely, and he finds it hard to make ends meet. He is sorely tempted by a dishonest cashier of a small bank, who is anxious to annex for his own use a consignment of gold that is expected at the bank. The cashier, to cover up his tracks is willing to let the Sheriff and his friends in on a good thing. The Sheriff falls for the scheme temporarily, and covers his track by means of a false telegram calling him out of town.

Of course the Sheriff does not leave town, he is too busy robbing the bank and hiding the loot in a rendezvous in the wilderness. The gold arrives at the bank on time and disappears the same night. The cashier is found bound and gagged and tells a glowing story of a daring hold-up by a masked band.

During her father's absence the Sheriff's daughter determines to take the trail and run the robbers down herself. With two hounds and her brother's Eastern chum she starts out. The dogs readily picked up the scent and follow it to the robbers' retreat, where the girl discovers that her father is implicated in the crime. Her father has already repented his step in the matter and has declared to the others that he will return the gold, resign his office and let the law deal with him. While he holds up the others, the Sheriff's daughter secures the gold and returns it to the bank. When the cashier learns of this, he accuses one of the men of breaking faith with him and they are soon in a deadly clinch, and disappear over the brink of a mighty chasm. Later they are found lifeless at the foot of the cascade, thus paying for their sin.

THE QUEEN OF MAY (June 25).—Mrs. Bartlett, a widow, finds herself and little girl on the verge of starvation, and is only saved by the timely assistance of Mrs. O'Grady, a neighbor as poor as herself, who nevertheless cheerfully shares what little she has with her more unfortunate sister. She assists Mrs. Bartlett to obtain a position at one of the theaters and the little girl accompanies her mother, and being an exceptionally bright child, she learns by heart the part of Oliver, in "Oliver Twist," the show which is having a steady run in the theater.

She reads in the paper that the stage children are going to Central Park for a May party and tries to obtain a card of admission. The Secretary tells her she has to appear on the stage before she can join these children. She leaves, feeling very much disappointed.

That evening at the theater, five minutes before the rise of curtain, Oliver Twist has not arrived. Nancy Sikes brings the widow's child forward dressed as Oliver and says she is willing to stake her professional reputation that the child can play the part. Fagin, the stage manager, is doubtful, but the curtain signal has been given and he decides he will risk it—her appearance proves successful.

She returns the next day just as the stage children are getting in the car to go to the May party—her reputation has preceded her and they cordially receive her, and elect her Queen of May.

IN THE BALANCE (June 29).—Frank Dallas is secretly loved by Helen Mackey, a girl who is a frequent visitor at his mother's home. The girl shows her love for Frank, but is not regarded with any acknowledgment. Frank starts on his trip and joins his chum at his bungalow.

One day, while Frank is hunting he meets the wife of Bob Black, a smuggler. The woman becomes infatuated with Frank and he with her. Thinking her single, he proposes to her and begs her to go away with him—the woman, realizing her husband's vindictive nature, insures herself against his revenge by informing the Secret Service officers of her husband's occupation. Black, while endeavoring to escape, is shot and falls over the cliff; believing her husband dead, the woman joins Frank and goes away with him. Black recovers and escapes from the Secret Service officers.

Frank brings his intended wife to his home and his mother takes her to her heart. Helen Mackey remains silent, although her heart is aching at losing Frank. Black sees the announcement of Frank's coming marriage in a paper and decides to repay his wife for her treachery. His wife sees him at the window and is overcome, believing she sees a vision of the dead man. She is taken from the ballroom and at her request left alone. Black forces an entrance into the house and denounces his wife. She at last prevails on him to leave, after bribing him with a large sum of money.

Two officers seeing Black leaving the house by the window, call for him to stop. Black starts back toward the house, but seeing his way blocked, fires on the officers, who return the fire and Black wounded, falls back into the room. Realizing that death is near he denounces his wife in Frank's presence and opens his eyes as to the character of the woman he was about to make his wife.

RELIANCE.

ONE MAN'S LOVE (June 19).—Belle Grant, a beautiful American girl, goes to a ball at the Embassy, and wins the attention of the Russian Grand Duke Boris. During the ball he removes Belle's slipper and drinks champagne from it. Next morning her father reads of this escapade in the papers, and is very much annoyed over it. When a vaudeville manager appears and offers the girl a thousand dollars a week to go on the stage, her father vows if she accepts it he will disown her. However, nothing daunted, she leaves her home and goes upon the stage. Her former sweetheart, a young ensign in the navy, follows her and begs her to return with him. He finds her with the Duke and she laughs at him. As the companion of the Duke, she finds herself in the midst of a very gay set. After going the pace that kills for a time she finds her vogue has waned. Cast off by her gay friends and disowned by her father she sinks lower and lower. One day she is arrested upon the streets for vagrancy. When she is brought up in court she is fined fifty dollars, or one year on the island. Having no money she is about to be led away when the ensign, who happened to be in the courtroom, sees and recognizes her. He steps to her side—pays her fine and takes her to his home, where his housekeeper cares for her. When he asks her later to be his wife, she refuses—knowing her own unworthiness—but he finally persuades her to accept his love, for he forgives her.

THE FORBIDDEN WAY (June 22).—Jeff, a mountaineer, has an argument with his neighbor, Creed, over the boundary between their lands. Jeff hires a surveyor, Graham, to survey the boundary line. Still Creed is not satisfied with the decision and, after a quarrel, he shoots Jeff. Graham carries him to his cottage, where Jeff's beautiful wife, Judith, cares for her wounded husband. When he recovers, Jeff shows plainly that he is tired of Judith. Graham's heart goes out to the woman so neglected and hurt, and before long he falls in love with her, she reciprocating his affection. He reads to her, but she realizes that they are drifting too close to the forbidden way, so she sends Graham away. He decides to return to the city, and writes Judith a note, telling her of this. This note makes her realize the loneliness of her life after Graham is gone and, without stopping to consider, she rushes out of the cabin. She begs him to take her away with him. Meantime Jeff has returned and, missing his wife and finding the note, he starts after her, finding her in Jeff's cabin. He accuses her and the surveyor starts toward them. At this second Creed passing by sees his old enemy through the window and, raising his gun, levels it at Jeff. Graham sees him and just has time to push Jeff out of the way and receives the bullet in his own body. He falls to the ground dying. He begs Jeff to allow Judith to kiss him just once. Jeff consents and the woman kneels beside the man she loves and presses a kiss on his lips.

IMP.

THE DIVIDING LINE (June 24).—Fred Little and Charles Wright are both in love with Virginia Wrayburn, whose heart is, at the beginning of the war, pledged to the Southern cause. When Lincoln and Lee send their calls for volunteers, Fred goes with the North and Charles with the South, in spite of the fact that these two men have been lifelong chums and companions. Charles learns before he leaves to join the Southern forces that Virginia is the fiancee of his old chum, Fred. This comes as a great surprise and he determines to forget her.

Early in the struggle Charles is given an important mission to perform by his Commander-in-General, the carrying of despatches to an important point. Northern scouts learn of Charle's mission and Fred, without knowing that he is pursuing his old friend, starts on his track. Charles now realizing that he is being pursued takes refuge in a deserted log cabin. Shortly afterward Fred and two soldiers also come to the cabin to take a much needed rest. Lighting a candle, he sees a foe is present. Charles thus awakened leaps to his feet, draws his revolver, then comes the recognition. For a moment they meet in an embrace, in which all the horrors of war are forgotten; then comes the terrible realization that they are enemies.

Fred obeying his orders demands the despatches; Charles refuses to give them up; blows out the candle and tries to escape. In the darkness Fred shoots, and the troopers hearing the shot rush to the aid of their officer. They reach the cabin just as Fred shoots his friend, takes the despatches, and passes out into the night. Charles regains consciousness and though mortally wounded determines to try to recapture the despatches. Mounting his horse he starts in pursuit.

He follows Fred to the home of Virginia and there getting him by surprise secures the papers. The house is soon surrounded by Southern soldiers. This means capture and death for Fred. But Charles succeeds in persuading him to change uniforms with him and when the Southern officer enters the room, Charles is arrested. However, before he succumbs to the terrible wound, he

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hands the officer the despatches. Fred and Virginia mount their horses and escape to Washington after waving a last farewell to the friend whom neither will ever forget.

A CHILD'S INFLUENCE (June 27).—Godfrey Clark, his charming wife, and their pretty little daughter were impatiently awaiting the coming of his college chum, Andrea Sarto. He is met at the station by Godfrey and the two men show their delight at being together once more.

On being introduced to Mrs. Clark, Andrea is immediately attracted to the fascinating woman, and while an honorable man would have resisted the temptation, he seeks every opportunity to be with her. Clark, who is a civil engineer, is unexpectedly ordered to report for work in a distant part of the country. He regrets parting with his friend, but has no hesitancy in leaving him with his wife and child.

Andrea now proceeds to make good use of his time and even goes so far as to intercept a letter from Godfrey to his wife and forges one to take its place, which duly reaches her. This forged letter announces to the wife that her husband had gone away with another woman. Mrs. Clark is both heartbroken and mortified, and Andrea realizing this is his opportunity renews his suit with vigor.

He might have succeeded with the tortured woman had it not been for an accident to her little girl, who fell from the window in the delight at seeing the form of her father in the distance. The eloping wife was called back at the supreme moment by a maid, who reported the accident to her. Mother-love triumphed over jealousy and she returned to the house.

Meanwhile her admirer while awaiting her coming was thrown from his horse and killed. So when the civil engineer reached home it was to discover that his little daughter was not very seriously injured and to be greeted with unusual warmth by his wife, who in telling him of the death of his friend kept the secret of that friend's attempted dishonor.

HIS OTHER SELF (June 29).—A startling photoplay, with King Baggot in a dual role; he is the lover and Violet Horner is the girl. On returning from a walk with her lover the girl is handed a box of American beauties, which is accompanied by a note. The lover asks to see it; she in a spirit of fun refuses—and tells him to guess the name of the writer. He then demands to know the name of the sender and she, refusing to divulge same, a quarrel ensues and he leaves the house in anger.

Arriving at his home, he seats himself before the fire and sadly ponders on the fickleness of women. Finally, he falls asleep and in his dream sees in himself another man. Suddenly awaking, he sees himself in evening attire leaving the room. Hastily arising from the chair and picking up his pistol, he follows his Other Self. His Other Self leads the way to the girls home, he in pursuit. His Other Self enters the house and room from which he, himself, had departed in anger a few hours previous. He arrives on the scene just in time to see the girl struggling in the arms of his Other Self. No longer able to resist the temptation, he fires at his Other Self, who has dared to ill treat his sweetheart. Apparently the shot does not take effect, for his Other Self, with a smile of satisfaction, turns and leaves the room. The dreamer now awakes in reality and at once rushes to the telephone to be satisfied that his fears are unfounded. He at last succeeds in bringing the girl to the 'phone, and when assured of her safety a sigh of relief escapes him, and yet another, when she tells him the flowers were a birthday gift from her father.

PORTUGUESE JOE (June 29).—The sailormen patronize the saloon kept by Portuguese Joe and his pretty wife and they put it over the simple dago in a peculiarly sailor-like fashion. They get their drinks and are not willing to pay. One day one of them carried the scheme so far as to get a drink on the nod and then to swallow the contents of the glass, into which he had poured a white powder that he carried with him. Feigning death, he was dragged out of the hotel by Joe, who was alarmed lest the police should appear and a dead drunk be found on the premises. So Joe put the man on the street.

Several of the sailor-men habitues seeing the powder, tasted it and finding it only sugar, pointed out how Joe had been stung. Joe's little wife, like himself, conceived a suspicion of sailor-men in future and Joe thereafter was more careful of his naval guests.

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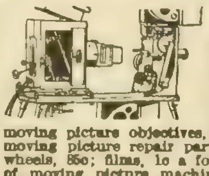

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REX.

THE FLIRT (June 13).—She was a flirt. To her flirtation was the greatest indoor sport. Respect of that organ of many tunes called a man's heart was lacking in her composition. Such an hypothesis as that a man's love is a serious thing would be as funny to her as humor.

She was pretty. She was graceful and gay; yet sometimes she would be filled with a melancholy seriousness and a meditative wistfulness; and it was while she was in this ultra-feminine mood that we thought that the careless and ruthless manner in which she abused and abased Cupid was not related to her real self, but rather to a wild, warring spirit that had somehow become associated with hers, and that her genuine impulse and auto-suggestive integrity were tender and true.

Among the men she loved, worshipped and pursued her was one not much more than a boy. To him she was the world and everything thereafter. Yes, she was everything to him—and then the rest. And smiling, cynical men and women who could remember things themselves called him "her dog."

The flirt had an aunt, a haughty, snobbish aunt, who owned a very beautiful and equally expensive summer home in the country. She contemplated a sail to Europe, and invited the niece to take possession of the property in her absence. So the goddess moved her temple, and her followers, their shrine.

There came to the summer hotel near by—a real man. Her pride, or vanity, or the indefinite but emphatic desire for a new triumph, clamored for the attentions of the newcomer. By wit, wile and guile she was determined to attract and interest him. He observed her advances with a kind of surprised doubt. His attitude toward her was almost obsequious, polite and reserved to a degree of servility. That's what she couldn't understand.

Then he left, and she sent her dog to follow him. He reported that the quarry had gone to the Riverside Hotel, and there she, too, went—and there she met him. She was in the dining-room one night, hoping that he might enter. She called the waiter—and he was the waiter!

Her pride learned its merited lesson; she accepted the love of the boy—and what is more important, she returned it.

THE DIAMOND PATH (June 16).—There's something brave and bold and individual about the name Dorothy—so that's her name. Dorothy happened to be a reporter, and a reporter always happens to be where things are happening. That's why she's connected with the tale.

Her landlady happened to have a daughter who happened to be the maid of an heiress. There were two impecunious scions of society. To be accurate, they were impoverished. They couldn't make any money, so the next thing to do was get some anyhow. They didn't waste scruples on the exact method of obtaining the necessary. The Diamond Path looked not so worse to them.

They conceived the kind idea of convincing their social friends that paste was just about the same as diamonds, settling the argument by substituting the bogus for the genuine stones. However, one of their victimized friends was not entirely convinced—and the maid was accused. Remember the maid? Her mother, with fears and tears, told Dorothy all about it and then a few sentences. Dorothy determined to detect the real girl and exonerate the girl.

Diamonds, grit, cowardice, cruelty, criminality, bravery, the heart of a determined girl, vindictiveness, vindication, just deserts and gratitude play the leading part in the rest of the story. Dorothy and honesty triumph, and the end of the gentlemen thieves and the story are simultaneous.

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Art and Innocence	Itala	2000	10.00	3 sheets and heralds.
Saved from the Sea	Gt. Nthn.	3000	15.00	Two 5-color 3 shts., 1 sh. and banners.
Absalom	Pathe, col.	1800	10.00	1, 3, 6, 12 sheets, banners.
Henry VIII	" "	2800	15.00	4, 12 sheets, banners.
Queen's Necklace	" "	2000	10.00	3, 12 sheets, banners.
Sicilian Blood	Spanish	2000	10.00	1 and 3 sheets, banners.
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Fools of Society	" "	3000	15.00	1 sh., 3 sheets.
Romeo and Juliet	Pathe, col	2800	15.00	1 sh., 3 sheets.
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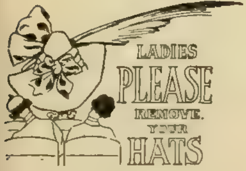

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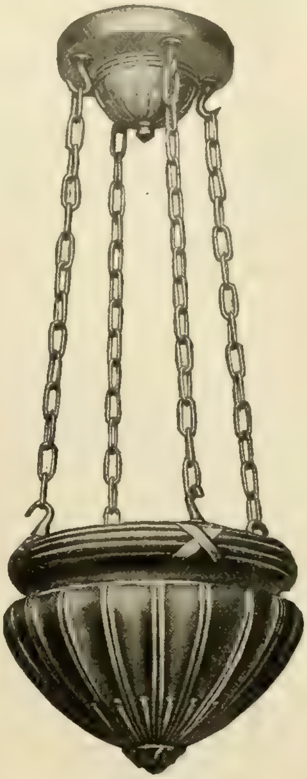

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THE POWER OF THOUGHT (June 29).—Lois loved Phil, and Phil worshiped Lois. It seemed as though they had loved as long as they had lived, and would love until the final interruption. There was another chap named Tooker. He probably loved himself more, but he liked Lois a little, too—a little too much for Lois' comfort.

There was a rustic bench beneath an ancient tree in the near distance. There, of a moonlit night, Lois and Phil would whisper the old story. Tooker had watched them, and when Phil went, he approached Lois and attempted to kiss her. In her anxious helplessness, she dropped the flower that Phil had brought her, and turning, fled. Tooker saw the flower—and his opportunity. A little later he entered the tavern where Phil and a few companions were chatting and laughing. Proudly he waved the dying flower, and spoke wild words of her infidelity. Just after Phil struck him, the duel was arranged.

Fassett, in love with Cleo, Lois' sister, ran back and breathlessly explained what had happened. In desperate grief, Lois snatched her scarf, told him to run and give it to her love, and tell him if he lived to wave the scarf, ride back to her at the trysting place.

Tooker was a coward, as every man who lies about a woman is, and in craven fear he ran from the field of honor, where such as he have no place, mounted his horse and rode off in frenzied fright and flight. Lois, waiting in trembling anxiety, saw the wild rider, and her tortured thoughts at once conveyed to her the grim supposition of her lover's death; the last terrible grief that she was ever to know ate into her life and youth; the broken heart stopped, and the startled soul fled. And there Phil found her, murdered by the power of thought: a martyr to cruel imagination.

THE VOICE OF THE MILLIONS (June 23).—There were misery and poverty in those homes of the strikers, there were sickness and death. Happiness was not the issue of the strike, it was bread; not contentment, but life. It was the ancient struggle of the weak many, against the mighty few, the inefficient millions against the invincible one. It is true that they had committed the unpardonable error of being born poor, but life was strong in them and sweet to them—though it was only existence. Their mouths were hungry, their hearts were red with rage and wrong—and their hands might have become that hue, too—but for a girl.

A girl who knew sorrow's misery and pain's distress, a girl who knew the meaning of love of life and fear of death, and the torture of the destitution that exaggerates the one and aggravates the other. Like a Daniel of another sex, she championed their cause. She cautioned, encouraged, guided and guarded them. She taught them patience, forbearance and fortitude. She fought with a fierce, fiery devotion. She organized meeting after meeting, and from the platform she cried their truth to the world, and emphasized the neglected fact that they had as much right to live as he who took the work of their hands and gave them hunger for reward. But the mill-owner was obdurate. It did not occur to him that these were human beings asking only the right to avoid death.

At last she went to him, with the pathetic human evidence of the wrong, and pleaded for redress. The mill-owner's son saw and heard her, and something in the passionate, pleading, pleasing voice, and something in the sympathetic face, and something in the tender, thoughtful eyes arrested and interested him. He dressed in the clothes of the workman and attended the meetings. He listened to her, he was carried away by the bitter truth of her eloquence, and he saw the light and the right.

He enlisted in the fight, and she learned to depend upon him as an able lieutenant and a devoted sympathizer. You know, she thought he was one of the men. The gods have a mill of their own; "they grind slow, but they grind exceeding fine." And it was decreed that the master of men meet the Master of Men. The thing that conquers conquerors, the enemy that vanquishes kings, that respects the mansion no more than the manger, entered the chamber of velvet and gilt and summoned the mill-owner to a tribune greater than all the millions who had judged him.

His son inherited the millions and their power, and he told and offered the girl all. She had almost learned to love him, but his justice and generosity completed the teaching. She gave herself to him, and he gave the millions to the millions.

GEM.

HILL FOLKS (June 18).—Years before he had gone away, had crossed his native mountains into a country where might is measured by other things than the strength of arm and the amount of arms one possessed. He had gone and got cultured, that's what! He had exchanged instinct for intelligence, cunning for intelligence, stealthiness for strategy. He had bartered brawn for brain—but he kept enough of the former for emergencies.' He had studied the law and was returning to introduce and enforce it in a place where the only law was the denial and defiance of t

As he rode along the narrow road he came across Judith, a playmate of the old years and the sweetheart of his kidhood days. She was now a woman, with the tender suggestion of young and yearning womanhood expressing itself in her shy recognition and bashful welcome. He gazed at her, and a dead memory of the young yesterday was resurrected and restored. Then, his eyes feasting on her pensive face, as though they were reluctant to look away from the sympathy and sincerity growing and glowing there, he rode on into the town.

The mountaineers muttered sullen words when they saw the shingle, "Clem Parker, Attorney at Law." They resented his return and intrusion, and disliked the significant suggestion of the sign—to them a sign of no good omen. For between you and us, they were moonshiners, and his face looked too honest and earnest for their future prosperity and security.

It happened at Judith's birthday dance. The leader of the clan, inspired by a quantity of whiskey, attempted to kiss Judith, and Clem struck him down. That night the clansmen held council in the old barn and decided to take peremptory vengeance on the offender. Judith, eagerly and anxiously listening, heard all, and quickly apprising her father they hastened to prepare Clem, but arrived just in time to be a little too late. The wounded lawyer and the fleeing riders conveyed the grim, graphic tale.

Their second attempt to wreak their wrath upon Clem, when they hurled him over the precipice, only resulted in the discovery of the distillery in the cave below. Even their attempt to kidnap Judith was frustrated by a kid who had learned their purpose and communicated it to the sheriff.

Determination and courage eventually triumphed over disorder and cunning, as they generally do. And the triumph included the victory of a greater law than that prohibiting moonshiners.

For one night, while the old moon was smiling down upon a silly earth, Clem whispered something to Judith that brought a sweet blush to her cheeks and a tender glow to her eyes. And Judith said "yes."

AMBROSIO.

THE MANIAC (June 21).—An insane asylum is shown, with various inmates. One of the patients constantly plays chess, and one day makes his escape, carrying his board and chessmen. He boards a railroad train and enters a compartment occupied by a traveler, William Burns, whom he engages in conversation and proposes a game of chess. Burns is agreeable, and the two are soon absorbed in the game. The maniac suddenly startles his companion with a proposition that they play for each other's lives, and Burns then realizes the predicament he is in. His efforts to prolong the game and keep off the madman present tense situations. He finally manages to write a message for help on his cuff, which he manages to drop out of the window as the train is pulling out of a station. A baggage man finds the cuff and rushes to the trainmaster, who wires ahead to the police. The game is finally ended in favor of the maniac, and he gloatingly leaps upon his victim. Burns fights wildly for his life, but is no match for his crazy antagonist, and he is finally overcome. He is near death when the train arrives at the next station, and the police rush into the train and drag the maniac away.

NESTOR.

THE BANDIT OF TROPICO (June 17).—William Blake is a respected citizen of Tropico, Cal., a man looked up to by his neighbors and worshiped by a devoted daughter, whose love he fully reciprocates. The inhabintants of Tropico and other towns are much puzzled over the frequent robberies of the stagecoach which runs through Eagle Pass in the Sierras. The hold-ups have been boldly executed by a lone bandit who has made several good hauls. The robber is known as "The Mysterious Bandit of Eagle Pass." So bold and frequent have his depredations become that the State offers a reward of $5,000 for his capture, dead or alive.

Neither his neighbors nor his daughter, Kitty, connect William Blake with these robberies. They even consult him regarding the bandit and the State's reward, yet Blake is the bandit who is committing these daring hold-ups in order to provide his daughter with comforts and make her future secure. Both because he regards Jim Sherwood, the young sheriff, as a suitable husband for Kitty, his daughter, and to further protect his dual life, Blake encourages the young man's suit.

Disguising himself in rough garments and a thick, black beard, Blake steals out at night, successfully robs the stagecoach and, covering his tracks with extraordinary cunning, he eludes his pursuers and gets home without exciting suspicion.

Blake has occasion to knock down Pete, a tough cowboy, who, while drunk, insists upon being introduced to Blake's daughter. Pete follows Blake into a saloon where Blake is "treating the boys" and, thrusting aside Blake's proffered hand, shoots and mortally wounds him. Realizing that his time has come, Blake sends for Kitty and the young sheriff. He then writes a note advising his daughter to tell no one but Jim Sherwood. Kitty arrives in time to see him alone. She gets the note and the false beard before her father dies. The young sheriff, on being informed that Blake is the bandit, slowly burns the tell-tale evidence. He then takes Kitty to his arms.

THE LAND OF MIGHT (June 19).—The young homeseekers, John and Mary Anderson, come over the mountains in a prairie schooner. They select a spot for camp, unhitch their horses and start supper. While John is gone for game, the horses get away and Mary is forced to run after them, but before she comes up to them, both horses have been captured by three gold-seekers, Sid, Bill and a Mexican, and as their burro has just died, the men are delighted to get the horses. As soon as Mary appears and claims them, Sid is only too willing to return her property, not so Bill and the Mexican, however, and in consequence, Sid and Bill retire a short distance to fight it out. Sid is victorious, without having done more than give Bill a slight wound, so sending the Mexican to look after his partner, Sid accompanies Mary on her way toward their camp. John returns in the meanwhile, misses his wife and the horses and at once sets out on their trail, overtaking Mary and Sid just as the young wife's strength has about given out. As a reward for Sid's kindness, John insists upon the other accepting his saddle horse and as soon as Sid rides away, the husband and wife prepare to camp there for the night. Bill and the Mexican are in the meanwhile on the trail of Sid, so creeping up to where John and Mary have camped for the night, Bill is about to plunge his hunting-knife into the sleeping husband, believing him to be Sid, when his hand is stayed by Sid himself, who, having passed his partner and the Mexican creeping toward the camp and fearing for the lives of Mary and John, returned in time to prevent the tragedy.

BENEATH WESTERN SKIES (June 21).—Col. Person's Mexican foreman, Pedro, is in love with his master's daughter, Helen, who appears to like his companionship. Pedro's old sweetheart, Juanita, becomes very jealous.

Jim Carson, a dashing Easterner, comes to the Colonel's ranch with a letter of introduction and soon occupies the biggest corner in Helen's heart, much to Pedro's displeasure. The foreman attempts to undermine Jim by letting him ride Buck, an unmanageable bucking horse. Jim keeps his seat and, on dismounting, knocks the Mexican down. A fight follows, with victory going to the Easterner, which fact makes Jim popular with the boys and gains him the enmity of Pedro, who vows to be revenged. At the first opportunity he seriously wounds young Carson and carries Helen to a deserted shack. Jealous Juanita has not been idle. She follows the couple and lies in wait. Helen is soon left alone, a prisoner in the shack, to which Juanita fiendishly sets fire. She then overtakes Pedro and pleads with him.

Meanwhile Jim has managed to ride back to the ranch and gives the alarm. Col. Person, his cowboys and the wounded man, ride hard, bent on capturing the villain. They come upon Pedro and Juanita, but the wily Mexican gives them the slip and is only caught after a most thrilling chase. At the point of a gun, he is forced to tell of Helen's hiding-place. The girl is saved in the nick of time and the Mexican is left to the tender mercy of the boys.

BISON.

HIS PUNISHMENT (June 18).—Lieut. Wade has been carrying on a clandestine courtship with Silver Star, a pretty Indian girl. Her father, Black Hawk, discovers that secret meetings are taking place, and endeavors to keep the lovers apart. Wade is promoted and transferred to a distant fort, and the Indian girl is forgotten in the whirl of military and social life with which he is surrounded.

Silver Star dies of a broken heart, leaving an infant, Little Dave, who is brought up by Black Hawk. Wade marries a daughter of a brother officer, the wedding being celebrated with pomp. Twenty years elapse, and the press of civilization forces the Indians westward. Black Hawk's tribe locates in the vicinity of Wade's post, and one day Little Dove comes face to face with her father. Her startling resemblance overwhelms him, and he starts as if a ghost had confronted him. The Indian girl, not knowing the cause of the man's agitation, casts off his detaining hand and goes on her way.

Little Dove tells her grandfather of the occurrence, and he relates to her the sad romance of her mother. She becomes incensed, and vows she will avenge her mother's desertion and death. Black Hawk consents to aid her, and she goes to Wade and informs him that the Indians are discontented, but that she believes a demonstration of force will keep them from resorting to violence. Wade falls into the trap, and calling his troops together marches out to impress the redskins. As they reach a valley the concealed Indians pour a rain of fire into their midst, and the surprised soldiers retreat in confusion. Wade is dragged from his horse and made a prisoner, and is triumphantly carried to the camp by the exultant Indians. Led by Little Dove, the squaws torture Wade until he is exhausted, and he is then led onto the blazing desert, and left to die, with his hands tied behind him.

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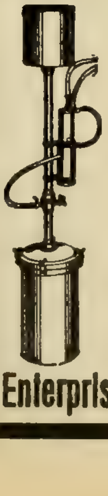

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seem to haunt her, and, stricken with remorse, she stealthily departs from the Indian village and goes to Wade. The still hand of death has preceded her, however, and she falls prostrate and caresses the still form of her father.

ON THE WARPATH (June 22—Two reels).—The film opens with a scene showing the old Indian chief, Arrow Head, selling beadwork at a railroad station. After the train departs he sits down in the shade and falls asleep, living again in his dream the days of his youth as a Yuma brave.

The Apache and Yuma Indians, as allies, had been waging a bitter warfare against the whites. The United States government massed large bodies of troops in the district, determined to crush out the guerrilla warfare. The Apaches were willing to make peace, but feared their allies. A conference was held between the Apaches, Yumas and the government representatives, at which the Apaches defied the troops, but the Yumas signed a treaty on condition that the government protect them against the Apaches.

During the conference Arrow Head met Red Feather, the daughter of the Sioux chief, and the two young people fall in love. Red Feather overhearing the plans of the Apaches to attack the Yuma camp, and fearing for the safety of her lover, sent her young brother to warn him. The Yumas, though outnumbered, were thus able to arrange a hurried defense, and the battle raged fiercely. Realizing that they must soon be annihilated by their ferocious adversaries, Arrow Head volunteered to ride to the distant fort and appeal to the soldiers for aid.

Mounted on a fleet horse, he dashed through the Apache lines, and though sorely wounded managed to elude his pursuers. His horse dropped from exhaustion and he found himself in sight of the Apache village. Red Feather sees him and conceals him in her tepee, where he rests and is given water to quench his thirst.

The pursuing Apaches are told by Red Feather that Arrow Head has gone by and they follow the direction she gives. She then brings her pony for her lover, and he reaches the fort without further mishap.

When the savages find they have been tricked Red Feather is punished by being staked out in the desert. The rescuing soldiers find her, and then continue their mad gallop to the scene of battle. A fierce encounter takes place, but the Apaches, attacked from the top of the hill by the Yumas, and from the front by the soldiers, are badly defeated. The old Yuma chief, mortally wounded, calls his braves about him, and as a reward for the bravery of Arrow Head hands the latter his head-dress—the insignia of rank—with the consent of the approval of the grateful tribe whose lives Arrow Head has saved.

COMET.

THE INTERRUPTED WEDDING (June 15).—Jimmy McElhern had just finished dressing for his wedding, and a final survey of himself in the mirror convinced him that, so far as appearance goes, the expectant bride would have no cause for complaint. But vexatious mishaps, while arranging his attire, caused him to be somewhat late, and in his mad rush to make up time lost, he accidently collides with a nurse girl who is taking a baby to the park for an airing. The impact is so forceful that she falls and sprains her ankle. In his desire to assist her, he relieves her of the infant, but as she attempts to rise, she is seized with a fainting spell, and all efforts to revive her prove futile.

An ambulance is summoned, and the girl is carried to a hospital for treatment. Jimmy is left with the infant on his hands. He offers it to a number of by-standers, attracted through curiousity by the ambulance, who laughingly refuse to relieve him of it, and in despair he rushes madly from the scene. He meets a policeman in his flight, and tries to force the infant upon him, but being unfamiliar with the facts, the guardian of the peace is unresponsive, so Jimmy promptly knocks him down. This only complicates affairs further, for the officer rises and pursues Jimmy, who succeeds in eluding him, and takes refuge in his own room. Throwing the baby on the bed, he drops in a chair and endeavors to gather his scattered senses. The hour appointed for his wedding has long since passed. Meanwhile the expectant bride has grown anxious, and comes in search of the delinquent. He noting her approach from the window, in an agony of fright, seizes the baby, throws it into a closet and closes the door. She enters the room in a towering rage, and demands an explanation. Jimmy tries to pacify her, but all in vain. Hearing the baby's yells, she opens the door of the closet and discovers it. Bursting into a torrent of tears, she roundly denounces him, and rushes from the room. He grabs the baby from its place of concealment and follows, calling to her in agonized tones, but she heeds him not. The policeman now enters and catches Jimmy just as he emerges from the door.

The mother of the baby, almost distraught at its long absence, has telephoned police headquarters, fearing the infant has fallen into the hands of kidnappers, so when Jimmy is dragged before the desk sargeant, the child is recognized, and he is held on the charge, and the distracted parents sent for. They arrive at the station, Jimmy is brought from his cell to answer, when the nurse, whose injuries were slight, has meanwhile recovered, enters the scene.

Mutual explanations and apologies follow, and Jimmy is released, and is hurriedly driven to the home of his bride to be. The unfortunate occurrences of the day are reviewed, the bride forgives him, takes him to her heart, and the wedding proceeds midst great rejoicing.

A PLUCKY RANCH GIRL (June 17).—Reduced to comparative poverty through unfortunate speculations Fred Williams, accompanied by his wife and daughter, Doris, gather the remains of his meager belongings, and starts overland by wagon for the far West.

Blessed with favorable weather conditions and excellent roads, the little party reach a wild and remote section in western Arizona, where, finding a suitable spot for a resting-place, they pitch their camp for the night. It being near the hour for the evening meal, Doris goes in search of water, while her mother prepares the cooking utensils.

The wildness of the surroundings makes her father somewhat solicitous, and he bids her be cautious, but she being a plucky Western girl, points significantly to the "forty-four" suspended in its holster from her girdle, smiles at his fears and disappears in a grove of firs.

Unknown to the little party, there was an Indian reservation not far distant and a number of redmen had surreptitiously smuggled in a generous supply of whiskey. All have been indulging freely, and in consequence are in a dangerous condition. One of their number, a chief of some importance, wanders away in his drunken stupor, and his steps are by chance led to where Doris is seen in the act of filling a vessel with water from a neighboring spring. Attracted by her beauty, and noting the solitude of the surroundings, he approaches her in a familiar manner, and endeavors to embrace her. She releases herself from his grasp, and with a well-directed blow knocks him down. Driven to frenzy he rises quickly, draws his knife and rushes toward her. She fires at him and he falls. Doris does not wait to learn how badly he is injured, but hastens to inform her parents of the circumstance. Fearful of the result, they immediately strike camp, and continue their journey.

In the course of their travels they shortly meet a ranch owner, who offers Williams favorable inducements to settle on part of his land. He gladly accepts. Some time has passed since the shooting of the Indian by Doris, and the occurrence is almost forgotten by them, and the family has settled down to a peaceful and quiet existence. Doris has won the affection of the ranch boss, and they are shortly to be married. The renegade Indian has meanwhile recovered, and learning her whereabouts, in a spirit of revenge he gathers some of his followers about him and plans an attack on the Williams' house.

The cowboys are quartered at some distance away, so that when the Indians surround the house, things look very dark for the family, but Doris's resourcefulness and pluck saves them. Under cover of the night she eludes the marauders, reaches the corral, mounts her pony, and after a thrilling ride through a shower of bullets, she returns with the cowboys, who ride with a wild dash to the rescue and after a blood-curdling battle, the Indians are annihilated.

POWERS

THEIR ONE DAY'S WORK (June 26).—A little girl, of winning personality, lives with her grandfather, who is quite unfortunate, in that the sheriff has taken his only horse for debt, and there yet remains a field to be plowed for sowing.

The old man is in despair and his grief is pitiful. The granddaughter sympathizes with him and casts about for relief. A trio of big, burly tramps visit the neighborhood and are loafing in the shade. The girl finds them and they notice her dejection. Sobbingly she tells them and the tramps become interested. They confer and devise ways and means to assist the old farmer. Going to the field they view the half plowed plot, observe the plow and debate the question. One of them has an idea and they act upon it. Hitching themselves to the plow they turn the sward, working diligently and perspiring profusely. Tired and leg-weary, they do not falter until the last furrow is turned over and then they drop from exhaustion, satisfied with the thanks of the little girl. They are brought to the farmhouse and given an appetizing supper, after which they wend their way down the dusty road elated that they have performed an act of kindness.

THE HELPING HAND (June 26).—A little girl attends Sunday School and is given a book to record acts of kindness, and she proceeds to go out after the prize offered. She places fly-paper on her father when he is asleep, to render his slumbers more peaceful, and then gives the silk hat and overcoat of her sister's beau to a tramp. She liberates a cage full of mice and they cause consternation among the guests. The police are summoned to find the missing garments, the father awakens to become entangled in the fly paper and there is much mystery until the child clears it up by exhibiting her book and enumerating the "helps" she has performed as instructed by the minister.

LUX.

THE GAMBLER (June 21).—Tom Bradford was well known to the habitues of Luke Stamford's saloon as an inveterate gambler; nevertheless, he is not devoid of some redeeming features. A change takes place when Alice Redmond comes from the East with her father, and Bradford gambles no more. Alice falls in love with him at first sight, and her love grows stronger when Bradford saves her from the cowardly assault of Lister, the bad man of the district.

One morning Bardford decides to sell out his gambling outfit, and his old friend Jess, the dancing girl, seeing that her chances of winning his affection are no more, goes off into the woods to hide her sorrow. There she sees Lister attempting to run away with Alice Redmond, who is in his power, having been surprised by him upon a lonely road. Jess rushes back to the saloon and tells Bradford, who, with the aid of the boys, dashes after Lister, and finally catches him. This paves the way for an introduction to Alice's father, and finally to a happy marriage, and Bradford is known as "The Gambler" no more.

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When the cries of the news venders in Naples announced the capture of Captain Bertini his wife lost her senses from the shock. Eminent alienists proclaimed it a case of mental torpor, which could only be cured upon again seeing her husband. Maria, the little daughter of Captain Bertini, planned to go to Africa to find her father. Her mother did not notice her leave taking because of her condition. She disguised herself as a boy and managed to find a place on a merchant vessel. Her good disposition succeeded in gaining for her the affection of everyone. The father was freed and returned with his daughter to Naples. The presence of her husband and child brought the young woman out of her stupor, and happiness once again reigned in the house.

THANHOUSER.

THE FARM AND THE FLAT (June 23).—The young city chap had a month's vacation, nowhere to go and very little to spend when he got there. So he talked it over with his wife, and they evolved a great idea.

"We want to go to the country," the husband said, "now the country is full of rubes who want to come to the city. It should be an easy matter to find one who will let us occupy his farm for a month, if he will let him use this flat and our installment house furniture."

They advertised, and it paid. Out at Dreamland Neck, which is inconveniently located in Connecticut, lived a farmer who had long yearned to see the great city. He had heard, however, that at the Waldorf, the best tavern, they often charged $1 a day for rooms without meals, and that the cost of living appalled him. Finding a chance to see the wonders of the metropolis for nothing, he jumped at it, and the swap of homes was made with great joy on both sides.

The trouble was that neither couple was suited for the new environments. The country people were so busy jumping out of the way of trucks and autos that they had no time to enjoy themselves, while the city folk wearied of chopping wood, and trying to bring up chickens by hand. And just as they were getting sick and tired of their bargains, real unhappiness entered their lives.

The country chap knew all about gas. You light it with a match and blow it out when you are through. He proved that it was possible to do this and live, but the flat was wrecked. Both he and his wife decided that it was time to go home, and they departed with a rush, just before the police, firemen and the ambulances arrived.

In the meantime the city chap had picked up a bargain in horse flesh, a nag and a buggy for $34. The countryman would have never made the purchase, for he knew that the outfit belonged to the sheriff, also that the pretended owner was a tramp. The sheriff arrived shortly after the transfer of his property, and there was a fight. It was the belief of the sheriff that the city chap should accompany him to jail, but the city chap overruled him, and after a heated argument that severely injured the furniture, he escaped with his wife in the stolen buggy.

When the "swoppers" reached their respective homes, they called each other up by phone, and talked angrily. Still as each had injured the property of the other, they found that it would only be a waste of time to sue.

IN BLOSSOM TIME (June 25).—It was blossom time in the country, and the girl was happy in her simple rural life, and in the love of her rustic

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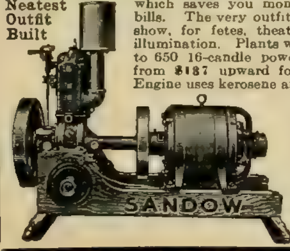

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suitor. Just then word came that her wealthy aunt desired to give her a home in the city, and the young woman jumped at the chance. She was able to see the beauties of the Metropolis of which she had often dreamed. So she went away, waving a careless farewell to the "man she left behind her."

A year passed on, and again it was blossom time in the country; but the girl was in the city and had forgotten much of her former life. To her surprise, however, she was not happy in her new environments.

A titled suitor had entered her life, and for a time she thought she would marry him. Then one day she received from him a regular "city box of flowers," and at the same time her country sweetheart sent a fragrant branch with the simple message: "It is blossom time in the country."

The girl realized that she was losing much in life that had been dear to her, and in return had not received anything that really counted. She was stricken with homesickness and hurried back to the country, where her grandfather, with whom she had lived, welcomed her gladly, but could not understand why she had returned, for he was a man who was slow to comprehend things. Later he saw them in the apple orchard and then he understood.

"I'm glad my little girl came back in time," grandfather said. "I am glad that the blossoms were still in bloom, and that everything came out all right, but it was a mighty dangerous experiment, and we must never say a word about it."

The boy and the girl are happy, however, and always regard "Blossom Time," as the loveliest, and most important season of the year.

THE PROFESSOR'S SON (June 28).—The professor was wealthy, which was a lucky thing, for his mind was always in the past. He had an intimate knowledge of what had happened in prehistoric days, but utterly ignored what was going on in his own generation. When his wife died it was naturally a shock, and he almost hated the helples infant she left. Soon he returned to his studies, and having left word that his baby son must not be allowed to disturb him, soon practically forgot his existence.

In fact it rather puzzled him one day to find a boy of seven in his study, engrossed in a scientific book. He could not place the child at first, but finally remembered that it was his son and heir, and for the first time was proud of him. It struck the professor that here was something to do that would be worth while. The child seemed to have a bright mind and to be fond of books. The more the professor questioned him, the more satisfied he became, and he plunged enthusiastically into the work of a tutor.

Now the professor was very brilliant, and the child was very young. The course of study mapped out would have appalled a university senior, but the child tackled the work with enthusiasm. He made wonderful progress for a time, and then what any sensible parent could have predicted, happened. The boy suffered a nervous breakdown, and for a time hovered dangerously near the portals of the other world.

The grief stricken parent could not comprehend what had happened or how much he was to blame. He sorrowed because lessons were neglected, and while the child was convalescing, blandly started to renew them. He was not a cruel father, it should be stated, only a foolish one.

By rare good fortune, the helpless child had a sensible nurse, who had loved and cared for him from his birth. She stopped the lessons, defied the father, and bluntly told him that his conduct would certainly cause the death of his child if continued. The doctor, appealed to, upheld the nurse, and the worried professor consented that the nurse try her way to restore the health of the son he now loved deeply.

The nurse and the boy went to the country, where books were tabooed and healthful exercises and enjoyment favored. Later, the professor, in response to a letter from his boy, went to visit them. He found that the child had forgotten all about cube root, integral calculus and the fourth dimension, but that he had learned to fish and wanted father to join him.

The worldly wise nurse came out of the farmhouse shortly after the professor arrived, shaded her eyes, looked off and smiled.

She saw a learned man and a happy little boy seated side by side at the bank of a stream fishing and having an enjoyable time. And she knew that the professor realized that his ways had been wrong, and that infant prodigies seldom grew up to be leaders of men and minds, unless they were permitted to be boys when they were boys and not little priggish bookworms. There would be plenty of time later for study, she mused, but so far as the present was concerned, she rejoiced that the child she loved was to be permitted to have his time to play.

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SOLAX.

LOVE'S RAILROAD (June 26).—This subject depicts the trouble of lovers through life. The first scene is "taking on fuel for the trip," and "taking water on the fly," which deals with the lovemaking of the couple. Then follows the "proposal for better service," the "doubleheading of the passengers," and the "coupling up of the train." The couple soon take on excess baggage—a baby—and with that there are "orders misunderstood," and then there's a wreck—or the couple part. Next we see "the wrecking crew in action"—the divorce court—and this is followed by the "wreckage being cleared," and then "traffic is resumed on the old schedule"—and they live happily.

PLANTING-TIME (June 26).—This deals with the adventures of a college boy and college girl at home during a vacation. The girl and boy live in cottages adjoining each other. They are both nuisances to their parents. In order to keep them out of mischief the parents send them out into the garden to plant some seeds. In attempting to clean the garden they throw all the waste across the fence. The boy and girl keep throwing it back and forth. They get into a row, and, of course, there is rough-house—water and the garden hose is brought into play. The story ends with the young folks getting together and an agreement is reached.

THE CALL OF THE ROSE (June 28).—Robert Moore, a young Western miner, marries an Eastern girl and brings her out West to live. Before their marriage, Grace Moore was a musician and a professional singer. Her husband is devoted to her. The little Western cottage in which they live, the husband tries to make as fine a home as his limited capital permits him. For a time the young wife is happy and fills in her time between watching her husband dig for gold and singing in the wilderness. Soon, however, the emptiness of her inactive existence begins to pall on her. She grows wistful and longing.

An operatic manager on his vacation hunting near the mining district, is one day attracted by Mrs. Moore's wonderful voice. He follows the notes to their source and, after having refreshed himself with the food and drink which Mrs. Moore graciously provides, he gives Mrs. Moore his card and tells her that he would be pleased to give her an engagement if she ever came back East.

The coming of the operatic manager awakens in Grace Moore her slumbering desire for a career. Her husband is averse to her plans, but after months of arguments pro and con, Mrs. Moore leaves her husband and goes East. At their parting the husband plucks a white rose from an arbor and presents it to his wife with the injunction, "Whenever you can return to me as pure as this rose, my heart and my home are open to you."

Later, after a thrilling adventure with a claim-jumper, the husband, who strikes gold, begins to feel the influence of the rose—the pressed rose which saved his life—an interesting by-play in the story. The wife away East wins success and fame as an opera singer—but her happiness is not complete. She feels the call of the rose. The husband comes East, and in a pathetic scene which takes place in a café, the two are re-united.

GAUMONT.

WHEN THE LEAVES FALL (June 18).—Yvette, the popular favorite of the Italian Opera Company, is in the opening scene of this picture singing Gluck's "Orpheus" when she is suddenly seized with illness, which causes her to fall prostrate on the floor and the audience is completely grief-stricken. Some of the more thoughtful ones, however, rushed to her assistance, among whom were the first violinist and the Marquis of Montreville, both of whom prove to be madly infatuated with the cantatrice.

The Marquis, realizing the extent of the singer's illness, offers his country estate at the seaside and, inasmuch as her physicians prescribe absolute rest and change of atmosphere, Yvette gladly accepts.

During her absence from the opera the first violinist found life quite intolerable. Desiring to see her, he pays a visit to the country estate of the Marquis, only to be refused admission at the door. As a retort to this insult the musician proposes a duel with the Marquis, who, believing it an opportunity to rid himself of the rivalry of the fellow for the hand of Yvette, gladly takes him up. The duel takes place in the courtyard of the estate and results in the death of the violinist.

Shortly before his end, however, the latter picks up his violin and draws out the desolate, mournful strains of the opera "Orpheus." The sickly Yvette from her window recognizes the tune and, seating herself alongside of the casement, looks out only to recognize that her musician admirer has been mortally wounded. Yvette passes away in the arms of the Marquis, who has come to claim her as his bride.

BELLS OF PARADISE (June 20).—Francesca Teresina, the beautiful daughter of a rich Florentine patrician, has been low for many months. In fact there has been practically no improvement in her condition at all and the doctor deems it best to advise her family of her impending death. The last chill months of the Italian winter are fleeting rapidly by when the physician announces to the anxious and saddened family: "Excepting a miracle, she will not hear the bells at Easter."

The Teresina home is cast in the most pitiable gloom, which soon claims and dispirits every member of the household. The mother spends every idle moment that she can at the cathedral praying for the recovery of her loved one or kneeling at her bedside.

Sandrino, Francesca's brother, a year or two her senior, is sorrowfully troubled at the grievous outlook and broods unceasingly over his sadness. One evening, while passing through the courtyard, he chanced to meet Benedetta, his sweetheart, and unburdens his tale of woe upon this gentle, sympathetic creature who, in girlhood, had spent many days with the dying girl and now that they have both grown up to womanhood still persists in her devoted friendship. The sad intelligence that Francesca cannot live is shared equally in sorrow and pain by Benedetta, who had hoped to be united closer to her girl companion through her likely marriage to Sandrino. The situation proves too tragic for the faithful little sweetheart, and after thinking over many plans of saving her comrade, finally decides to give up her chance of marriage, and vows if only Francesca be spared to hear the bells of Easter that she will enter the convent of San Felice and become a nun. At the same time, she communicates her oath to her lover who, loyal as he is to his sister, is nevertheless still more sorely grieved, inasmuch as now whichever way the matter turns he must necessarily suffer a forfeit. Should Francesca recover, he must then lose Benedetta, or if the Almighty allow him Benedetta then it must be at the loss of his own dear sister. Poor Sandrino is most completely unhappy and ponders inconsolably upon either terrible alternative.

As Easter approaches, the Teresinas find great reason to rejoice. Francesca is regaining her health at a rapid and unpredicted rate, which delights both her parents and the anxious doctor. But Sandrino alone is disconsolate. The delicate, convalescing sister is sorely puzzled at Sandrino's perpetual sadness. She recalls the fondness and affection with which he always regarded her and cannot explain his present indifference. She is completely baffled, but determines to discover the cause at all costs.

That night she tosses very restlessly on her bed, watching every moment for the first opportunity to escape from the vigil of her nurse. The occasion presents itself during the dampest hours of early morning, and Francesca in her eagerness steals from her covers and, clad only in her nightrobe, invades the room of her brother, where she discovers a letter from Benedetta, explaining to Sandrino her vow to become a nun if his sister be spared her life. The revelation completely upsets the weakening Francesca and she hastens back to the warm covering of her bed only after suffering fatal attacks of chills.

The next day is Easter. So well has the patient been of late and so steady her improvement that the Teresina family, mother and son, enter the chamber of Francesca to bid her the greetings of the holy day, hoping to take her to the cathedral to worship. Noticing that she is not awake they cautiously cover her bed with Easter lilies, ferns and Italian Spring flowers, taking care not to disturb her placid sleep, but alack! the horror, the mother discovers her daughter's body a deathly cold.

The doctor is called. He examines the body, but its life has fled—Francesca is no more. The miserable Sandrino is prostrated. He opens the shades to allow the sun to stream into the room of death. This discloses the bells in yon belfry, swaying to and fro, pealing their Eastern morning song, but Francesca hears them not. Their notes are changed from joy to dolor. The Teresinas have suffered an irreparable loss.

AUTO SMASH-UP (June 25).—The Danglade homestead has been one of purest happiness throughout the married life of its occupants until they receive a visit from their old friend Mabel Morton, who had recently sought separation from her husband in the courts and obtained it. At the time the case was tried public sentiment leaned in favor of her husband and she was declaimed as notoriously trouble-making. She decided to test her wiles and to try out her charms on Mr. Danglade. She soon comes between husband and wife and brings an end to the happiness that has so long characterized their home. Danglade proves susceptible to her flattery and soon is responsible for great grief and woe to his lovely wife. She, hoping that his fascinations would prove short-lived, waits patiently for a turn to the better. One day, while entertaining Mabel Morton in his touring car, Danglade meets with an accident. He drives his machine over the boundaries of the road and precipitates it and its occupants down a sharp decline. Mabel is only slightly wounded. The machine is wrecked and he is seriously hurt. He is brought to his home, where his wife does all in her power to save him, but the doctor extends no hope of recovery. Mrs. Danglade ministers to her husband throughout his long confinement, but decides that as soon as he regains his health she will leave him. He, however, is brought to his senses by the accident. He realizes the magnitude of the outrage he has committed against his wife and asks for her forgiveness, but she finds it very hard to condone all past injustices. He pleads and promises to reform, so she takes him back. As agreed, he directs a letter to his enamorata, Miss Morton, acquainting her with the truth—that the accident has taught him the virtues of his wife and led to their reconciliation.

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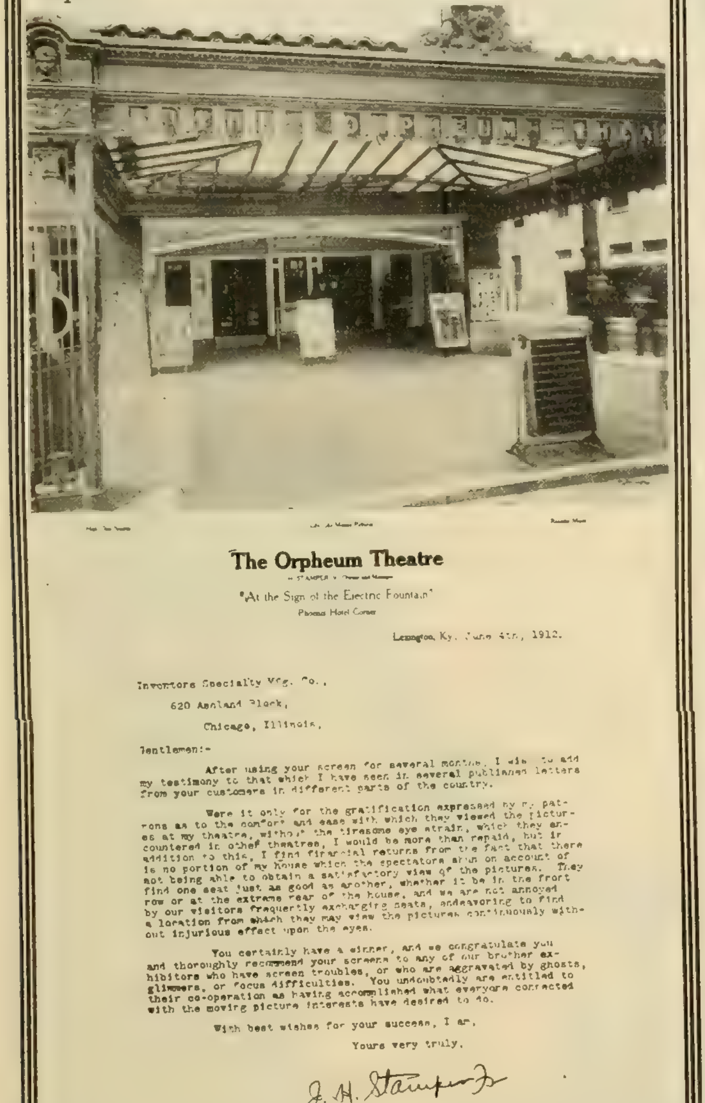

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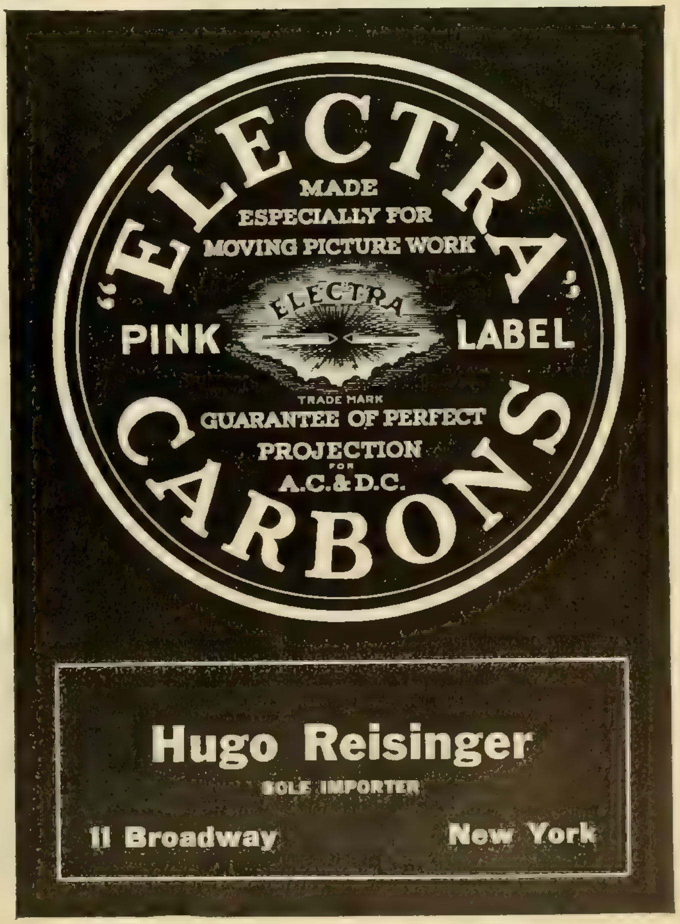

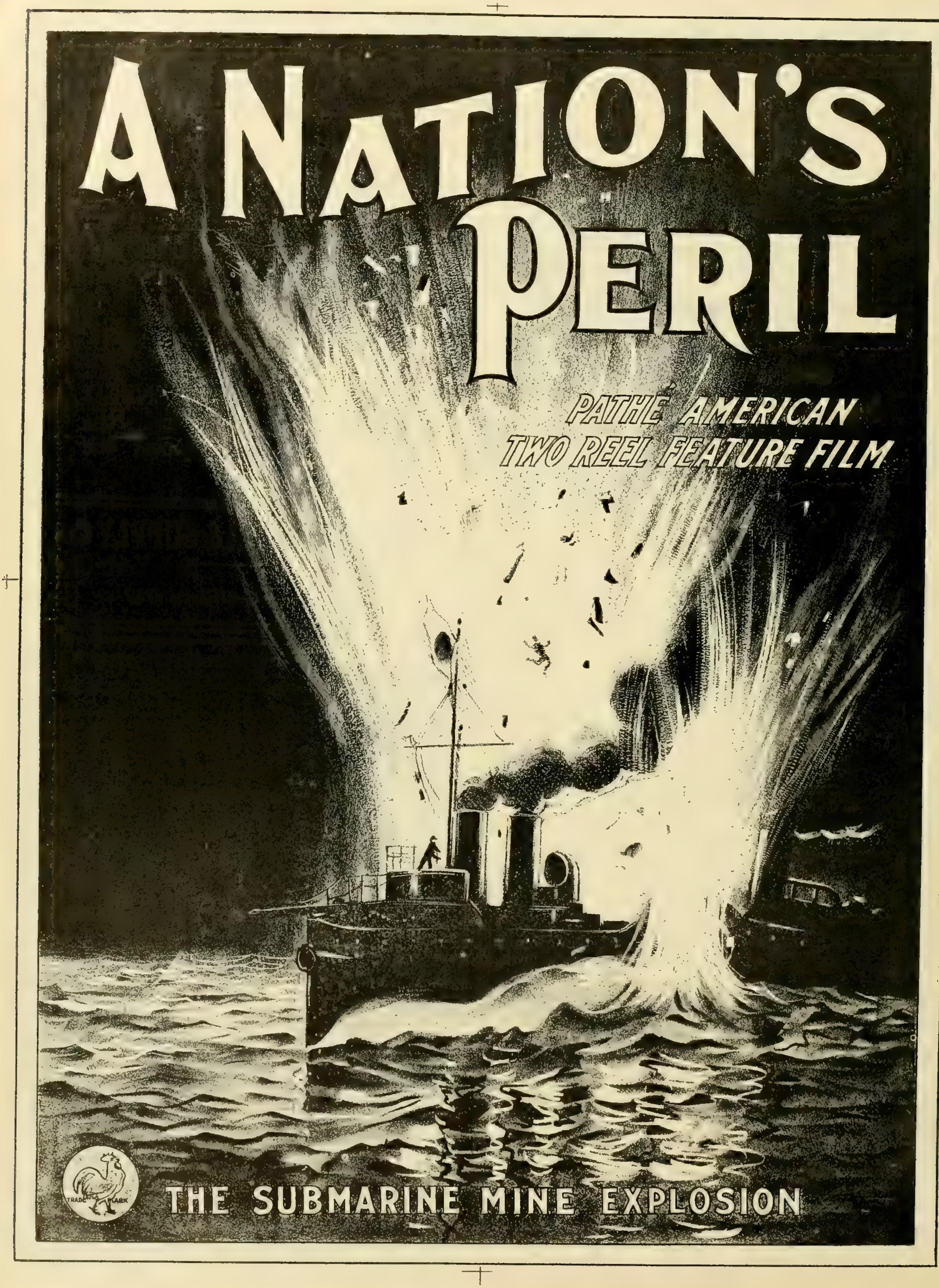
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June 17—The Bandit of Tropico (Drama)......
June 19—The Land of Might (Drama).........
June 21—Beneath Western Skies (Drama)....
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June 22—The Forbidden Way (Drama)........
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June 29—Before the White Man Came (Dr.)....

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June 29—In the Balance (Dr.)...........

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May 30—Grandfather's Clock (Dr.)...........
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June 6—The Price of Peace (Dr.)...........
June 9—Tears o' Peggy (Com-Dr.)...........
June 13—The Flirt (Drama)...........
June 16—The Diamond Path (Drama).........
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June 19—Animated Weekly, No. 15 (Topical)..
June 26—Animated Weekly, No. 16 (Topical)..
July 3—Animated Weekly, No. 17 (Topical)..

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June 26—Love's Railroad (Com.)...........
June 26—Planting Time (Com.)...........
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May 24—The Ring of a Spanish Grandee (Dr.)
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May 31—Whom God Hath Joined (Dr.).........
June 4—Dottie's New Doll (Juvenile-Dr.)......
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June 14—The Night Clerk's Nightmare (Com.)
June 14—Why Tom Signed the Pledge (Com.)
June 18—The Twins (Drama)...........
June 21—Called Back (2-reel Drama).........
June 23—The Farm and the Flat (Com.)......
June 25—In Blossom Time (Dr.)...........
June 28—The Professor's Son (Dr.) ....

VICTOR.

June 14—Not Like Other Girls (Com.)........

MAJESTIC.

June 9—Room 257 (Dr.)...........
June 9—Shocking His Flock (Com.).........
June 11—Up a Tree (Com.)...........
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June 16—The Little Quakeress (Com.-Dr.)....
June 18—Hoop-skirts, My Dear (Com.)........
June 18—The Bowery Pearl Fisheries (Com.)..
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Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

May 27—A Beast At Bay (Dr.)................
May 30—An Outcast Among Outcasts (Dr.)....
June 3—Tomboy Bessie (Com.)................
June 3—Algy, the Watchman (Com.)..........
June 6—Home Folks (Dr.)....................
June 10—A Temporary Truce (Dr.)............
June 13—Neighbors (Com.)...................
June 13—Katchem Kate (Com.)...............
June 17—Lena and the Geese (Drama)........
June 20—The Spirit Awakened (Drama)......
June 24—A Dash Through the Clouds (Com.)..
June 24—The New Baby (Com.)...............
June 27—The School Teacher and the Waif (Com.-Dr.) ....

CINES.

(G. Kleine.)

June 1—The Bogus Professor (Com.)..........
June 1—Rome on the Tiber (Scenic)..........
June 4—The Trifler (Com.)...................... 815
June 4—Picturesque Padua (Scenic).......... 170
June 8—Scenes of the Turkish-Italian War (Topical) 1015
June 11—A Soldier's Heart (Dr.)............... 710
June 11—Messina As it is To-Day (Scenic).... 280
June 15—Leah, the Telephone Girl (Com.).... 570
June 15—Venice, Italy (Scenic)............... 420
June 18—The Frailty of Man (Dr.).......... 950
June 22—Her Vengeance (Dr.) 1100
June 25—The Girl and the Mayor (Com.)....... 971
June 29—The Wandering Minstrel (Dr.).......1004

EDISON.

June 1—Eddie's Exploit (Com.).................
June 4—The High Cost of Living (Com.).....1000
June 5—Very Much Engaged (Com.)...........1000
June 7—The Man Who Made Good (Dr.).......1000
June 8—The Shadow on the Blind (Com.).....1000
June 11—Ten Days with a Fleet of U. S. Battleships (Naval) 980
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June 14—The Prisoner of War (Dr.)...........1000
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June 19—Target Practice of Atlantic Fleet, U. S. Navy (Naval)................ 650
June 19—Apple Pies (Comedy)................ 350
June 21—The Passer-by (Drama)...............1000
June 22—The Girl at the Key (Drama).......1000
June 25—The Little Bride of Heaven (Dr.) ..1000
June 26—Pennsylvania State Police, Troop "B" (Topical) 500
June 26—The Wooden Indian (Com.).. 500
June 28—Master and Pupil (Dr.) 1000
June 29—The Father (Dr.)... 1000

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May 28—Margaret's Awakening (Com.-Dr.)...1000
May 30—The White Hope (Com.)............1000
May 31—The Laurel Wreath of Fame (Dr.)...1000
June 1—Broncho Billy's Bible (Dr.)..........1000
June 4—On El Monte Ranch (Dr.)............1000
June 6—The Legacy of Happiness (Dr.)........1000
June 7—Billy Changes His Mind (Com.)........1000
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June 13—The Honeybug's First Quarrel (Com.).1000
June 14—The Passing Shadow (Dr.)...........1000
June 15—Western Hearts (Dr.)................1000
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June 20—The Return of William Marr (Dr.)..1000
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June 22—The Foreman's Cousin (Drama)......1000
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June 28—Springing A Surprise (Com.)..........1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000

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June 10—Making Photoplays in Egypt (Vocational) 1000
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June 17—The Bag of Gold (Drama)..........1000
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June 21—The Chauffeur's Dream (Comedy)....
June 24—The Colonel's Escape (Dr.)...........1000
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June 12—Percy's First Camera (Com.)........ 330
June 12—Making Silk Hats (Ind.)............ 495
June 12—Through the Saskatchewan (Scenic).. 175
June 19—Motor Boat Races (Sporting)...... 445
June 19—Studies of Fish Life (Edu.)........ 340
June 19—Bergen, Norway (Scenic)..... 210
June 26—The Music Hall Singer (Dr.).........1000

PATHE.

May 25—The Prospector's Sweetheart (Dr.)...
May 27—Pathe's Weekly No. 22, 1912 (Topical)
May 29—For the Honor of the Name (Dr.).....
May 30—The Leading Lady's Baby (Com.)....
June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
June 2—The Orleans Coach (3 reels) (Dr.)....
June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.)............
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.)................
June 10—Pathe's Weekly, No. 24, (Topical)..1000
June 12—Any Old Clothes (Com.).............
June 13—A Redskin's Appeal (Dr.)...........
June 15—Niagara Falls (Scenic)...............
June 17—Pathe's Weekly No. 25—1912 (Top.)
June 19—The Gambler's Reformation (Dr.)..
June 20—The Fickle Soldier (Drama)........
June 22—An Indian Idyl (Drama)............
June 24—Pathe's Weekly, No. 26, 1912 (Top.)..1000
June 24—A Nation's Peril (Special—2 reels, Dr.)
June 26—True Love (Dr.)....................
June 27—Deer Slayers Retribution (Dr.).......
June 29—The Squawman's Sweetheart (Dr.)...

C. G. P. C.

May 24—Foxy Cupid (Com.)...................
May 24—The Sylvere Sisters on the Double Trapeze (Acrobatic) ....
May 28—The Musketeer's Duel (Com.)........
May 28—A Lesson in Liquid Air (Scientific)...
May 30—Siam—Its Rivers and Canals (Scenic)
May 31—His Wife's Whims (Com.)............
May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.)..........
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile)......
June 7—The Irbith (Siberian) Fair (Travel)...
June 11—Trap of Death (Dr.).................
June 11—Cavalry Test Marches in Belgium (Military) ....
June 14—Pepita's Escapades (Com.)...........
June 14—Catching Crocodiles on the River Nile (Industrial) ....
June 18—Mimi's Love Story (Drama)........
June 21—The Mystified Pierrot (Com.)........
June 21—London (Scenic)....................
June 25—The Death of Saul (Biblical).........
June 28—The Heat Wave (Comedy)...........
June 28—The Frog (Scientific)...............

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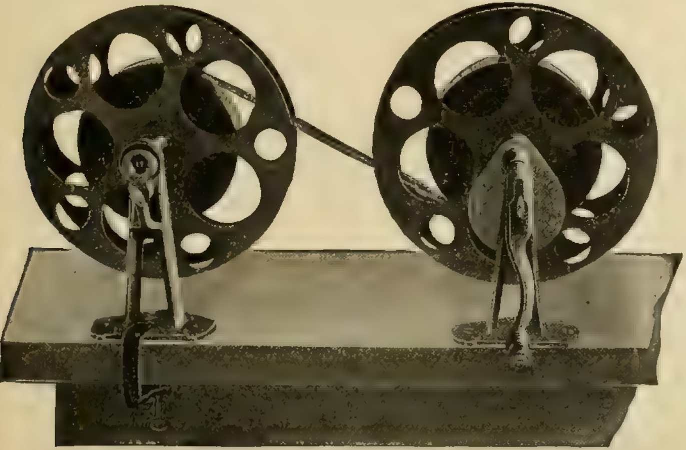

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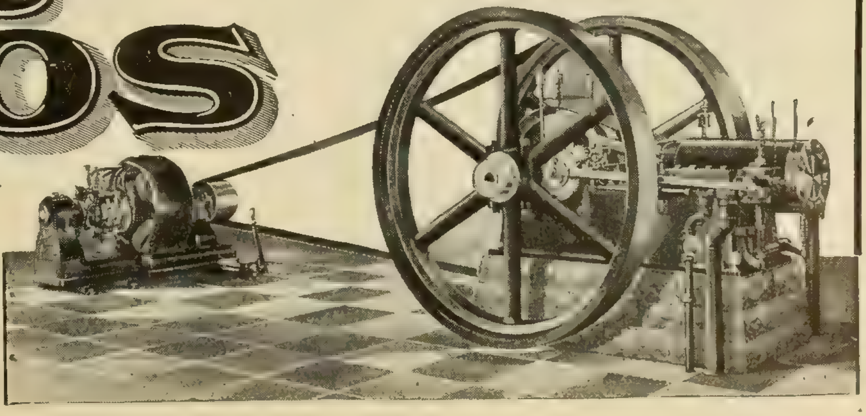

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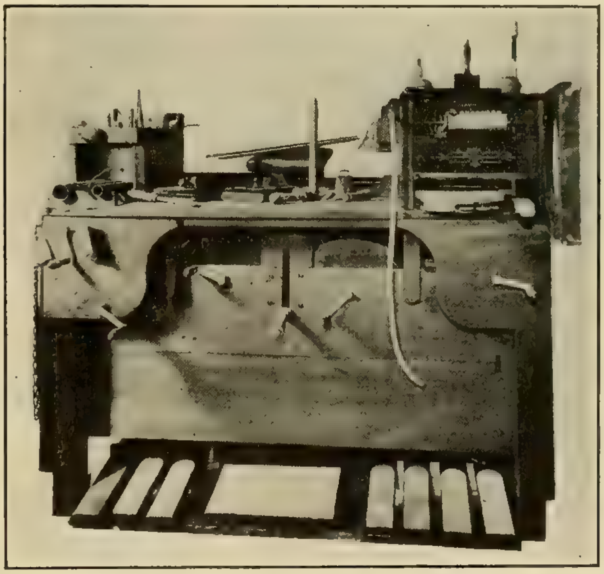

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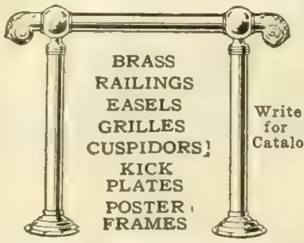

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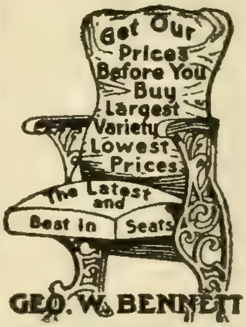
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It is the world's greatest theater chair, perfected to the highest degree.

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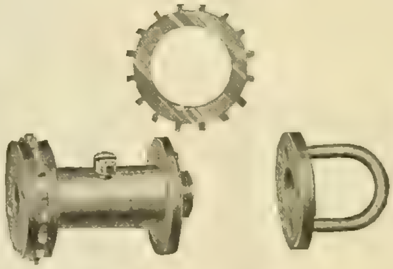

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Remember my special offer expires July 1st, as per adv. in Apl. 27 and May 11 M. P. World.

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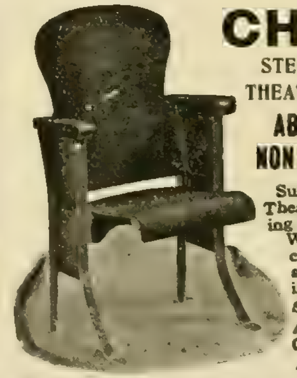

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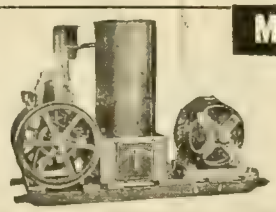

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BIGGEST SENSATION IN THE MOVING PICTURE WORLD
Can be operated by a boy 10 years old. One customer writes: "Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write to-day for Bulletin 101. It is a mighty interesting booklet.

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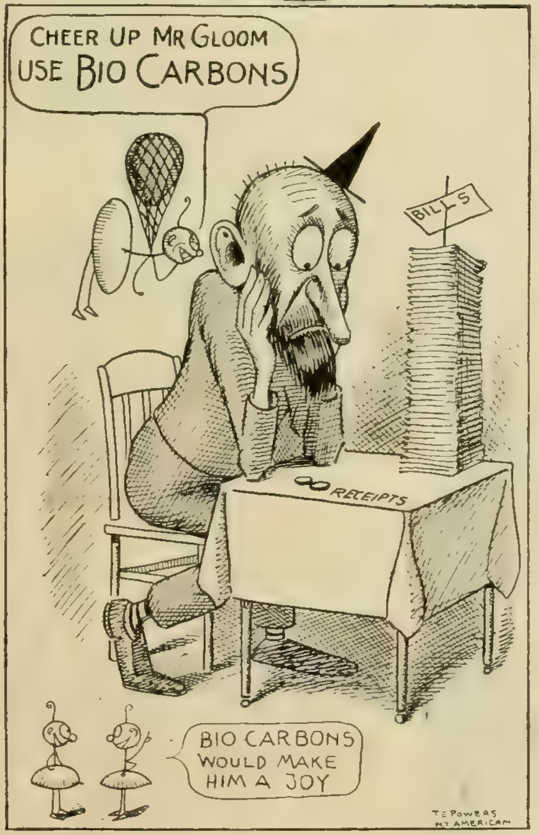
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BIO CARBONS WOULD MAKE HIM A JOY
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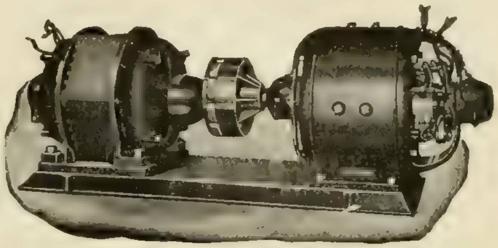
Produce the Best Light On Your Screen That Can Possibly Be Made

BUILT FOR ALL VOLTAGES



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Are made for either alternating or direct current circuit and for changing A. C. to D. C.

One exhibitor using the above outfit writes: "My light on the screen now is like a halo for the setting of the picture. My competitors are simply not in it."

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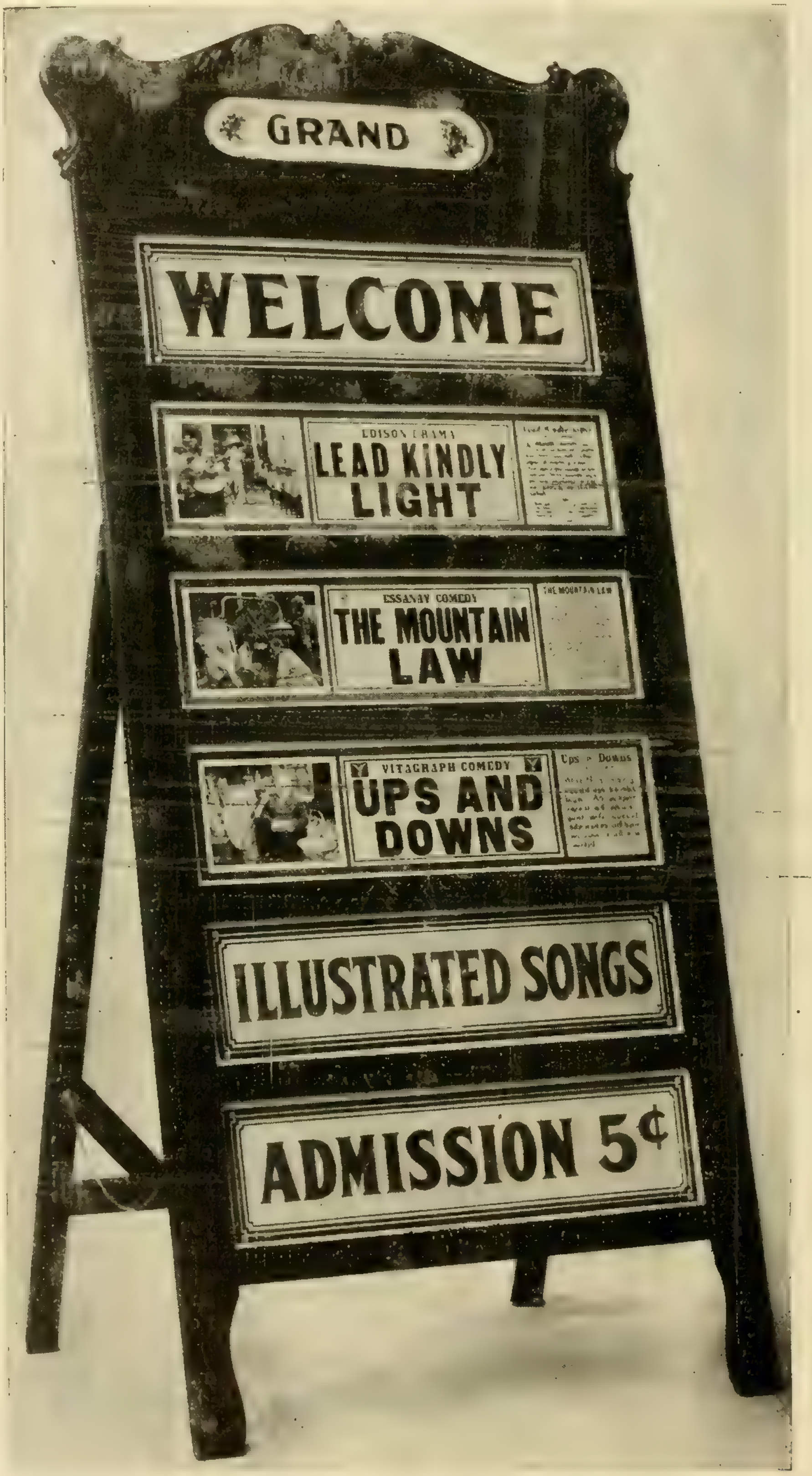
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Our system of advertising is a Spider Web and your customers are the flies. We not only draw the customers to your house, but we hold their attendance.

The big houses and experienced managers are all using this system, and it is a safe bet that they are satisfied that this system is the proper one to increase their business, or they would not give up the old style of circus advertising for our modern and up-to-date system.

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The new woman-sheriff of Buckskin county, after making several arrests, is shot by a desperate bandit. Her daughter, learning of the trouble, volunteers to act as sheriff. Single handed she ventures to the bandit's hut, and compels him to surrender. Much to her horror he proves to be Dick, her lover. After having him put in prison she ignores his plea for liberty, explaining that she must do her duty and he must take the consequence of his wrong doing.

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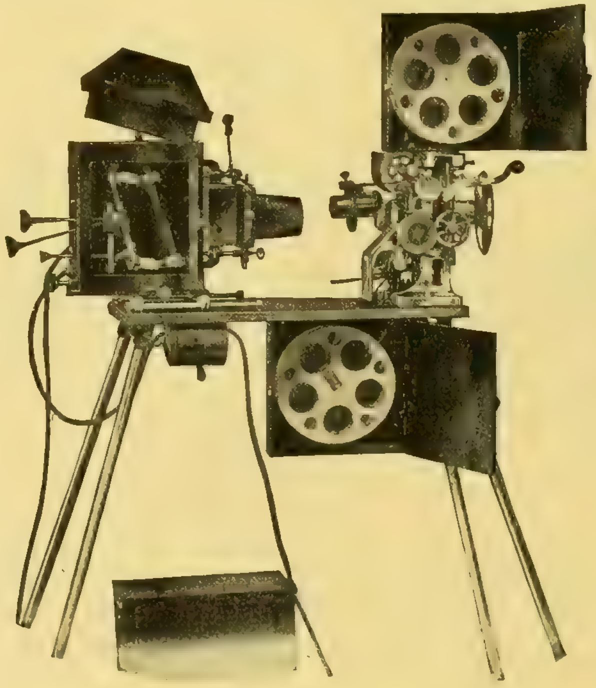

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Let us send you Catalogue "G" telling all about it

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CAREY PRESS, N. Y.

Vol. 12, No. 13 June 29, 1912 Price, 10c

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Story of Chopin" (Gaumont).

125 East 23rd Street New York—Chicago 169 W. Washington St.

TUESDAY, JULY 30, "Merchant of Venice" in two reels

THE THANHOUSER

THREE-A-WEEK

TUESDAY, JULY 30, "Merchant of Venice" in two reels

2 Kinds of One-Sheets
and an Eight-Sheet
AT
YOUR
EXCHANGE

"The Merchant of Venice"

IN 2 REELS — TUESDAY, JULY 30

Shakespeare's Masterpiece as a Gorgeous Thanhouser Masterpiece

Illustrated Heralds
from
HENNEGAN & CO.
Cincinnati,
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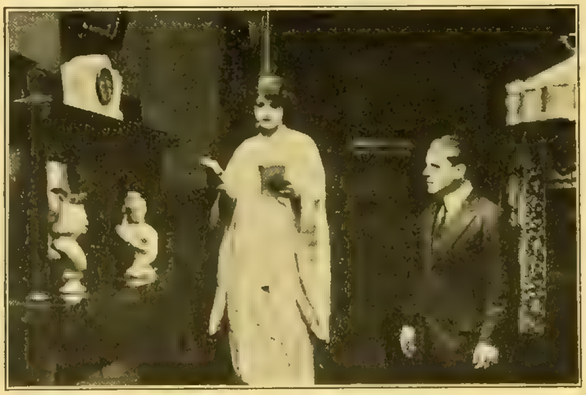
THE SECOND issue of the new SUNDAY RELEASE

"Doggie's Debut"

In which the Kid and Her Poodle Star at the Head of a Complete Dog and Monkey Circus

RELEASED SUNDAY, JUNE 30



RELEASED TUESDAY, JULY 2

"Out of The Dark"

A Husband's Hand Becomes the Hand of Providence

RELEASED FRIDAY, JULY 5

"Ma and Dad"

Romantically, They Follow in Their Children's Footsteps

REMEMBER : ***THREE***-A-WEEK : ***SUNDAY*** —— TUESDAY —— FRIDAY
REMEMBER : ***THREE***-A-WEEK : ***SUNDAY*** —— TUESDAY —— FRIDAY
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Thanhouser Co., New Rochelle, N. Y.

Send me FREE June Feature-frame. I am / am not getting "The Thanhouser News."

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Coming! "PUT YOURSELF IN HIS PLACE" Charles Reade's Great Story
"LUCILLE." By Owen Meredith
"UNDER TWO FLAGS." By Ouida
In 2 Reels

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK
Film Supply Company Agents for U. S. and Canada

FILM SUPPLY CO. OF AMERICA

FOUR-A-WEEK ESSANAY

THIS WEEK! THIS WEEK!

"BRONCHO BILLY and The INDIAN MAID"

MR. G. M. ANDERSON

IN HIS

WORLD FAMOUS CHARACTER-CREATION

A Western Feature Par-Excellence!

Released Tuesday, June 25th

"Billy and the Butler"

You always demand the best, don't you, Mr. Exhibitor? Well, then, you just hustle down to your exchange and have them show you this corking comedy-drama, then hustle right back and assign it the big feature place on your program de luxe! 'Nuff sed! See it and join the Booster's Club! It's a real live-wire!

Released Thursday, June 27th

"A Guardian's Luck"

It will warm the cockles of your heart to hear the waves of good old-fashioned laughter convulsing your audiences on seeing this humorous comedy! Funny plot and those famous Essanay comedians interpreting it in the funniest style imaginable! GREAT!

Released Friday, June 28th

"Springing a Surprise"

The second rip-roaring "comical" for the week. Great title, too, for the biggest kind of a surprise will be sprung on all who view it when they try to figure out how on earth so many laughs were crowded into 1,000 feet of joy-film!

Released Saturday, June 29th

"Broncho Billy and the Indian Maid"

A fitting climax for the end of the old month—a big, gripping drama of the Indian country, unquestionably one of the finest features of this great feature series originated by Mr. G. M. Anderson, famous throughout the world for his character-creation of "Broncho Billy." Superior production for your A-1 booking!

COMING SOON! COMING SOON!

"The Fall of Montezuma"

(Three Reels)

3 Sheet Posters

OF "BRONCHO BILLY AND THE INDIAN MAID," IN FULL 4 COLORS. BEAUTIFULLY LITHOGRAPHED, 50c EACH. ORDER FROM YOUR EXCHANGE OR DIRECT FROM THE MORGAN LITHOGRAPH CO., CLEVELAND, OHIO.

ORDER THOSE SPLENDID ONE-SHEET, 4 SEPIA-TONE LITHOGRAPHED POSTERS OF G. M. ANDERSON FOR YOUR CLASSY LOBBY DISPLAY!

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THE IMP FOLLOWS UP ITS BIG SCOOP

The Imp's big government scoop, "Making United States Currency" (released June 22) is to be followed immediately with another every bit as good. This will be

"Printing and Engraving U. S. Government Stamps"

and will be part of the Imp split release of Saturday, July 6th. Our first government picture shows the process of washing, engraving, printing and counting billions of dollars. It's never been shown before. Our second shows the printing, perforating and cutting of postage and commercial stamps. All the other interesting operations are shown. You will be intensely interested in it yourself. SO WILL YOUR PATRONS. Book it quick and boost it with all your might. On the same reel you will get

"Home Again"

One of the comedies of the year. If you don't get a good laugh out of this, take something for your liver!

"Betty the Coxswain"

An exciting story of college days. At a critical moment, just before the big race, a college boy is injured. His sweetheart takes his place and rows to victory.

"Love, War and a Bonnet"

Released Monday, July 1. This is a California Imp in which a corking good story is staged and enacted in a corking good way. If you've had any of the previous California Imps no argument is necessary.

UNIVERSAL FILM MFG. CO.

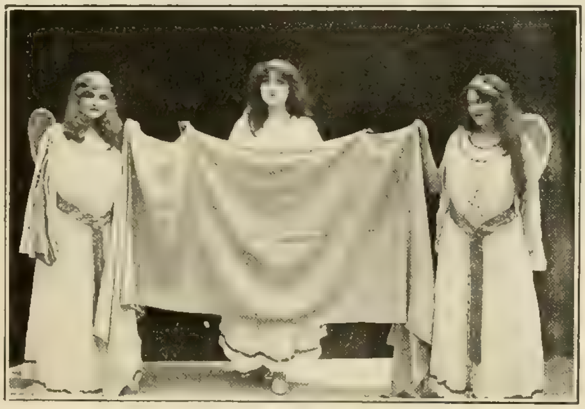
ECLAIR FILMS

2 Reels *"The Holy City"* 2 Reels

A Biblical masterpiece founded on the American hymn, "THE HOLY CITY," showing the scenes described therein.

One of the remarkable scenes shown in this subject is the city of Jerusalem rising out of the ocean. It overwhelms the spectator with scene after scene of wonderment.

A minister is shown falling asleep and dreaming of the Holy City. Closely following the lines of the hymn, which are used as sub-titles and faithfully followed, the scenes mentioned are presented.



"The Holy City" will take precedence as the greatest Biblical subject produced, being the first attempt to cover on a large scale such a tremendous number of incidents, which are presented in a wonderful manner. The costumes and settings are accurate, and the whole is the result of many months of patient effort and enormous cost.

Released Tuesday, July 2

"A Romance in Old Kentucky"

Released Tuesday, June 25

A thrilling story of love and hate, good and evil, in a mountainous country.

"Three Men and a Girl"

Released Thursday, June 27

A romance of boarding house life, with a vein of humor running through a story of beautiful sentiment.

Released Sunday, July 7

"For Love"

A Paris Eclair, telling a story of riches, struggles, ambition and success.

UNIVERSAL FILM MFG. CO.

FLORENCE LAWRENCE

Under the direction of HARRY L. SOLTER
APPEARS EXCLUSIVELY IN

VICTOR FILMS

Released by the

Universal Film Mfg. Co.

1 UNION SQUARE **NEW YORK CITY**

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BEFORE YOU BUY A FEATURE FILM

CONSIDER ITS POSSIBILITIES
THE LIFE OF

We Furnish a Bond for $1,000.00, Which Protects You Against Invasion of Territory.

We Can Turn Over Bona Fide Bookings with Each Territory.

BUFFALO BILL

IS A FEATURE IN 3 REELS THAT BOOKS ITSELF

Exhibitors Are Yelling for It

YOU TAKE NO CHANCES [illegible]
BETTER WIRE IF YOU WANT A MONEY-MAKER.
ADVERTISING MATERIAL GALORE FROM POSTCARDS TO 24-SHEET STANDS.

BUFFALO BILL & PAWNEE BILL FILM CO.
145 WEST 45th ST., N. Y. CITY

"101"-BISON HEADLINERS-"101"

"The Colonel's Peril"

One Reel **Released Saturday, June 29** *One Reel*

A big feature, with heavy cast and stirring scenes. The colonel breaks up a love affair of his son and sends him to college. The youth runs away and enlists in the army. Later he is assigned to his father's post, but the colonel refuses to recognize him as his son. In a terrific battle with the Indians the son heroically saves his father's life and wins his forgiveness.

"His Message"

One Reel **Released Tuesday, June 25** *One Reel*

Crippled by a landslide, the young prospector is attacked by thieves. While his sweetheart makes a wild ride to the settlement he fights for his life. Dying, he throws a bag of gold in the water, and with his own blood writes a message on a rock after the thieves have left him telling of his action. The posse captures the desperadoes after a sensational pursuit.

Coming! "CUSTER'S LAST FIGHT" Coming!

Three Reels

The most comprehensive and thrilling reproduction of a battle ever produced in the entire history of motography, faithfully following the government records and recognized historical authorities. The hordes of Indians and large bodies of soldiers in action battling, charging, executing military maneuvers under fire, the great massacre scene, the retreat of Major Reno across the Little Big Horn river with the men fighting for their lives in the water, following the stirring incidents which led to the heroic sacrifice which plunged a whole nation in mourning, present a fascinating, blood-stirring subject that will attract millions into the theaters that exhibit it. The release of this picture has been withheld for the purpose of enabling exchanges to arrange with exhibitors for the renting of it. Exhibitors should therefore lose no time in telling their exchanges whether or not they wish bookings on "Custer's Last Fight" as the demand will be enormous.

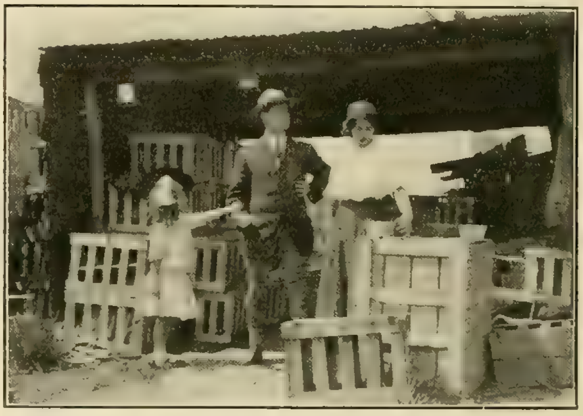
UNIVERSAL FILM MFG. CO., 1 UNION SQUARE
NEW YORK CITY

GEM FILMS

"THERE'S A REASON"

We've stolen the line, but it applies to this ad a great deal more than it does to Postum. There's a reason for using it — even if it's just to Post-'em!

There's a reason for keeping your eye on Gem. "The Princess of Lorraine" and "Hill Folks" were pretty good logic, and George O. Nicholls will provide a different reason every week.



The tale of a struggle and a victory, and the might of a mite.

"THE REASON"

Released Tuesday, June 25th, will convince you!

"The Reason" is a child. A woman not its mother is the cause, and the kid is the because. The tot is the reason the story ends the way it does. If you want to know why we're bragging, get "The Reason." It's a living argument!

Two Other Reasons:

Tuesday, July 2nd, "TWO MEN"
Tuesday, July 9th, "THE MEDAL OF HONOR"

Universal Film Mfg. Co., 1 Union Sq., New York City

FILMS OF QUALITY — FILMS OF QUALITY

BOOK OUR CHILD STORIES

The Universal Film Manufacturing Company

POWERS PICTURE PLAYS

The Coming Generation

For Release Wednesday, July 3

A breezy child comedy in which Baby Earley and Master Matty appear at their best. Resenting a fancied slight the children masquerade as their elders and dine at a swell cafe.

If you are not booking our stories of children you are missing the most pleasing feature in current and coming releases that are being offered exhibitors.

Coming—"THE TOYS OF DESTINY" A BIG, STRONG TWO-REEL SUBJECT

Powers Motion Picture Company

422 West 216th Street New York

BOOK OUR CHILD STORIES

FILMS OF QUALITY — FILMS OF QUALITY

REX FILM

WE LOSE

a lot of time thinking about our plots, but the result *tells the story!*

FEATHERS

don't weigh an awful lot, but sometimes a feather outweighs a woman's soul—not that a woman's soul is to be taken *lightly*. She was young, pretty and poor—a dangerous combination. And she was unhappy—a disastrous climax. Poor little discontented kid!—she made a giant mistake and discovered that most material desires are only

"The Weight of a Feather"

Released Thursday, June 27th

1,000 feet of *life!* With a feather to balance it. Gee, but we're cynical!

WE CAN'T

all look forward, but we can all look back; back upon the vista of vanished years and the faded phantoms of the past. Memory is the greatest blessing and the greatest curse of mankind—it all depends on the scenario for the moving picture in the mind. In the present instance it's a tender memory and makes a happy picture.

"LOOKING BACKWARD"

Released Sunday, June 30th

A half century of happiness in twenty minutes. A little side-light on the light side of life.

Universal Film Mfg. Co., 1 Union Square, N. Y. CITY

A FEW GOOD STATES LEFT FOR THE

Johnny Kilbane and Abe Attell Contest

THE ONLY ORIGINAL PICTURES

3,000 FEET OF SCIENTIFIC BOXING, SHOWING TRAINING QUARTERS OF BOTH FIGHTERS.
PRICE, 10 CENTS PER FOOT.

NOW SELLING FAST, THE **MEXICAN BULL FIGHT** 1500 FEET—TWO REELS.

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THEATRE FILM AND SUPPLY CO., 64 E. 14th Street, New York

3 A WEEK

THE WORTH WHILE FILM

NESTOR

RELEASED THRICE WEEKLY

3 A WEEK

Get These

THREE (3) THOROUGH THRILLERS

Monday, June 24th, 1912

THE DAWN OF NETTA

A Classy and Charming Foto-Drama

Wednesday, June 26th, 1912

REAPING THE WHIRLWIND

A Wholesome, Whirlwind, Worth-While Western

Friday, June 28th, 1912

YOUNG WILD WEST LEADING A RAID

An Astounding and Thrilling Film — The First of the Series

BOOK THESE THREE WESTERNS NOW!

July 1st—When Hearts Are Trumps (Drama)
July 3rd—Hard Luck Bill (Comedy)
July 5th—Young Wild West On the Border (Drama)

Get Them!

Universal Film Mfg. Co.
1 Union Square New York City

Universal Program

MONDAY, JUNE 24

IMP	"The Dividing Line"
NESTOR	"The Dawn of Netta"
CHAMPION	"Sisters"

TUESDAY, JUNE 25

GEM	"The Reason"
BISON	"His Message"
ECLAIR	"Romance in Old Kentucky"

WEDNESDAY, JUNE 26

POWERS	"Helping Hands"
NESTOR	"Reaping the Whirlwind"
ANIMATED WEEKLY	

THURSDAY, JUNE 27

REX	"The Weight of a Feather"
IMP	"A Child's Influence"
ECLAIR	"Three Men and a Girl"

FRIDAY, JUNE 28

POWERS	"A Jealous Wife"
NESTOR	"Young Wild West"
AMBROSIO	"The Actor's Test" "Sacred City"

SATURDAY, JUNE 29

BISON	"The Colonel's Peril"
IMP	"Portuguese Joe" "His Other Self"
ITALIA	"The Great Bank Failure"

SUNDAY, JUNE 30

REX	"Looking Backward"
PARIS ECLAIR	"Willy Wants a Free Lunch" "Picturesque Portugal" "Women's Work in Oporto"

UNIVERSAL EXCHANGES.

Empire Film Exchange	New York City
Peerless Film Exchange	New York City
Great Eastern Film Exchange	New York City
Metropolitan Film Exchange	New York City
Swanson Film Exchange	Denver, Col.
Swanson Film Exchange	Salt Lake City, Utah
Laemmle Film Service	Minneapolis, Minn.
Laemmle Film Service	Omaha, Neb.
Laemmle Film Service	Chicago, Ill.
Laemmle Film Service	Des Moines, Ia.
Victor Film Service	Buffalo, N. Y.
Victor Film Service	Cleveland, O.
Rex Film Exchange	Albany, N. Y.
Toledo Film Exchange	Toledo, O.
California Film Exchange	San Francisco, Cal.
California Film Exchange	Los Angeles, Cal.
Miles Bros.	San Francisco, Cal.
Miles Bros.	Los Angeles, Cal.
Eagle Film Exchange	Philadelphia, Pa.
Exhibitors' Film Service	Wilkesbarre, Pa.
Philadelphia Film Exchange	Philadelphia, Pa.
Philadelphia Projection Company	Philadelphia, Pa.
Independent Film Exchange	Pittsburg, Pa.
Pittsburg Photoplay Company	Pittsburg, Pa.
Swaab Film Service	Philadelphia, Pa.
W. E. Greene	Boston, Mass.
Consolidated F. & S. Company	Atlanta, Ga.
Consolidated F. & S. Company	New Orleans, La.
J. W. Morgan	Kansas City, Mo.
Independent Western Film Exchange	Portland, Ore.
Pacific Film Exchange	Seattle, Wash.
Canadian Film Exchange	Calgary, Alberta
Canadian Film Exchange	Toronto, Can.
Gaumont Company	Toronto, Can.
Gaumont Company	Montreal, Can.
Gaumont Company	Winnipeg, Can.
Gaumont Company	Vancouver, B. C.
Washington Film Exchange	Washington, D. C.
Standard Film Exchange	Chicago, Ill.
Wichita F. & S. Company	Wichita, Kan.
Boston Film Rental Co	Boston, Mass.
Baltimore Film Exchange	Baltimore, Md.
Pacific Film Exchange	Butte, Mont.
United Motion Picture Company	Oklahoma City, Okla.
Cincinnati-Buckeye Film Exchange	Cincinnati, O.
Texas Film Exchange	Dallas, Tex.
St. Louis F. & S. Company	St. Louis, Mo.

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STUPENDOUS . . . *. . . SENSATIONAL*

JULY 4 (Thursday)

is the appropriate release date for the most spectacular two-reel film sensation that the Gaumont C ever offered. This film of battle-fire and bloody conflict is entitled

WRITTEN IN BLOOD

Scene from "Written in Blood," the spectacular two-reel war picture to be appropriately released on July 4th.

1 and 3 Sheet Four-Colored Posters have been prepared to accompany this Gaumont Feature. Pamphlets, Heralds, Post-cards, Photo Enlargements, Photos, Halftones and a score of other publicity-giving arrangements have been made and will be supplied at cost by July 4 to accompany this remarkable

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Wonderful

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Lithos in
4 Colors

GAUMONT CO., Flushing, N. Y.

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Lithos in
4 Colors

"THE FALL OF BLACKHAWK"

THE FIRST MEETING OF ABRAHAM LINCOLN AND JEFFERSON DAVIS

That Spectacular, Record-Breaking TWO-REEL FEATURE, with those famous American Statesmen

ABRAHAM LINCOLN JEFFERSON DAVIS
ZACHARY TAYLOR GEN. WINFIELD SCOTT

And the Great Indian Chief BLACK HAWK—Will Be Ready for Shipment July 6, Through the Film Supply Co. of America.

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Will be obtainable only through PROMPT AND IMMEDIATE ACTION. Don't Forget that this is not an ordinary two-reel feature. Its Faithful Reproduction of a Great Indian War, Its Stirring Indian Battles, Exciting Chases, Wonderful Swimming Feats, and Delightful Love Story Make It THE MOST EXTRAORDINARY SUBJECT EVER OFFERED THE INTELLIGENT PUBLIC.
AS FOR POSTERS—Two styles of ONE-SHEET—One style THREE-SHEET, and one style EIGHT-SHEET.

3 Smashing Western "Americans"

instead of TWO after July 3. Remember That. It's important to the Exhibitor WHO WANTS THE BEST AND CAN'T GET ENOUGH OF THE BEST!

COMING "AMERICANS"

Thursday, June 27th,
"THE MARAUDERS"

Monday, July 1,
"THE GIRL BACK HOME"

Wednesday, July 3,
"AN HOUR OF TERROR"

Thursday, July 4,
"UNDER FALSE PRETENSES"

American Film Mfg. Co. FIFTH FLOOR, ASHLAND BLOCK : : CHICAGO

FILM SUPPLY CO. OF AMERICA

ITALA FILMS

The Great Bank Failure

RELEASED SATURDAY, JUNE 29

Sensational---Spectacular

TWO REEL PRODUCTION

A DRAMATIC TRIUMPH

SHOWING

The Run on the Bank

Wonderfully Staged Ball Room Scene

A Complete Theater Interior During
a Gorgeously Costumed Performance

A SENSATIONAL STORY OF
A RUINED BANKER WHO IS
SAVED BY HIS DAUGHTER

AMBROSIO RELEASE

"The Actor's Test"

AND

"Benares—The Sacred City"

A split reel, consisting of a rattling comedy and a beautiful scenic taken on the Ganges River, India

Universal Film Mfg. Co.

1 Union Square New York City

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Cines and Urban-Eclipse

films assure a first-class program at your theatre.

Be sure and book these three
excellent releases for next week

CINES, TUESDAY, JULY 2nd, 1912

A Violin and A Pipe

A series of humorous situations,
admirably handled.

Jenkins Sneezes

A screaming comedy.

ECLIPSE, WEDNESDAY, JULY 3rd, 1912

The Wax Model

A well-acted drama, filled with
exceptional settings.

SCENES IN SOMERSET

A beautiful travel subject.

CINES, SATURDAY, JULY 6th, 1912

IN WRONG

How William gets "in wrong" and finally
manages to get "in right" will
make them all laugh.

Advance Synopses Free. Write to

GEORGE KLEINE

166 North State St. Chicago

Licensed by Motion Picture Patents Co.

LUBIN FILMS

Released Wednesday, June 26th, 1912. Length 1063 Feet

THE NEW PHYSICIAN

Jack Harrison and his sweetheart, Helen Stuart, have a little tiff. Each go their respective way, Jack to take charge of a small-town hospital and Helen to work in the city as a nurse. The new physician being very good looking, creates a sensation in the town and many of the girls suddenly become sick so that they may be taken to the hospital and be near him. Helen, however, turns up and quickly puts an end to the ruse.

Released Thursday, June 27th, 1912
Length about 1000 Feet

From Fireman to Engineer

Steve Reardon, a fireman on a yard engine, is trying hard to win promotion and also to win Molly, the roadmaster's daughter. One day the Superintendent's little girl pays a visit to the yard, climbs on an engine and playing with the throttle starts a runaway. Steve knocks the engineer of a limited off his engine, uncouples it, starts in chase and captures the runaway. He brings it and the child back to safety and wins an engine and sweetheart.

Released Monday, July 1st, 1912. Length about 1000 ft.

THE SPOILED CHILD

A pretty story showing the mistake of encouraging a family favorite. Raymond Harrold is a manly little fellow and suffers much for the perversity of his younger brother. Albert, however, in the end redeems himself by offering cuticle to save his brother's life, who has been severely burned.

Released Friday, June 28th, 1912. Lengh 321 ft.

BRIDGET'S EXPLANATION

Professor Jolson has secured a pair of Phœnician Bowls which are priceless. With much pride he invites a number of friends and critics to view the same. After an elaborate lecture, he invites his guests to retire to another room, instructing his housemaid to use unusual care of his treasures. Presently a crash is heard and the Professor and his friends rush to the room. Jolson, in his fury, asks the girl how she broke the bowl, and she illustrates by dropping the other.

Length 732 feet

THE TRAMP ELEPHANT

Three hoboes arrive in their special box car and note that there is a circus in town. One of the cars is sidetracked and open. They enter and find a property elephant. Two of them promptly insert themselves in the prop and the third dresses as a keeper. Thus arrayed they go forth to give a show by themselves. They are promptly discovered and chased, but drive the police and crowd away by the elephant squirting a bucket of water from his trunk, and escape.

Released Saturday, June 29th, 1912. Length 1050 feet

WHAT THE DRIVER SAW

The driver of Cab 11 by peeping through the trap in the top of his hansom is able to circumvent a scheme by which a bogus Lord has induced Mrs. Roberts to give her daughter. Being engaged to carry the party to the minister, he drives them to a rendezvous where little May meets Harry Nugent, her true lover, and the imposter and Ma are badly disappointed.

ON AND AFTER JUNE 28th WE WILL RELEASE FIVE PHOTO-PLAYS EACH WEEK.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England. Berlin, 35 Friedrich Str.

VITAGRAPH

"THE EXTENSION TABLE" *Monday, June 24th*

Accommodates itself to all comers. Everybody who gathers 'round it is happy. Quite different from the table built for two. It promotes love and unity where discord sat with gloom and despair.

"NEVER AGAIN" } A Comedy
"THE CARPATHIA" } The Titanic Rescue Ship *Tuesday, June 25th*

This is a double portion of good things. The first tells of a fellow who tells another fellow to make love to the first pretty girl he meets. She happens to be the first fellow's wife. The second number on this reel takes us aboard the Carpathia, where we meet Captain Rostron and his brave crew. They show us how to launch the life boats and take us all over the ship.

"WHEN ROSES WITHER" *Wednesday, June 26th*

This never withers or loses its sweetness. A good old-fashioned mother tires of the restraints and artificiality of society. She returns to her old home in the country and dies happy, amid its hallowed associations.

"PSEUDO SULTAN" *Friday, June 28th*

Laughable how some men get in a position they can't fill. Bunny tries to work a bluff. In the show-down he is found wanting. He has to give up his dream of the harem, his power of office and comes within an ace of giving up his life. He has a narrow escape.

"AT THE END OF THE TRAIL" *Saturday, June 29th*

Keep after it and you are bound to get it. A Western sheriff, although wounded by his quarry, keeps after his man until he lands him in jail. He trails him to the end and gets him.

NEXT WEEK NEXT WEEK

"AFTER MANY YEARS."—A welcome guest. MONDAY, JULY 1st.
"THE CHURCH ACROSS THE WAY."—A nearby friend. TUESDAY, JULY 2nd.
"LINCOLN'S GETTYSBURG ADDRESS."—Patriotic. WEDNESDAY, JULY 3rd.
"ON THE PUPIL OF THE EYE."—Right there. FRIDAY, JULY 5th.
"THE TROUBLESOME STEP-DAUGHTERS."—Pretty nice. SATURDAY, JULY 6th.

PATRIOTIC FEATURE FILM

TO BE RELEASED JULY 3rd.
Through the General Film Company.

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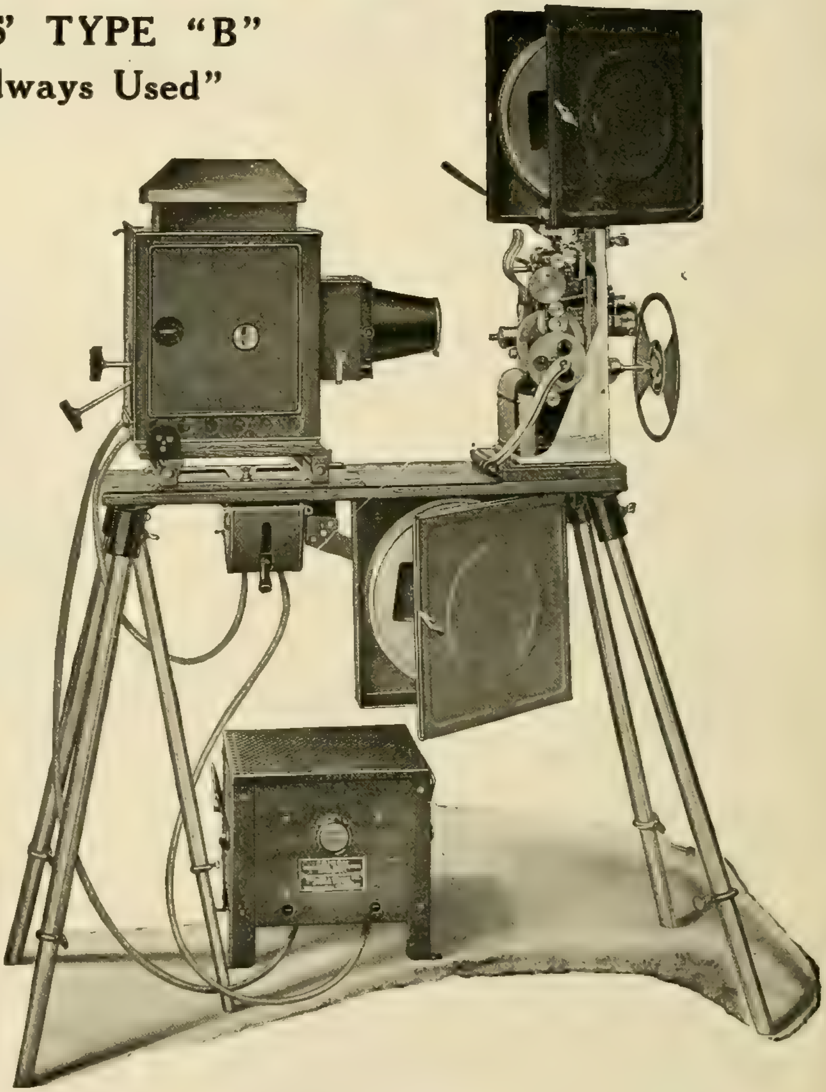

Your success in the motion picture business depends on the degree of amusement and satisfaction you give your patrons.

The flickering pictures and frequent interruptions for repairs that are characteristic of a cheap machine are also discouraging to an audience.

The Edison Kinetoscope has had the advantage of all of Thomas A. Edison's study and improvements. There is no unpleasant flicker, no wear on the films, no danger from fire, no complicated mechanism. The Edison builds patronage and *keeps* it. Ask us for a catalog and a copy of the Edison Kinetogram.

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Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1 1-4 inches in diameter. A very substantial stand.

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Price, with 110 volt, 60 Cycle Transformer, $245.00,

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Current Edison Films

Tell Your Exchange You Want Them

June 28—"Master and Pupil." Introducing Harry Furniss, the well-known artist and illustrator. 1,000 feet. Dramatic.
" 29—"The Father," by Bannister Merwin. 1,000 feet. Dramatic.
July 2—"The Close of the American Revolution"—American History, Series No. 9. 1,000 feet. Historical.
" 3—"Partners for Life," by Bannister Merwin. 1,000 feet. Comedy-Drama.
" 5—"The Workman's Lesson." Produced in co-operation with the National Association of Manufacturers. 1,000 feet. Dramatic.
" 6—"How the Boys Fought the Indians," by Robert M. Crooks. 700 feet. Comedy.
July 6—"An Intelligent Camera." 300 feet. Comedy.
" 9—"After Many Days," by Camilla Dalberg. 1,000 feet. Dramatic.
" 10—"The Artist's Joke," by Harry Furniss. 1,000 feet. Comedy.
" 12—"For Valor," by Talbot Mundy. 1,000 feet. Dramatic.
" 15—"Picturesque Darjeeling, India, in the Himalayan Mountains." 300 feet. Scenic.
" 15—"Madame de Mode," by J. W. Culbertson. 700 feet. Comedy.
" 16—"Nerves and the Man," from "Daybreak," by James Oppenheim. 1,000 feet. Dramatic.

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

July 1st

The Lake of Dreams

A tragedy of shattered ambitions. The folly of dissipation and wasted opportunities is brought home in a strong, convincing, dramatic story of exceptional beauty. A picture with a moral. Book this to-day.

About 1000 Feet

July 2nd

The Cat and the Canary

A quaint pastoral comedy drama laid in old New England. The story is unusual and the acting excellent. The entire story is carried by two players, aided by the almost human action of a cat, canary and two dogs. Don't miss this one.

About 1000 Feet

COMING COMING

COMING FEATURES

MONTE CRISTO

Selig's Classic Masterpiece.

KINGS OF THE FOREST

Selig's Wild Animal Masterpiece.

PLAYERS' PHOTOGRAPHS

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TRADE MARK

July 4th

The Last Dance

An appealing drama of the stage. One of the sweetest stories ever pictured is this romance of a dancing girl. Written by Miss Kathlyn Williams, the popular Selig leading woman. Miss Winnifred Greenwood plays the part of the dancing girl and her acting is truly wonderful. AN EXCELLENT INDEPENDENCE DAY FEATURE. *Book This Sure.*

About 1000 Feet

July 5th

Baby Betty

A Story of the Civil War

A drama of the Old Virginia founded on history. The story of how a little girl stopped a battle. Excellently acted, and replete with the atmosphere of war, and its joys and heartaches.

About 1000 Feet

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KALEM

The Organ Grinder

A Romantic Drama of the Apennines Mountains

ON THE SAME REEL **Nile Hippopotamus**

Released Monday, July 8th

The Bugler of Battery B

A THRILLING DRAMA OF THE CIVIL WAR

(Length 875 feet)

Released Wednesday, July 10th

Special piano music for this feature production. Complete score, 25 cents, postage prepaid.

Special one, three and six-sheet, four-color lithographs, reproduced from actual photographs of sensational episodes in this remarkable drama.

ON THE SAME REEL

HUNGRY HANK'S HALLUCINATION

Length 125 feet.

Released Wednesday, July 10th.

Saved by Telephone

This Gripping Story of Modern Times Abounds with Exciting Episodes

ON THE SAME REEL

A Pet of the Cairo Zoo

An Egyptian Novelty

Released Friday, July 12th

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J. P. Chalmers, Founder.

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Facts and Comments

OUR European friends of the daily press are close rivals for the misrepresentation, willful or ignorant, of the workings and achievements of the motion picture—hence the necessity of starting and financing a special campaign against newspaper libels, of which we spoke in a recent issue of The Moving Picture World. Capping the climax comes a long article in a Parisian paper, strongly intimating that the late desperate fight and death of some auto bandits in the French capital were arranged and staged by a producer of films with a fearful hankering after the dreadfully realistic. It is set forth in the article that the chief of the bandits had made a bargain with a manufacturer of motion pictures and that in the excess of professional enthusiasm the auto bandits overdid the thing; the police imagined that the performances of the bandits were the real thing and interfered and that before the truth became known the fight had grown to such proportions that it came to a quick and tragic end. Evidently no tale is too absurd for the daily press, if it serves the purpose of degrading the motion picture in the eyes of the public.

* * *

COMPLAINTS have recently been heard among exhibitors that the comic end of the releases is being neglected in the rush to produce great features. Whether there is any foundation for this belief or not, it is certain that the public cannot be expected to subsist on an exclusive diet of features. Features are splendid and will increase in demand and popularity, but not everybody is in a position to turn out that kind of features—not just yet. This rush to imitate whatever is successful has nothing to commend it. There are companies with special facilities for the turning out of good comics, and it would be well if they kept to that kind of work. Originality is the thing the public desires most. A special aptitude for certain lines of work ought to be cultivated to the uttermost. It is a grave mistake to imitate the other fellow's work just because it is for the moment successful. Imitation is hard work and the most thankless of all labors.

* * *

AT this late day, when State prisons, reform schools, insane asylums and other public institutions are installing the moving picture for the benefit of their inmates, we are obliged to observe the ludicrous spectacle of a Hartford, Conn., judge roaring out from the bench that moving pictures are filling the jails with youthful criminals, both male and female. As matters stand, either the penal institutions or the learned Hartford judge is making a mistake in regard to moving pictures. Inasmuch as more penal institutions are installing motion picture outfits day by day, and as fewer judges are attacking the motion picture day by day, we can best leave it to the reader to draw his own conclusions as to the high status of the picture at this time. Will the learned Hartford judge change his opinion? He will not. He may change from Democrat to Republican, or vice versa, to get his judicial job, but we might as well expect a National League umpire to reverse his decision as to expect such a great judicial mind to rescind its dyspeptic fiat. The die is cast. No use to call his attention to motion pictures in the public schools of New York, Chicago and elsewhere. Nothing avails it now to mention churches and Y. M. C. A. institutions that have come to recognize the motion picture as their friend and helper. Simon says, "Thumbs down." The occasion of this great judicial utterance was while the judge was fining half the exhibitors of Hartford for violating the children's age law, a law that the most innocent and most law-abiding moving picture man is liable to violate unconsciously at any time. The Hartford judge went on to say that he considered the moving picture show as being more demoralizing than the saloon. He did not tell where he stands on the saloon question.

* * *

THE Moving Picture World notes with great satisfaction the organization of the exhibitors of the State of New York. Though first in wealth and population the Empire State has so far been without an organization. When the Legislature of the State at its last session started a campaign against the motion picture there was no organized protest against all the proposed more or less iniquitous measures from any organized body of exhibitors. If it had not been for the presidential campaign casting its shadows before some or all of these bad bills might have become laws. As far as we know The Moving Picture World was the only part of the industry which went to the trouble of asking to be notified of the hearings in committees. We may be reasonably sure that these bills, which were not defeated but merely died of inanition, will come before the next legislature of the State. It is on the cards that a vigorous legislative campaign against Sunday exhibitions will be prosecuted. We hope that the organized exhibitors of the State will be in Albany ready to meet the arguments of the Sabbatarians. 1913 will be an off year politically and looks promising in the matter of "strike" bills.

* * *

IN most European countries the authorities levy a special tax on every film shown. This tax is a survival of the old sumptuary laws. The original object of the tax was to discourage people from enjoying themselves. In some part of Europe this tax is well-nigh prohibitive. We are glad to note that no such tax is levied on films which even with a liberal interpretation may be termed educational. On purely educational films, whose value is recognized by all, it would be well to exact no tariff duties whatever. We do not mean to include scenic pictures in this category, but such pictures of scientific character which really contain valuable information.

* * *

THE recruiting offices of the United States Navy and Army are fully alive to the possibilities of the motion picture as "a persuader." A valued correspondent writes to us from New Orleans that at two moving picture theaters in that city officers from the local recruiting station came to lecture on the subjects "Ten Days with a Fleet of United States Battleships" and "Target Practice." In the words of our correspondent: "We believe that this is a circumstance of note—bound to do good for the motion picture in general. The local naval recruiting officers have expressed themselves very favorably as to this plan for interesting the young men of this country in our navy." We may add to this remark of our correspondent that these pictures, interesting as they surely must be, can be made doubly interesting and doubly useful by a lecture delivered by a competent speaker. This, indeed, is true of every film with any pretence to educational value. The lecture in such cases adds a hundred per cent. Instruction of any kind is then most effective when the instructor addresses himself to the ears as well as to the eyes of his auditors.

* * *

FRANK KEENAN, who for thirty-two years has been an actor on the so-called "legitimate" stage, expresses his firm belief that the future of the drama, instead of being dark by reason of the influence of the motion picture, was never brighter than it is to-day. He points out that the cheap melodrama of other days did not injure the attendance on the better grade of plays; he says that as a matter of fact the public taste was sharpened for better and higher things. The veteran player suggests that the immense additions to the clientele of amusement purveyors will, as education progresses, become less satisfied with the silent screen and demand what he describes as the "superior grade of dramatic representation."

Mr. Keenan overlooks one essential factor: he assumes, or we have a right to conclude that he assumes, that the art of the silent stage is to stand still; he fails to recognize the fact, of which we have abundant and accumulative evidence, that the motion picture is advancing in rapid and yet in orderly sequence. It is advancing in nicety of mechanical appliances; in the skill, in the artistic training of its players; in the quality, in the rank, of the stage people who are being attracted to it by the increased emoluments and public favor; in the magnitude of its attractions, and in the technique and artistic perception of those who direct the productions. Knowledge gained on the speaking stage has been of vast importance to the screen; but the wonderful facilities of the silent stage for pictorial presentation will, in turn, have their influence on the "legitimate" and compel increased attention to the staging of dramatic productions.

Ignorance vs. Knowledge

By W. H. Jackson

WHAT a strange thing is ignorance! It is found everywhere. Sometimes it is misrepresented as being only found in places of the lowly, the poor and the unfortunate. This is because of lack of definition. Ignorance is "lack of knowledge," and consequently wherever there is this "lack" there is that state of deficiency which the wise seek to remedy. Lack of knowledge only becomes culpable ignorance when any one has the audacity to express himself with authority upon that about which he knows nothing. Other evils of this ignorance are prejudice and unjust criticism by those assuming to know, and yet really they do not.

This great fault is found in high places, such as editorial offices of the newspapers, council chambers of the lawmakers, board rooms of benevolent societies, and even in the debates of political clubs.

It is astonishing to note how the moving picture business in all its branches is treated by each of the above mentioned parties. To read some of their opinions, criticisms and advices would be as amusing as a comic paper, if it were not for the serious results attending the outcome of the various suggestions.

To read some of their opinions, the moving pictures are agents of evil and moving picture people of a questionable character, and all ought to be harnessed by censorship and other equally forcible restraints, as to make them as incapable of freedom of action as a man in a straitjacket; this is the result of that "lack of knowledge," fit only to be called ignorance.

Where the light of knowledge has shed its revealing rays, the moving picture is regarded as one of the greatest agencies for good in the world to-day—nay, further, —peculiar to this subject—the cinematograph is the greatest, most thorough, most widespread disseminator of knowledge the world has ever known. Consequently, it is also the world's greatest destroyer of ignorance.

While there are many who are now reluctantly compelled to admit this, they cannot get rid of their former lack of knowledge and its effects, but seek with their partial and limited attainments in this direction to advise and control the government of that about which they know so little.

How thoroughly this unfortunate ignorance would be dispelled if these people were readers of the representative organ of the whole moving picture interests. Even those interested in moving pictures admit that they would be at every disadvantage but for the Moving Picture World. If this be so, why cannot the advantages thus offered be more widespread?

It is not reasonable to expect that other than those actively engaged in the moving picture business can be subscribers to a trade paper. This does not, however, prevent those who should be better informed from being readers of this American exponent of cinematography. There is not a single subscriber to any acknowledged organ of his business or profession who can fail to improve the character and reputation of his business by working in harmony with that organ, and doing all in his power to promulgate the views expressed therein.

The columns of the World are constantly publishing letters from correspondents expressing their appreciation of the helpfulness of the suggestions which come to them through its pages. Let it not be forgotten that, while that helpfulness is classified, the editorial is of special importance, for it is here that public opinion is educated and molded, and proper sentiments expressed, for the all-round good of truly valuable moving picture work and its effects. The more widely the Moving Picture World is read, the more effective will be the good work which all engaged in the moving picture business are aiming for, and subscribers can best help their own cause by bringing to the attention of authorities like those mentioned at the beginning of this article, this true knowledge concerning the whole moving picture business. This is not presenting precept without example; the writer of this article is so situated that it has often fallen to his lot to enlighten many a dark critic, always with good results. Indeed, it is worth while mentioning that a New York newspaper ceased its unjust attacks on the moving pictures after becoming acquainted with the Moving Picture World and its principles, feeling that if exhibitors and others acted in harmony with their trade paper, the public had little to fear.

Let your trade paper be known to those who know it not, and it will impart that knowledge so necessary for your advance, and drive away that ignorance which enthralls and hinders you, and give greater freedom to true moving picture prosperity.

Indirect Federal Censorship

By W. Stephen Bush

A VERY grave and very real danger threatens the interests of the moving picture art and industry. In both houses of Congress bills have been introduced which, if enacted into laws, will subject every person engaged in the making or exhibiting of motion pictures to possible and even probable persecution in the future; persecution which will have all the power of the federal government behind it and against which redress in the most favorable of cases could only come after long delay and the expenditure of vast sums of money.

The first of these objectionable bills was introduced in the House of Representatives on May 29th by Mr. Roddenbery, and was immediately referred to the Committee on Interstate and Foreign Commerce. Here is the text of the Roddenbery bill.

> Sec. 1—It shall be unlawful to send or receive by mail, railway, express, water service or in any other manner from any state, territory or the District of Columbia to any other state, territory or the District of Columbia or to bring into this country from any foreign country any film or other pictorial representation of any prize fight or encounter of pugilists under whatever name or any record or account of betting on the same. That it shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, from one state or territory of the United States or the District of Columbia to any other state or territory of the United States or the District of Columbia, or to bring or to cause to be brought into the United States from abroad, any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purposes of public exhibition, or any record or account of betting on the same.
>
> Sec. 2—That it shall be unlawful for any person to take or receive from the mails, or any express company or other common carrier, with intent to sell, distribute, circulate, or exhibit any matter or thing herein forbidden to be deposited for mailing, delivery, or carriage in interstate commerce.
>
> Sec. 3—That any person violating any of the provisions of this Act may be proceeded against by indictment and tried and punished either in the district in which the unlawful matter was deposited for mailing or carriage, or to which it is carried, or in which it is delivered; and any person violating any of the provisions of this Act shall for each and every offense, upon conviction thereof, be fined not more than one thousand dollars or sentenced to imprisonment at hard labor for not more than one year, or both, at the discretion of the court.

On June 8th the bill was reported favorably out of committee with a recommendation that the first section be eliminated. The report then goes on to say:

> Nearly all the states of the Union forbid prize fights by state laws. This bill simply protects the more advanced states which have forbidden pugilism as brutal and brutalizing against having prize fights brought into their borders by way of moving picture shows, which are only a little less harmful than the degrading sport which they describe.
>
> This bill does not forbid, nor attempt to forbid, statements of prize fights by newspapers as a matter of news.
>
> This bill is in accord with another act of Congress forbidding the interstate transportation of obscene pictures, and we submit that the effects of the brutality of pugilism are hardly less harmful to our youth.
>
> This bill calls for immediate consideration, for manifest reasons not necessary to be given in detail in this report.

The bill is now on the House Calendar and may be called up on motion at any time. The same bill in all respects was fathered in the Senate by Senator Simmons and is in exactly the same status on its journey toward becoming a law.

No one will suspect The Moving Picture World of being partial to the promotion of prize fight films. We honestly believe that the noble art of cinematography can be put to better uses than the reproduction of two brutes pummeling each other for the delectation of a lot of other brutes. When we, therefore, protest most emphatically against the proposed passage of a bill in the Federal Senate laying an interstate commerce embargo on prize fight films we do so, not because we hold a brief for prize fight pictures, but because we believe that the principle of the Simmons bill is vicious and would in effect lead to a veritable persecution of people interested in the business of making and exhibiting moving pictures. We believe that the principle of all such legislation is vicious and will eventually lead to an indirect, but most oppressive and unjust censorship of films. If the principle of this legislation is extended the Congress of the United States will eventually become a censor in the old historic sense of the word, *i. e.*, an inspector and supervisor of public morality. If Congress has power to legislate in this manner it may appoint its Federal censors all over the United States and install a complicated machinery to enforce the edicts of the censors.

It will be easy to find distinguished jurors by the score willing to assure us that such legislation constitutes a usurpation of power on the part of Congress and is unconstitutional. Under our system of government the question, "When is a law not a law?" can only be decided after the courts have passed on its constitutionality. If this proposed legislation passes both Houses of Congress it would have to be fought in the courts. At the best it would mean a great expenditure of money. It is not likely that the interests behind these prize fight films are in a position to buy high-priced legal talent and then wait a year or more for a final decision. The principle of indirect Federal censorship thus invoked against the prize fight film to-day might be made to apply to any other picture to-morrow.

We cannot stop to point out the numerous contradictions in the proposed bills and the inconsistencies in the report of the house committee. If "public morality," upon which alone the enactment of such bills could be defended, is injured through moving pictures why is it not equally injured through pictorial representations of a prize fight in the newspapers. The "slangy" and enthusiastic descriptions of such events in the newspapers are surely just as shocking as the moving pictures. The root of this evil of discriminating against the moving pictures must be attacked by enfranchising the motion picture and placing it on an equal footing with the newspapers before the law. The Moving Picture World has time and again emphasized this fact.

It seems to us that the National Organization of Exhibitors might take an interest in this important matter and take some action without any more delay than can be helped. In such a situation as this the value of the ounce of prevention must be apparent to all who are interested in the rights and the welfare of the motion picture.

TOM SAXE IN NEW YORK.

Mr. Thomas Saxe, secretary of the Saxe Amusement Enterprises of Milwaukee and other Western cities, paid the New York office of the Moving Picture World a short visit the other day. Mr. Saxe is a pioneer in the exclusive high-class picture theaters in the West. His Milwaukee enterprises have been frequently noted in the columns of the Moving Picture World. Mr. Saxe said that he had recently secured control of the Lyric heater, Minneapolis, Minn., made famous by S. L. Rothapfel and had also added another Milwaukee house to his list. High class houses and high class entertainments are Mr. Saxe's specialties.

The Future of the Photodrama

By Louis Reeves Harrison

THE Director, to begin at the end, is and has ever been the omnipotent force in thousand-foot production of photo reels. Perhaps he invested money in the business! He may have been an actor! He might have designed costumes and painted scenes! Some have started as manipulators of electric lights! It is even possible that his wife is an accomplished actress! He must have some qualifications to be where he is and more than one to stay there, for any man compelled to turn out fifty-two playlets a year earns every dollar he receives, but he has his limitations—he is only a human being—and it looks as though he will be up against an entirely different or much more difficult proposition in the original photodrama of full-grown proportions.

The big feature-plays of the hour are not even shadows of coming events, but mere reflections of what is past and gone; they are borrowed from ancient and modern literature and serve either to partially illustrate or temporarily revive interest in past performances. To those members of a mixed audience at the moving picture show who have covered a wide range of literature in their studies these adaptations are often entertaining and more rarely revelations, and to many of those whose knowledge is less complete there is intellectual stimulus where intense interest is aroused, but the printed stories of other days so seldom lend themelves to vivid dramatic construction that a majority of people in front find it difficult to keep track of the action if indeed their sympathies are aroused.

These attempts to improve on the thousand-foot productions are often favorably criticised because they represent steps in the natural evolution of the New Art. Producers and directors are making creditable efforts to respond to a demand. Let us proceed along these lines if we must, but it is just as well for us to bear in mind that all this work, both practical and artistic, is leading upward towards original creations of beauty and genius in conformity with the progressive tendency of our times. We are not going to stay where we are any more than we stayed where we were.

Now the customary thing has been for some inside or outside playwright to provide the threads of a plot, mere figments of the imagination, and for the director to weave these into marketable calico patterns, something like those sold in the country stores when the farmer drove to town astride the pole of a wagon—good old homespun fabrics, where the hero was wrongly accused of committing the crime, was saved by the girl, and embraced her in the last act. For over a quarter of a century that farmer has been using costly harvesters and automatic twine binders, and he is now whirling down to the station in a six-cylinder car to receive his daughter fresh from Vassar, or his son just back from the scientific school with new ideas about tilling the soil.

What manlier types have we than those who are using brain and brawn in bringing the balance of trade to this country? But actor and director still represent them in chin whiskers and cowhide boots, the weak-minded butts of slapstick pleasantry. How are these theatrical gentlemen going to present existing conditions, to say nothing of great future problems, after years of adherence to stale tradition and impotent imitation? This thing of playing down to a handful of hobble-brained hee-haws in the moving picture theaters is getting on the nerves of those who can afford to go every day and would be glad to do so if they were intelligently entertained.

The last shall be first. There is little use in discussing the actor and the playwright until those largely responsible for the productions now being released are critically examined. I include with them company officers who participate in the exercise of selective taste—by their works ye shall know them. The future of the photodrama largely depends upon those who *pick the plays.* It, however, lies in the power of a director to make or mar a good drama; on his intelligence and training depends the finished result; he is the man who must first rise to the occasion.

Many of those who are now at work will be among the great directors of the future because they will have put behind them such details as the creation of scenes and distribution of parts, and they will have acquired the knack of making dream pictures in advance of the real ones, so that the stage is figuratively cleared for the artistic presentation of the dramatist's ideas. The profound study during action is that applied to what is "going over," but the most intense application of an ambitious director's mind must be made to the length and breadth of the conception involved in the big photodrama itself.

What is the idea involved? Any talented author can state his proposition at the outset. Is the idea in accord with the spirit of the times? It may be progressive! It may be prophetic! It may be one which will get a strong grip on universal sympathy and lift us a little, or help us a little, or cheer us a little! It may solve an ethical problem in the guise of an entertainment! Is there a great characterization in the piece? This alone will sometimes carry a photodrama into the masterpiece class. The director of the future will have to be big enough not only to grasp another man's purpose but to enter sympathetically and unselfishly upon its delineation.

The future photodrama that makes a big hit under the right sort of exhibition system will be far more profitable than a dozen small ones of the kind now released, but great popularity cannot be expected for any mere string of incidents stretched from a thousand feet over greater space by amplification. The big story must mean something to attain tremendous success. The New Art must be enriched by original creations of great influence and power.

What will the future photodrama be about?

Whatever is interesting or enjoyable to an intelligent audience.

Whatever modifies our primitive egotism and keeps alive the spiritual fire within us.

Whatever sweetens our dramatic sorrows and struggles and softens our sympathies for one another.

Whatever inspires us to finer effort and thus lights our way out of the dark places of our present social organization.

Whatever ennobles and beautifies human existence of to-day.

From gulf to lakes, from ocean to ocean, we are awaiting, millions of us, waiting, hoping, longing, almost begging, for the grand photodrama of the future.

Thought has leavened the whole unthinking mass
In this new era. We are drawing near
Unatlassed boundaries of a larger sphere.

New York State Exhibitors Organize.

PRESIDENT NEFF, OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA ORGANIZES A STATE BRANCH—NEW YORK CITY EXHIBITORS' ASSOCIATION JOINS IN A BODY—OUT-OF-TOWN VISITORS ENTERTAINED BY THE LOCAL MEMBERS—BIG TIME AT CONEY.

PRESIDENT M. A. NEFF, of the Motion Picture Exhibitors' League of America, on June 19, in the Union Square Hotel in New York City, organized a New York State branch of the National Association. The meeting was called to order at 11 o'clock in the forenoon, and with the exception of a recess for luncheon the session was continuous until five o'clock, when the convention adjourned. Through the courtesy of the New York City Association of Exhibitors, the entire body of delegates were conveyed by automobile to Coney Island for an evening of recreation after a solid day's work.

The proceedings were closely followed by all present, and the deepest interest was manifest at all times. There were no dull moments. President Neff was in the chair until the close of the business session, and to his tact, his urbanity, his generalship and goodfellowship no small credit must be given for the success of the occasion. There was entire harmony throughout the day. In all probability, the next state convention will be held in some city near the center of the state in order to reach the larger number of exhibitors. There was the best reason for holding the initial meeting in New York City, for there already existed in this city an organized, militant body of 117 exhibitors to serve as a nucleus for the state branch.

MR. M. A. NEFF,
President of the Motion Picture Exhibitors' League of America.

The speeches of the day were, of course, the feature. President Neff was the first speaker, and he outlined at length the objects of the League and recounted what had been accomplished in other states. Another speaker who was followed with the closest attention was Chief Wallace, of the City Bureau of Licenses.

Among those present from out of town were: E. L. Rushton, Canton; Lew Fischer, Catskill; C. Kihlmire, Saratoga Springs; B. E. Cornell, Syracuse; John C. Davis, Saugerties; Miss Ida Mayer, Jamaica; William Gauthier, Gouverneur; Seymour Warner, Kingston; Charles H. Buck, Oneonta; J. A. Colin, Johnstown; K. M. Austin, Buffalo; E. M. Day, Auburn; S. Luckno, Albany, and R. M. Davidson, Binghamton. Samuel H. Trigger, president of the Motion Picture Exhibitors' Association of Greater New York, opened the proceedings. "It gives me the greatest pleasure," he said, "to open the first state convention of moving picture exhibitors held in New York. We have a gentleman here of whom you have all heard—one of the men who does things and has come here to continue doing good things for the benefit of the exhibitors. It is unnecessary for me to tell you the benefits to be derived from organization. Not long ago the New York exhibitor was practically put in the same category as a divekeeper. To-day the New York exhibitor is put in the same category as any other business man. Gentlemen, I take pleasure in introducing to you Mr. Neff, the president of the National League."

President Neff's Address.

Mr. Neff was given a hearty reception. "It affords me great pleasure, I assure you, to meet with the New York exhibitors," he said. "For a long time I have been trying to get to New York to meet you and explain our objects—why we think we should keep together for the advancement of the interests of cinematography. To start with, we are in the cleanest business on earth to-day because we are amusing and educating the world. I want to call your attention to a few facts.

"In the state of Ohio, where we formed our first organization, after writing 500 letters and urging through the papers, I secured the large gathering of ten besides myself. In the city where we met, Columbus, there was not one exhibitor that attended the convention. In about three months we had another convention. We had the large gathering of eighteen. At the next meeting we had thirty-five. Then we began to grow.

Exhibitors Hold Great Power.

"You are the greatest power to-day that the world has ever known. You control influences that no other power in the world controls. By means of a screen and a camera you are educating the world. What you want in the State of New York is a strong, vigorous, organization. What you want are active men at the head of it—men who will do things."

Mr. Neff spoke at length of the activities of the Ohio branch and told of the good accomplished by it.

"Now, what you want to do," continued Mr. Neff, "is to organize. New York is a great big city. It is the metropolis of America. We are all proud of the city and of the Empire State. We all look to the East when anything big is doing. You must get together for self-protection and self-preservation. The man who runs films six months old is as necessary to the industry as the man who runs first-day releases."

Should Scrutinize Legislation.

Referring to antagonistic legislation which has in times past been proposed, Mr. Neff said: "If these laws are passed in Albany, how are you going to get relief? You have got to go to Albany for your legislation and for your relief, notwithstanding the power your cities have. The cities can't pass legislation that conflicts with state laws. There are many things you are bothered with. Get your officers and your grievance committee. Then report your troubles to your grievance committee and let it take it up.

"We are here now for the purpose of orgnizing a state league as well as a local. It becomes necessary to ask every man and lady here who owns a picture theater to join this organization, by paying the necessary membership fee of $5, which will go into your own treasury. It is your money."

New York Local Joins in Body.

Arthur D. Jacobs said he had been delegated to make to the meeting a proposition that the city association, being already organized, be admitted for the nominal sum of $100. He stated that there were 117 members in good standing. Mr. Neff favored the proposition, and the meeting accepted the proposal of the city association.

"Every exhibitor that comes into this organization aids and encourages the exhibitors; everyone that stays out is a detriment to exhibitors," said Mr. Neff. "I hope everyone will come in."

The meeting then proceeded to the election of officers, with the following result:

President, Samuel H. Trigger, president of the New York City Association; first vice-president, Bert M. Cornell, Syracuse; second vice-president, R. M. Davidson, Binghamton; secretary, Harold W. Rosenthal, New York; treasurer, John C. Davis, Saugerties; vice-president of the Motion Picture Exhibitors' League of America, Sydney Asher, New York.

To the National Convention at Chicago, August 13-16, the following were elected delegates: Miss Ida Mayer, Jamaica; A. M. Day, Auburn, and Grant W. Anson, New York; alternates, Lewis Rosenthal, Robert Whitten and L. Schwartz, all of New York.

The election of Mr. Trigger was the signal for hearty applause. Responding to calls for remarks, Mr. Trigger referred to the booth question: "We have the confidence of all the civic societies in New York City," he said. He pleaded for a bill that would permit children to go to the picture theaters after school hours. "This proposition is going up to Albany," said President Trigger, "and we want you to put it through. Everything the New York City exhibitors have tried to do they have done. If there is any person that is antagonistic toward motion pictures, from the governor down, you can beat him. I can assure you we will work hard in New York. I will endeavor to show Mr. Neff that when we get a national convention in New York we will possess more members in New York State than he has got in any three states he can name."

Practical Mother Speaks Up.

Mrs. Harry C. Arthur, president of the Practical Mothers' Association, a resident of Bronx Borough, made a hit with the delegates. She is advocating the passage of a state law permitting any child large enough to be on the streets or to run errands to enter picture theaters unaccompanied, between the hours of 2.30 and 6 in the afternoon. As a preliminary to her remarks, Mrs. Arthur qualified for her position by stating that she was the mother of ten living children She further qualified as being in a position to speak with authority on the subject of pictures and children by saying that in her capacity as a mother she had attended picture theaters every other night for eight years. Referring to the "foolish prejudice" that prevailed against admission of children, especially among some who have been educated until they have no more red blood in their veins, and speaking of the great educational value of the screen, Mrs. Arthur said: "What I want to know is—Will the the Exhibitors' Association of New York help the Practical Mother's Association get for the children this educational right? We are entitled to it. Will you help us? Will you let us go into your houses and talk to your people and tell them what we want to do? If you will back this bill we can go next year to Albany and it will go through. If you have confidence in our ability to hold your audiences, then our fight is won for the poor youngsters. The boys and girls want a square deal."

Sydney Asher, following his election as national vice-president, expressed his gratification. He was followed by Deputy Joyce, of Sheriff Harburger's office. Private Secretary Kellar to Superintendent of Buildings Miller, of Manhattan, apologized for the absence of his chief.

Neff Boosts National Meeting.

President Neff here pleaded for full attendance at the national convention in Chicago. He said a special train would be run from the East. He further stated that the entire eighteenth floor of the La Salle Hotel had been engaged. The convention hall holds over a thousand persons; if further accommodation is required there is another hall in the same hotel with a capacity of 500, to say nothing of the roof garden. "We are going to have a grand time," continued Mr. Neff, "boat rides, automobile rides—in fact, they claim in Chicago they will spend $15,000 to entertain you. Chicago desires me to extend a special invitation to New York to come to Chicago and they will show you a good time. Chicago also wants to take that opportunity to convince you that New York's interests are Chicago's interests. I look for from three to five thousand exhibitors at the national convention."

First Woman Delegate.

Miss Ida Mayer, of Jamaica, who is the first woman exhibitor to become a member of the state branch, and who received the highest vote for delegate to the national convention, was the next to speak. She was given an extremely cordial reception. Miss Mayer, who is a finished speaker, told some of her experiences as an exhibitor. She said that with one or two exceptions she had been fairly treated and had never been bothered. "One reason why I am glad to be going with you to Chicago," she said, "is because I want to go deeper into this work. I find so many excellent people who are taking it up. The old-time mercenary days are gone; the time has come for people with large vision to step in. I thank you for this opportunity to take an active part with you in this great work which means so much for the good of every community, and especially for the children."

Ovation for Chief Wallace.

President Neff announced the presence of Chief Wallace of the Bureau of Licenses and also Deputies Rogers of Manhattan and Bracken of Brooklyn. The applause which greeted the statement that Chief Wallace had done more for moving pictures in New York than any other man attested the popularity of the Chief of the Bureau among the exhibitors.

"The exhibitors of New York are doing not only a service to themselves in organizing for the betterment of their business," said the Chief; "they are doing a service to the community. The service which they perform may be in a sense mercenary; it may be in a sense commercial; but in a larger sense it is educational and instructive to the general public. I have always been an advocate of organization among moving picture men. I have often told them they ought to get together and perfect a permanent organization to look after their interests. There are many interests inimical to moving pictures—interests always ready to attack the moving picture when it suits their purpose. It seems to me an organization of five or six hundred men ought to be able to put up a pretty good fight to defend themselves if the occasion required. We all know the agencies which have attempted to handicap the moving picture business. For that reason it behooves you men to band together for protection.

"Your association should refuse to admit to membership a man who does not come up to a certain standard in the manner in which he conducts his business. In that way you will eliminate the undesirable citizens from the moving picture industry. It is a great deal easier for a number of men to band themselves together and adhere to a certain line of conduct. They will not have unfair competition; they will not have illegal competition; they will make it easier for the city officials to put others out of business.

"It has always been my endeavor to meet the moving picture people on common ground. You don't have to have any intermediaries or any intercessors to reach me. Every case is met on its merits. I have tried to stand for a square deal. We have very few kicks from the moving picture people. We do have a few kicks from people opposed to pictures. These are generally people who don't go to shows themselves at all, and protest they would not go into them; and then they proceed to tell you all about them. I recall a clergyman who came to protest against a proposed picture show in the neighborhood of his church. He was one of those who talk of 'dens of vice and sinks of iniquity.' My answer was this: 'If the moving picture show is not patronized by the people who go to your church, it will be a failure.' Shows draw their trade from the local neighborhood, and every show reflects the character and characteristics of its neighborhood. I think, as a general proposition, it is fair to say it is just as good as the neighborhood it is in.

"We have, of course, been working under a severe handicap in this city. Our attempts to make laws for the betterment of your industry have not been entirely successful. [Laughter.] We hope soon to get action on an ordinance now before the Board of Aldermen. If the Board of Aldermen doesn't want to pass that ordinance, let the aldermen get together and make a better one."

Mr. Wallace, in concluding, referred to the License Bureau's inadequate quarters and said at the last session of the Sinking Fund permission was given to lease new quarters.

Deputy Bracken strongly deprecated the practice of some exhibitors giving out coupons. He also suggested that exhibitors keep a strict oversight on their employes. He told of an employe of one picture house who sells cocaine. "If his employer is here, he had better fire him—throw him out," said the deputy, "for we are after him. How many of you pay attention to your singers, inside the hall, and outside after the show's over? I am just mentioning a few knocks, for I can say plenty of good things about your business. Go after these men who are not a credit to your industry. Get them before you at your meetings. Roast them. Don't let them conduct a moving picture business so that the front of their place looks more like a grocery store or a Chinese laundry."

Mr. Neff stated that in Ohio the coupon evil had been squelched by legislation initiated by the league.

Deputy Rogers spoke of the remarkable advance that had been made in the conditions surrounding the picture business in the last three and a half years, and thanked the exhibitors for the assistance they had given in bringing the shows to a high standard. "It is through your efforts that the business is what it is to-day," he said.

At the close of the session Wednesday afternoon, the large body of exhibitors massed on the sidewalk where there was in waiting a formidable fleet of sea-going automobiles, each built to carry forty survivors. The objective point was Coney's Isle. Each chauffeur seemed to be endowed with discretionary powers as to the shortest route to the Island, but all hands arrived at Henderson's Restaurant with only one casualty reported. An elaborate shore dinner was served on demand. It was a large and merry affair—probably the largest body of moving picture people that ever celebrated themselves at Coney Island. The watchword of the occasion was "Harmony." Harmony with a little "rag" occasionally to spice it up.

The dinner was presided over by Arthur D. Jacobs. The first speaker introduced was President Trigger. His popularity showed an increase since the morning session. Following Mr. Trigger, the meeting was addressed by Mr. Thomas Bedding, of the Universal Film Company's editorial staff. The third speaker was Mrs. Harry C. Arthur, who proved to be a capital entertainer and made the hit of the evening.

Mr. Gus Rogers, of the New York Bureau of Licenses was next introduced. His knowledge of the foibles and idiosyncrasies of motion picture people was surprising and funny.

There were many other speakers rehearsing in their coat-sleeves, but somebody issued a peremptory order for all hands to sit in judgment on the vaudeville show in the next corral. Of all the corking vaudeville bills, that was the limit. Every one of the exhibitors stayed there until the movies came on and then there was a rush for the door.

Sam Trigger was the "bell-cow." He led the party to a freak show. Florence Turner, of the Vitagraph, joined the party just before that. There's only one Florence Turner. She's the real moving picture girl wherever she is; everybody's friend.

The procession then went over to a cabaret show to do a little censoring on that "Turkey Trot" stuff. While there Mr. Neff made an address. Whether he be speaking before a serious convention, or whether he be orating in the dim shaded light of an up-stairs cabaret, he is always M. A. Neff; the most popular moving picture exhibitor in America.

Every time the party turned a corner it lost a few stragglers. By 2 a. m. it had thinned down to one load. Auto load. And "some" load.

The committee of the city association which arranged for the convention and had charge of the details of the entertainment of tthe visitors were Treasurer Arthur D. Jacobs, chairman; Harold W. Rosenthal, secretary; G. W. Anson, treasurer; President Samuel H. Trigger; Secretary Sydney Asher; Adolph Bauerenfreund; Lewis Rosenthal and William A. Landau. Their efforts will not soon be forgotten.

Good Representation of Manufacturers.

There was a generous sprinkling of representatives of machine, film and supply men at the convention. Among them were Mr. Coles and Mr. Atwater, of the Nicholas Power Co.; A. K. Greenland, of the Gaumont Co., who took a motion picture of the automobile parade; D. W. McKinney, of the Film Supply Co.; C. Lang Cobb, of the Reliance Co.; Mr. Eric Morrison, of the Standard Machine Co.; Thomas Bedding, of the Universal Film Co.; F. J. Rembush and Frank Manning, of the Mirror Screen Co.; H. J. Hertz, of the International News Co.; George Balsdon, of the Pittsburg Photoplay Advertising & Specialty Co.; L. J. Dittmar, of Louisville, Ky., connected with Kinemacolor; Mr. C. B. Ford, of the Andrews Chair Company.

All the trade and several of the New York daily papers were represented.

NEW JERSEY ORGANIZED BY MR. NEFF.

President Neff, of the National League of M. P. Exhibitors, took a flying trip across the Hudson on Thursday, June 20, and effected the state organization of New Jersey exhibitors at Heflich's Hall, West Hoboken. Mr. Neff was assisted in the work by Samuel H. Trigger, president of the New York State League. After addresses by these two gentlemen the work of organizing was quickly done. The following officers were elected:

President, G. A. Robinson, Colonial Theater, 734 Demott Street, West Hoboken; first vice-president, W. A. Daly, Daly's and Grand Theaters, Paterson; second vice-president, Frank P. Daley, Hippodrome, Hoboken; secretary, P. M. Kirchner, Bijou Theater, Union Hill, N. J.; treasurer, C. Fred Ruhlman, 500 Liberty Street, Trenton, N. J.

National Vice President, L. F. Blumenthal, Jersey City.

Delegates to the Chicago National Convention will be: C. Fred Ruhlman, Trenton; Mr. Geo. M. Hemmel, Orange; Jas. Epstein, Union Hill. Alternates: D. L. Fisher, Newton, N. J.; P. A. Adams, Paterson; W. Clarke, Jersey City.

After the meeting there was a luncheon, during which there were further addresses by Mr. Neff, Mr. Trigger and Mr. F. C. Rembusch, secretary of the Indiana State Exhibitors' League.

HO! FOR THE TOLEDO CONVENTION.

The Ohio State Convention to be held at Toledo, Ohio, July 16th and 17th, will come at just the time to especially please the Southern exhibitors, as the bathing and boating season will be on and the refreshing breeze from Lake Erie and the moonlight excursions will bring joy to the hearts of hundreds of the exhibitors from the inland cities and towns. A visit to the old fort and view of the surroundings where only a few years ago the noble redman of the forest chanted his weird war dance and nailed the scalps of the pale faced pioneers to the historical log fort at the junctions of the rivers will be interesting. This is where the important moving picture of the convention will be taken.

In visiting Toledo every one will have an opportunity of seeing the residence of that patriotic, conscientious Toledian, Sam Jones, who placed the banner in the mayor's office, "We practice the Golden Rule: Do unto others as you would that others should do unto you." If courteous treatment and a specially good time will attract, Toledo surely is offering a bountiful supply of entertainments, amusements and pleasure for visiting exhibitors. Big arrangements are being made to entertain hundreds of exhibitors in royal style and it is the proud boast of Toledo that once they secure a convention that the visitors are always glad to return to Toledo.

The efficient manner of Local No. 3 in handling and managing balls, banquets and other entertainments which they give will be seen and enjoyed on the 16th and 17th of July. We hope that every member of the league who can possibly attend the Toledo convention will be there, as a large amount of very important business will come before the convention to be discussed and decided. Manufacturers of every kind and description of articles pertaining to the motion picture business are cordially invited to attend this convention and make their displays. All film men will be welcome. Toledo has made arrangements to take care of a large crowd and we take it for granted, from previous conventions which they have handled, that they know just what they are doing.

M. A. NEFF, president.

OKLAHOMA EXHIBITORS ORGANIZE.

This is open season for Exhibitors' League conventions and there is great activity among the managers of the "movies." At Oklahoma City on Monday, June 13th, the picture theater managers of Oklahoma succeeded in forming a state branch of the league for that state. The convention was held at the Lee-Huckins and what was lacking in numbers was made up by the enthusiasm of those present. Visitors were entertained by the Oklahoma City managers and when not engaged in the business of the convention, some interesting diversions were enjoyed.

The election of officers resulted as follows: Clark Nichols, Dixon Theater, Holdenville, president; Clyde W. Slater, Lyric Theater, Kingfisher, secretary. In compliance with the terms of the constitution the state was divided into nine districts and a vice-president was elected to represent each district as follows: John Ransom, Hovert; Roy Web, Enid; E. E. Bland, Alva; Carl Gregg, Tulsa; L. Bickle, Ardmour; O. A. Simmons, Hugo; Dr. E. J. Mills, Poteau; DeWight Bell, Hart's Horne; Charles H. Camp, Oklahoma City.

Many plans for the betterment of picture theaters was discussed. It was estimated that there are about 250 moving picture theaters in the state and the members of the new association hope to have the greater part of them enrolled before the next meeting occurs. The time and place for the next annual meeting was not selected at this convention, but it will be announced later.

OTHER CONVENTIONS SCHEDULED.

PENNSYLVANIA—Meeting of the state league at Pittsburgh, June 24th, 25th. Convention headquarters will be at the Monongahela House.

KENTUCKY—Convention of the Kentucky state league will be held on July 2nd. Meetings will be held at the Lexington Hotel.

WISCONSIN—State league conventions will be held at Milwaukee, July 19th, 20th.

MICHIGAN—Convention of the state league at Muskogee on July 9th, 10th, 11th.

INDIANA—Meeting of the state league at Indianapolis on July 22nd, 23rd.

OHIO—The Seventh State Convention of Ohio exhibitors will be held at Toledo, July 16th, 17th. Headquarters will be at the Zenovia Hall.

The Moving Picture Educator

EDUCATING THE CULTURED.

SOME months ago it was shown in these pages how Montclair, N. J., claimed to be the most cultured city in the United States, if not in the world. Their civic, intellectual, and social pride was so great, that the moving picture was refused as if possessed of degrading tendencies. It should be noticed that the religious pride was not so strained and egotistical. True religion is humble and tolerant and so religion in Montclair took pity on the pictures and placed them amid religious surroundings, taking up the otherwise despised and outcast films and bidding the people look upon them with unprejudiced eyes free from cultured bigotry, and suspend judgment until maturity of knowledge and experience brought its own verdict.

Time has now become ripe for this to take place, and the culture of Montclair has pleaded guilty to ignorance. Howsoever paradoxical this may seem, it is true. Again the pictures have accomplished the twofold work of vindicating themselves, and educating those needing the value of a cinematographic education.

Montclair has now opened her portals to the picture. As a great pendulum swings to great extremes so the city of culture has passed from no pictures to a $50,000 picture place. The greatest sinner when converted becomes the most arrogant saint, so Montclair bids well to even overdo herself in good things by the violence of the change.

Let it be known that the pictures in the churches have won this victory. If the pictures are an evil, then the churches have wrought that evil, but Montclair is too cultured to be deceived; they were narrow in their pride, but not wicked, therefore wickedness could not thrive where religion and culture prevailed. As these two forces have now come together on one common ground, being united in marriage with the pictures playing the part of a Cupid; let it be known everywhere that, put to the greatest test in the most trying center of life, and under the most exacting circumstances, the pictures have again proved their value as a convincing factor in religion and education also as a thorough social influence for good.

Congratulations to proud Montclair for so nobly confessing her faults, and for more nobly righting them by opening her doors wide to the moving picture.

THE EDUCATIONAL SIDE OF THE PHOTOPLAY.

By Hugh King Harris.

That there is vast room for improvement in theme and story of the photoplay of to-day is true. This is naturally so, for the photoplay is but in its infancy, the photoplaywright is new at the game, and scripts as written are entirely too abridged in form to give the best stage direction possible.

However, the motion picture theater is coming into its own with rapid strides. Fortunately producers are awakening to the need of higher class films, not only along dramatic lines, but especially in those films which portray historic and educational effects, instead of the many senseless slapstick comedies and the eternal, seemingly endless chain of "Westerns," with the inevitable sheriff and the chase done over and over.

Motion pictures which serve to shed light on historical topics are assured of a ready reception by the public. While a large percentage of patrons of the picture show demand thrillers, broad comedy and melodrama, there is also a large number who would respond to the program of scenic views, travel and historical subjects.

The writer recently overheard a conversation on a street car which was interesting, along the line under consideration. Two women, well dressed, refined and educated, and apparently of high social standing were the talkers. As the car passed a certain vaudette, where big posters told of a thrilling Western drama with guns lavishly displayed, one woman laughed and remarked: "Isn't it funny how long the moving picture houses have continued in business. I should think they would run out after a while. They have such senseless shows." (And one of "yours truly" but recently shown in the theater in question.)

Perhaps she had witnessed one photoplay in all her pampered life, I don't know; but I surely would have liked to know her opinion of such films as "The Cry of the Children," "Coming of Columbus," "Oliver Twist," "Pippa Passes," "Martin Chuzzlewit," "Rainey's African Hunt," Kalem's Egyptian Films, and the many fine foreign travel scenes now showing. Perhaps she would change her mind as to the "senseless" criticism.

But the exhibitor who daily displays nothing but the sensational advertising, who does not feature the educational and higher class films, will, of course, give the passer-by the impression that photoplays are all of the class advertised.

As an educator there is nothing so valuable as the motion picture. We are none of us too old to learn, and the picture makes the lesson so much easier for all of us. Take Selig's masterpiece, "The Coming of Columbus," for example; what child viewing these pictures will not remember them? When American history is studied the views witnessed of the actual life and the discovery will come fresh and vivid to mind, serving as a stimulus and aid of the utmost value to the young mind.

The low price of admission to the motion picture theater draws a large number of persons who cannot afford to travel. but if the opportunity were granted would be glad to do so. When these people are seated before the screen why not give them the benefit and inspiration of beautiful, natural scenery, the picturesque, unique and unfamiliar, views of the cities of the United States read about, pictures of domestic life, religious rites, everyday scenes in foreign lands?

A steady diet of pure education is, of course, undesirable; the clean comedy, the tragedy, and drama all have their place, but every producer and exhibitor should at least feature the scenic, the historical, and the educational as well as the "thrillers."

Many a student, reader and thinker will be glad to respond to the program which educates, teaches and instructs, particularly in such a pleasant and economical manner as is possible through the photoplay.

ANOTHER PROPOSED ORDINANCE FOR NEW YORK.

To add to the gayety of nations and without waiting for action on the Folk ordinance, Alderman Morrison, of Brooklyn, has introduced in the Board of Aldermen of New York another proposed law, for the control of motion pictures in Greater New York. The Proposed Morrison ordinance is very lengthy and goes strong on the censorship and Sunday exhibition features. This proposed measure wants the teachers of the public schools to be the censors and without their sanction no film can be exhibited. There is a saving clause referring any contested film for a hearing before the mayor.

Ordinary films of a non-educational character, it is proposed, cannot be shown on Sundays, but educational films, approved by the proposed censors, can be shown after they are sanctioned. These latter films will be tagged "approved for Sundays" and with these tags on them they can be shown. All other films are to be tabooed for Sunday exhibition. Canon Chase, of Brooklyn, an Episcopal clergyman active in civic affairs, seems to be behind the Morrison ordinance, judging by his many commendations as to its superior value over the Folk ordinance.

STAR TO BE REMODELED.

The Star Theater, of Bradford, Pa., is to be entirely renovated, giving the place more room and a larger seating capacity. The front of the Star will have a vestibule with double doors and a ticket office on one side. The seating arrangement has been so planned that the picture can be viewed with advantage from any section of the house. The interior will be handsomely re-decorated and the place will be well ventilated. It is reported that Mr. Breakey, the manager of the Star, does not intend to raise the admission price. The house will be closed during the alteration.

Edison—McClure

Novel Plan Devised by Publishers of the Ladies' World and Edison Picture Makers.

A NOVEL plan has been devised by the McClure Publications, Inc., working in conjunction with the Edison Company, which promises to create untold interest in the pictures. "The Ladies' World," a monthly periodical published by the McClure Company, is about to print a series of stories entitled, "The Adventures of Mary." Mary is an entirely imaginary person, and is introduced to the readers of "The Ladies' World" at a tender age. What Mary does and what happens to her as she grows to womanhood will be told in stories appearing in that publication. To create a wider interest in the adventures of Mary, the publishers will ask their readers to contribute ideas, regarding Mary and the things they think she ought to do, which contributions may have a greater or less influence upon Mary's published career.

In considering some of the possibilities of this series, Mr. Edward A. MacManus, of the McClure Company, devised a plan whereby the moving picture could be worked in conjunction with the story. It was his idea that the subject of the adventures of Mary could be turned as interestingly into picture stories as it was suited to the magazine story. Accordingly he approached the Edison Company with the proposition and was enthusiastically received. The result is that with each printed story of the Mary series there will appear a "Mary picture." As the McClure Magazine has a circulation of three-quarters of a million, it can be readily seen that unusual attention will be directed to the picture version of the adventures of Mary. On the other hand, with the great circulation of the pictures, a matter difficult to estimate, though known to run into the millions, wide interest is certain to be aroused in the magazine story. As a co-operative plan of publicity it is difficult to imagine anything that would be more highly productive of the desired results than this alliance between a magazine and a picture maker. The high character of "The Ladies' World" will insure the introduction of the picture to some of the very best people in this country. Mr. MacManus is very enthusiastic over the prospects. In response to a query from the Moving Picture World as to why he selected the Edison Company, Mr. MacManus made the following reply:

> I am very glad that you asked our reasons for associating the Edison Company with our series, "The Adventures of Mary." As a writer and publisher you are well aware of the editorial tone which a publication sets as its fixed policy. It matters not whether it be a technical trade journal, newspaper or a high grade magazine, its style and tone is fixed beyond any doubt.
>
> With this as a first consideration we naturally turned to the Edison Company, as we believed they endeavored to produce photoplays written by authors of the first rank in the literary field.
>
> When I learned that Mr. Banister Merwin and other writers of his calibre were doing practically all the manuscripts for the Edison Company and that company was adding to their efforts by using the best people in the dramatic field, naturally we turned to them with the "Mary" idea.
>
> Personally, I am fond of photoplays and I had noticed during the past few years that the Edison Company had a distinct undertone of quality in their productions and I felt quite satisfied with the developments of the scenarios.
>
> I believe that a high literary quality and interpretations by people of dramatic ability tend toward the future success of the photoplay.

This is a flattering tribute and a deserved one, and the distinction which will accrue to the Edison Company through its alliance with "The Ladies' World" is a suitable reward for its enterprise in securing the co-operation of the better class of writers. It will be interesting to observe the developments of this unique plan.

The production department of the Edison Company has become quite enthusiastic over the plan and is making a strong effort to produce a series of pictures that will be of absorbing interest. Mary Fuller has been cast for the name part of the series, when Mary becomes sufficiently grown up to play in the "movies," and the other parts as the story develops will be played by the best talent the Edison Company can command, the purpose being, according to Mr. Plympton, manager of the department, to create pictures that will arouse an interest in the subject.

"The Workman's Lesson"

The Value of Safety Devices Illustrated in an Edison Picture Produced in Co-operation with the National Association of Manufacturers.

FOLLOWING upon its excellent series of sociological subjects which teach important lessons of life and right living, the Edison Company offers an excellent picture produced in co-operation with the National Association of Manufacturers, illustrating the value of safety devices in manufacturing plants where machinery is in operation. It is a well-known fact that almost as much opposition to the installation of safety appliances comes from the workmen whom the device is sought to protect, as from the owner of the plant whose parsimony frequently causes him to neglect the welfare of his employees. This idea is brought out in a forceful manner in the Edison subject entitled, "The Workman's Lesson." The old workmen in the plant are very much opposed to the safety devices and discard them at every opportunity, despite the insistence of the foreman and proprietor. One old fellow is particularly disregardful and, on numerous occasions, is reprimanded for his neglect to keep the protecting shield over the chock of his lathe.

Scene from "The Workman's Lesson" (Edison).

In the course of events a young foreigner drops into the old workman's home, and is taken in by the charitable old fellow, who recognizes in him a skilled mechanic. He secures a position for the young man in the factory where he himself is employed. The safety devices are explained to the young man, but the old fellow tells him they are a nuisance. Taking his friend's advice, the young mechanic disregards the safety appliances, and his arm is caught in the lathe.

Now it has happened that the young mechanic is in love with the old workman's daughter and they are to be married, so when the old fellow discovers the serious result of his mistaken advice, he is grief-stricken, especially when he is led to believe by the hospital physicians that the young man has lost his arm. It is a lesson for the old man who has disregarded the safety devices that is not lost, even when he finally discovers that the arm has been saved and everything in the little cottage is sunshine.

FRA DIAVOLO ADVERTISING MATTER.

The Solax Company announces that its three-reel feature production, "Fra Diavolo," which is being handled on a state rights plan, will have the full complement of special advertising matter. Elaborate heralds, programs, lobby displays and several styles of one-sheet and three-sheet posters with cuts and still pictures have been prepared and are now ready for shipment. A special music accompaniment for both piano and violin has been arranged. Interested exhibitors will be advised of state right buyers in their territory. It is also announced that in a number of states exchanges buying the product of the Film Supply Company will handle "Fra Diavolo" in their territory.

SELIG WAR PICTURE ON CURIOUS INCIDENT.

The second of a series of war dramas will be released by the Selig Company on July 5th under the title of "Baby Betty," a story of the Civil War. This picture is founded on one of the most curious incidents in the history of the Civil War. It tells how a baby girl innocently delayed or rather averted an impending battle by carrying a flag of truce into the midst of the scene of action.

CHICAGO LETTER.

By Jas. S. McQuade.

CREDIT is due the Motion Picture Exhibitors' League of America in the various states where organizations have been formed for regulating a great evil, viz.: the has done so much to degrade the moving picture, viz.: the presentation of four and five reels for five cents. Cases without number could be cited where misguided competition between exhibitors has led to the bankruptcy of many because of this policy. Shortsighted exchanges, in many cases, have assisted in the undoing of their renters by supporting the policy, overlooking the fact that a public demand is being created that will finally swamp the exchange itself as well as the exhibitor.

In Indiana and Ohio the state organizations of the league have wisely made it binding on the members that not more than three reels shall be offered on any program for five cents admission. In Chicago, it is the consensus of opinion among members of the league that not more than three reels shall be offered; and, it is understood, exchanges have been approached on the subject by members of the league requesting that not more than three shall be rented to any exhibitor whose admission is five cents.

Notwithstanding the fact that the policy proved a wise one both for the exhibitor and the exchange, it has developed within the last few weeks that there are violations of the understanding, and that certain exhibitors are using four, and even five reels, on their programs for an admission of five cents. But this retrogression is not all of the evil existing at present in Chicago, in the matter of film renting. Some exhibitors are demanding six reels on Sundays—three for the afternoon and three for the evening—so that two different programs are offered on that day.

Where will this policy lead? The direction is clearly outlined by past experience; to the loss, eventually, of the exhibitor and to the detriment of motion picture entertainment.

Let no exhibitor think that his competitor will permit him an advantage of this kind. It usually results in a fight to the financial death of one or the other, or of all, of the competitors in the case. The picture theaters in a neighborhood have just so many patrons to depend on. Is it not clear, other things being equal, that every exhibitor engaged in such unwise competition is spending more for his service, without any increase in his receipts, and that each is actually giving away good coin of the realm like a foolish boy who doesn't know the value of money.

The Motion Picture Exhibitors' League of America has shown that it stands for the right in such cases. With increased membership and a binding obligation on its members, it can secure the co-operation of exchanges and banish these evils from picture theaters.

"The Fall of Black Hawk."

I had the privilege of seeing the American's fine two-reel subject, "The Fall of Black Hawk," at a private exhibition a few days ago. The films had not then been provided with sub-titles, but the sections had been assembled so that it was easy to judge of the dramatic, educational and technical values.

There will be surprises for many close students of pioneer history in these films; and it can be said in all truth that there will be many delightful surprises for moving picture lovers. The action of the story is, of necessity, laid out in the wide open of the woods and plains, and these films abound in magnificent vistas of river, wood and lake. It is difficult to recall any film of a dramatic nature that has offered such a wealth and beauty of natural scenery as can be viewed in "The Fall of Black Hawk." And these fine views have been rendered still more realistic by artistic toning and tinting. There are scenes of sunrise and sunset that fairly merit to be pronounced admirable. In connection with these beautiful settings one has picturesque and stirring views of Indians in their war costumes, stalking their enemies, the pioneers, by stealth and lying in wait for them in deadly ambuscade.

In the next issue a careful review of these films will be given. Mr. Hutchinson, president of the American, has informed me that the cost of production of this subject has greatly exceeded the original appropriation. The great number of people employed and the necessity for securing the right light conditions for the camera men meant large expenditures for the extra time consumed alone.

"The Fall of Black Hawk" will be handled on the state rights plan, so Mr. Hutchinson informs me. Release will be made on July 10th.

Attractive Features for Michigan Convention.

Mr. and Mrs. Carl Ray, of Muskegon, Mich., passed through the city last Tuesday, June 18th, on the way from Latonia, Ky., where they saw the Derby race ran off. Mr. Ray informed me that Carl Laemmle had exclusive rights for filming this race and that the pictures will be used in a big Imp subject soon to be produced.

Mr. Ray, who is the owner of an extensive circuit of moving picture theaters in Muskegon and adjoining cities, is treasurer of the Moving Picture Exhibitors' League of Michigan. He stated that the State Convention, to be held in Muskegon on July 8, 9, 10 and 11, will have a large attendance, judging from present indications. Visiting members of the league will not be confined to residents of Michigan, as many in neighboring states have signified their intentions to attend.

The following order of business for the days of the convention were outlined by Mr. Ray: On July 8 the state officers will hold a meeting. July 9 will be devoted to the reception of guests, addresses by the Mayor and other speakers of prominence. In the evening a business meeting, in which all the delegates in attendance will participate, will be held. In the afternoon, July 10, there will be another business meeting of delegates, while lady visitors will be entertained by sight seeing in autos. In the evening the visitors will be treated to a "fish fry," for which Muskegon is noted. The "fry" will be held at a picturesque point on the shore of the lake, where the fish will be secured from the water easily by hand, and in a few minutes will be transformed into toothsome morsels. The morning and afternoon of July 11 will be spent in business meetings by the delegates. At 6:30 p. m. the visitors will be conveyed to the pier at Lake Mona, where the steamer, City of Mona, with Beerman's band aboard, will be in readiness to take the party to Lake Harbor Hotel. This trip will afford a delightful outing, lasting about an hour, after which the whetted appetites of the visitors will be appeased by a banquet in the hotel.

M. A. Neff, national president of the league, has promised to attend.

* * *

Chicago Film Brevities.

S. S. Hutchinson, president of the American Film Manufacturing Company, will leave about July 9th for an extensive business trip through Europe. Considerable time will be spent in London, where the branch of the company will be enlarged in a ratio commensurate with the growth and importance of the American's product. Mr. Hutchinson will be accompanied by his son, who is a student at a leading military college in the Middle West.

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Charles R. Svinning, proprietor of the Montrose Family Theater, Robey Street and Montrose Avenue, has sold that house to William Kruse, of this city. The Montrose seats 300 people. It has an excellent ventilating system, and the new manager will keep the house open all summer. The Laemmle exchange furnishes the service. Messrs. Svinning & Kruse were visitors at the World office last week and Mr. Kruse became a subscriber to the publication.

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Carl Laemmle, president of the Imp Company, arrived in the city Monday, June 17th. He departed with his family on Tuesday, for Elkhart, Wis., where a week or more will be spent in outing.

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Mr. Holiday, Gaumont's expert camera man, was a guest at the LaSalle Hotel all last week. He is taking pictures for Gaumont's Weekly of noteworthy incidents during the National Republican Convention.

* * *

D. H. McCarty and Ralph E. Peckham, of Grand Rapids, Mich., have leased the Temple Theater, at Muskegon, Mich., and will run the house as a picture theater throughout the summer. Mr. McCarty writes that only feature films will be used. He states that this is the first time the Temple has ever been run as a first class photoplay theater. The Temple seats 800 people. Five hundred seats will be held at five cents and the remainder at ten cents. The theater will be run daily from noon until 11 p. m. High class music and two spotlight singers will appear during the presentation of each program. Mr. McCarty will manage the house.

"The Adopted Child."

A Dramatic Feature Production by Pathe Freres Soon to be Released.

Reviewed by Louis Reeves Harrison.

HERE is an original story of the French type with an abundance of dramatic situation and good acting. There are some lively scenes in the piece, but the motive is both clean and strongly enforced. The cast is as follows:

Dartes, husband of Theresa	M. Kemm
Verdier, loving Marion	M. Cappellain
Smiley, ragpicker protecting Marion	M. Milo
Mother Gruff, ragpicker protecting Marion,	Mme. Lange
Theresa, wife of Dartes, loving Verdier,	Mme. Massart
Marion, lost daughter of Dartes, cared for from infancy by the ragpickers	Mme. Pascal

The prologue starts with the death of little Marion's mother in a state of destitution because of the long absence of her husband in America, where he is seeking his fortune. She dies in the hovel of Smiley and Mother Gruff, both ragpickers, and these humble people pledge themselves to care for Marion until the child's father shall be found. They have no clues as to his whereabouts and only two to his identity, his photograph and a letter in which he writes that he is struggling hard to make good that they may enjoy a full measure of happiness on his return. Smiley and Mother Gruff undertake the maintenance and education of motherless Marion, and the child becomes a favorite among the band of ragpickers to which they belong.

After this introduction, the main action starts ten years later. Dartes has returned from America a wealthy man and is married a second time to a very seductive creature of voluptuous figure and ardent temperament. She has obtained all that she might expect from a man prematurely aged by severe exertion, all that wealth could purchase, but an inadequate response of love from her husband. He is affectionate and considerate, but they are childless, and Theresa is beginning to weary of what money will buy. Having overvalued the purely material advantages of abundant possessions and stimulated by natural longings, she is on edge for some romantic adventure. She is absolutely toppling when the right man comes along—he proves to be Verdier—but she is a little bit late, as his affections have become engaged by the daughter of the man she has married.

Verdier is a young physician of attractive appearance, who catches a glimpse of Marion while rendering charitable services to members of the band of ragpickers. Marion is no longer an active member of the band—she has become a coy young milliner—but she visits her protectors, Smiley and Mother Gruff, and is thus brought to the attention of the handsome practitioner. It is a case of love at first sight with the young doctor, and he soon has need of this preemption of his affections as a defense against the onslaught of ardent Theresa. The lady's carriage knocks Marion down as the latter is leaving the band of ragpickers to return to her shop and she is carried back to where Doctor Verdier can give her first aid. Theresa follows—she is more decent than those who ride in autos—and not only meets Marion but her ideal in Verdier.

The situation grows more and more complicated when Verdier finds himself a guest at the house of Dartes, whose lost daughter he loves and whose wife loves him. Dartes knows nothing of Marion's existence, though he has sought her through the usual agencies, and he has no suspicion of his wife's sudden infatuation. Verdier is an honest and honored guest in his home, mingling freely with other callers and innocent of design on the happiness of his host. Theresa is the villain, and she is very, very wicked. She tries her best by simple arts to engage the interest of the handsome young practitioner, but he is merely polite enough to drive her to extremities.

Theresa leaves the salon where her guests are being entertained, goes to an adjoining withdrawing room and deliberately faints. Her preliminary screech before collapsing brings her husband into the chamber and he calls in medical aid in the person of Verdier. When he leaves the physician to his practices and the wife to hers, when these two are left together, unchained by social restraint, Theresa becomes so warm in her protestations of love that theater managers will have to start the fans if they do not ring down the asbestos curtain to keep the house from catching fire.

Dramatic Scene from "The Adopted Child," by Pathe Freres.

Scenes from Pathe's Feature Production "The Adopted Child."

Verdier is compelled to act with caution as well as dignity—Lord Byron knew what he was talking about when he said that Hell has no fury like a woman scorned—and discovery of Theresa's budding infidelity is barely averted when her husband suddenly returns. It is the narrowest kind of an escape, for Dartes is a fighting male and not wise enough to know that men of the world only follow where women indicate the path. He has the strength and temper of high-strung Frenchmen, who demand explanations at the point of a rapier or muzzle of a pistol.

Theresa recovers completely from her fainting fit, thanks to the power of Verdier unconsciously exerts over her, and the fact that she had employed temporary illness as a ruse to be near the man she loves, but there is no cure for her folly short of compromising both husband and doctor. She writes a note to Verdier, stating that loves him and detests her husband, re-enters the salon and recklessly passes the incriminating letter to the young practitioner, when she finds him standing alone near a window. She is accidentally seen by Dartes; he dashes madly at her and thrusts her back, while demanding that Verdier shall show the communication. The young doctor throws it out of the window, and a struggle between the two men is prevented with difficulty by all the males in the assembly. A challenge and demand of immediate satisfaction follows, and the men adjourn for some swordplay in dead earnest.

Outside of the house in which this occurs ragged Smiley is meandering along cheerfully, picking up whatever comes his way, when the compromising note comes fluttering down from the window above. He seizes it, reads it, and has barely time to hide it when a large party of gentlemen in evening attire emerge from the house and decide to settle matters on the spot in the light of the street lamps. Smiley hides, then steals forth and recognizes one of the contestants as the kind physician who has treated so many of his band for their ailments. He also takes note of Verdier's assailant during the fight.

When Verdier falls pierced by the angry husband's sword, Smiley rushes in and carries the wounded man away, taking him to Marion's home. Verdier bears up bravely for a while, but finally reveals that he is desperately injured, and is put to bed under the joint care of a fellow-physician and gentle Marion. The situation now conduces to arousing a reciprocal feeling in her breast—pity is akin to love—and the motherless young girl who cannot find her father, thrills with "the joy that is counterpart of fear"; the sudden silence and reserve when near, as the alarmed heart leaps in the breast, and knows, and names, and greets its god-like guest. She, too, falls in love.

Smiley, the good angel of the piece, concludes to glance over the clues left by Marion's mother as soon as Verdier and Marion are engaged, and he makes the startling discovery that the man who wounded Marion's lover was none other than her father. He does not reveal this newly-acquired knowledge to the young couple, but goes straight to the house where he found the note and witnessed the duel, forces his way past the servants into the presence of Dartes, and exhibits evidence that he has found the latter's long lost child. He tells the story of how he raised her from the time she was a little girl, and is implored by the father to bring Marion to his house.

During the good angel's absence, the bad one pays a visit to the milliner's shop and surprises Verlain in a tender relation with Marion. Theresa disappears, and the newly-engaged ones celebrate their plighting of troth among Marion's old friends and associates, the ragpickers. Returning Smiley plunges into the midst of the festivities with the announcement that he has found Marion's father and drags the young girl away, leaving her lover in a very uncertain state of mind. Marion is taken to her father's house, is identified by him and introduced with fond pride to the jealous Theresa.

The infuriated wife attacks the young girl as soon as they are left alone together; Smiley breaks into the room and interferes; servants are called and lock Smiley up in the cellar, and Theresa starts in to make her daughter-in-law's position as unenviable as circumstances will permit. To American audiences the authority and power of the French father is so little understood that the obedience of French children is a matter of surprise. This is due to an old law traced from the Roman occupation, which is still in the code, and says that a child cannot leave the home without permission, until attaining majority or emancipation.

Villainous Theresa has things her own way for a while, with Smiley locked up in the cellar, but he manages to communicate with his ragpicking friends through a grating and sends a letter to Doctor Verlain, describing his situation and that of the unhappy Marion. Verlain cannot openly enter the house—it is that of the man who misconstrued his conduct with Theresa and ran him through with a rapier—but an opportunity to do so secretly is afforded by the fancy ball Dartes is to give in celebration of finding his daughter.

On the night of the ball there is a grand ensemble—everybody is there except the ragpickers, and they are not far away. In the midst of the revelry Verdier appears in disguise and manages to communicate with Marion. They have only a few words together, sweet assurances of eternal devotion, when Theresa penetrates the young physician's disguise, and he is exposed before the entire company. Things begin to look dark for Verdier, already turned out of the house under allegations of attempting to dishonor it. Suddenly Smiley appears. At last! Now, villainous Theresa, you will get what is coming to you! Still, it seems a pity. There is something so compensating about Theresa's curves. Smiley produces Theresa's note to Doctor Verdier; it opens her husband's eyes; his indignation knows no bounds; he drives his faithless wife from the room and becomes reconciled to the prospective union of his daughter Marion and Doctor Verdier during the jollification which follows.

The French productions of Pathe Freres are in the front rank so far as originality of plot is concerned. They are not dreary adaptations from what has been popular, but can seldom be revived in rivalry of what is in the public mind of to-day. Their stories are theatrical but are not flat, stale and unprofitable as are those two and three reel offerings of American producers which depend entirely upon the misuse of some honored literary name for their market value, and fail to attract more than passing interest from the public. The feature play of to-day must be of to-day, must fit in with the sentiments and aspirations of the people, and those who are strutting around in borrowed plumes would find this out if they would take the pains to get at the opinions of intelligent exhibitors and patrons.

There is a call for the French productions because French producers are traveling in the right direction, are turning out photodramas of originality, vigor and high artistic merit.

"The Last Dance"

Selig's Independence Day Release, Written by Kathlyn Williams.

MISS KATHLYN WILLIAMS, the beautiful and talented favorite of the Selig players, has again demonstrated her ability and versatility by writing what promises to be one of the season's best human interest scenarios. It is called "The Last Dance" and will be released by the Selig Polyscope Company on July 4th. The picture is one thousand feet in length and tells the story of the pathetic romance of a dancing girl.

Miss Williams, with poetic charm, has drawn her character as they would appear in real life. In the scenes showing the stage, dressing-rooms, and auditorium of a theater, as well as those taken in and about the poppy fields of a country home, a realistic atmosphere has been secured without resorting to theatrical methods. The story while dramatic and absorbing, is told in a simple, appealing, straightforward manner that relieves it of the usual sordidness which oftentimes mark productions of this nature.

Miss Winnifred Greenwood as the Dancing Girl in "The Last Dance," Selig's 4th of July Release.

Mr. Oscar Eagle, who recently joined the Selig producing staff, after many years of success upon the legitimate stage, was chosen to direct "The Last Dance" and the result obtained by him in this, his first picture, argues well for a brilliant future in his new line of endeavor.

Miss Winnifred Greenwood, one of Selig's most popular leading women, plays the principal part, that of Mignon, the dancing girl, and those who were fortunate enough to see the private exhibition of this subject in the Selig vaults a few days ago declare that Miss Greenwood's work in this part is, without doubt, the best she has yet done in the silent drama. The part gives excellent opportunity for strong emotional acting and Miss Greenwood rises to the occasion in her usual style.

The story of "The Last Dance" is told briefly as follows: James Norton, club man and first nighter (played by Charles Clary) meets and becomes infatuated with Mignon, a classic dancing girl, who is just then the sensation of the Metropolitan Variety Theater. He finds her to be vastly different from those with whom she is associated in the theatrical world and his respect for her is as great as his love. Mignon, young, pretty, and wistful eyed, loves refinement, and the good pure things of life, and hates everything licentious or vulgar. She loves her art, but hates her environment and oftentimes yearns to be away from it all. She likes Norton and appreciates his pure love and friendship, but will not marry him until she feels sure of herself.

Scene from "The Last Dance" (Selig).

Mignon is subject to fainting spells and attacks of weak heart. These grow worse until one night while she is dancing, her heart fails and she falls in a faint on the stage, causing the curtain to be rung down.

The doctor is sent for and Norton, who is in the auditorium, rushes behind to her dressing-room. The doctor insists that she stop her work immediately and go to the country to rest. Norton tells her once more of his love and she asks him to come to the country after she is rested, telling him that she will then give him his answer.

The doctor arranges for her to go to the country home of his sister. She does so and this new world that is opened up to her acts as the best of tonics for her weak heart and unstrung nerves. She grows to love the country and its simple, good-hearted, church-going people.

Scene from "The Last Dance" (Selig).

John Harlow, a young minister, of rather Puritanical ideals, meets and falls in love with Mignon, and she, realizing that here indeed is true love, the kind she has longed for all of her life, decides that she cares more for Harlow than for Norton, and so gives herself to the minister.

Harlow is ignorant of her former stage life and Mignon, fearing for her own happiness, does not tell him. They are very happy in each other's company and make their plans for the future. One day Norton arrives upon the scene, having come for Mignon's answer. She tells him that she cares for Harlow and he, in his understanding, releases her. Meantime, Harlow has accidentally run across a magazine article and picture of Mignon and learns of her connection with the stage. He frantically rushes to the field where Mignon and Norton are talking and, in a frenzy, denounces the woman for an adventuress. Norton tries to convince Harlow of the girl's purity and worth, but Harlow will not listen. Norton discreetly leaves them together awhile, and Mignon, heartbroken, pleads with the minister not to cast her aside, but to let her prove to him that her dance is not vulgar. Finally she persuades him to sit and watch while she dances for him.

In her excitement and hysteria she dances as she never had before, a fast whirling, gliding, dance of the wood nymphs. Faster and faster she whirls—here and there over the little woodland clearing—while the young minister sits and watches, awed and pleased.

Seeing that he is relenting she brings the dance to a wild, chaotic climax, and as she completes the last step and turns for his answer, her heart fails her, she stumbles, and falls limply to the ground dead.

The Saloon and The Moving Pictures

A Fair, Sane, Conservative Consideration of an Important Subject Viewed Briefly in All Its Various Aspects.

By the Rev. A. W. Wilmington.

THE saloon question has been, for a number of years, an important figure on the stage of life; and the limelight of public opinion has rightly been thrown with full strength of brilliancy upon it and reflected its hideous characteristics by its illumination.

Someone who has taken the trouble to figure it out says: "The liquor question is the only live financial problem before the people to-day. According to the American Grocer this country pays out annually for drink one and one-quarter billions of dollars and the indirect cost—poverty, crime and loss—is equal to three-quarters of a billion more. That is five times as much as America pays for bread, eleven times as much as it pays for education, thirteen times as much as it pays for religion and churches and one hundred and seven times as much as it pays for home and foreign missions. It is much bigger than the Steel Trust, eight times as big as the Tariff and compared with Free Silver, it is, as a question, 16 to 1. The saloon question is the great and only question that is likely to absorb the thought of this country for years to come."

As Wendell Phillips says: "No one supposes that law can make men temperate, but law can shut up these bars and dram shops which feed intemperance and facilitate it, which doubles our taxes, trebles the peril to property and life, and make the masses tools in the hands of designing men to undertake and cripple the law."

The question which has been hurled at temperance advocates from time immemorial: "If you take the saloon from a man, what can you give him in its place?" This question is very likely to adjust itself, if right-minded, clear-headed, sane and conservative people will allow it to do so. Water reaches its own level. A man can be led, but not driven.

The fact that the temperance cause has an invaluable adjunct in the moving picture exhibitions, and also the fact that the saloon-keeper is not a lover of the 5-cent moving picture parlors, is evidenced by the following conversation related to me by a personal friend, for which reason I will not give his name. My friend was formerly an agnostic, a gambler, and a freuenter, too often of the saloons, but now a habitue of the moving picture exhibitions and a totally reformed man, as to resorting to the saloon, gambling houses or low places of amusement. He has also a more broad-minded view and finds that home is more to him now than ever before. This is the conversation between him and a man whose saloon he had formerly frequented, and the meeting at this time was upon the street:

"Hellow, Schwartz, what are you doing in these parts?"

"I am looking for a job."

"Looking for a job! What's the matter with your saloon?"

"Oh, dere ain't no more money in der saloon bizness like dere wunst was."

"How's that?"

"Dose (strong adjective) moving picture shows take all der money away," he moaned dolefully.

"But only women and children go there, do they not?"

"Yes, but dey take dere husbands wid dem, and den dere husbands take dere wives and don't come to de saloon."

"But they come after the show, many of them, do they not?"

"No, dey go home wid dere wives and stay dere. I tell yer dere is no more money in der saloon bizness like dere wunst wuz."

From the foregoing I take a very encouraging view of the solution of the drink problem. I would like to see opposite to every saloon corner a moving picture exhibition. Let us now view the moving picture problem. To the film manufacturers I have this to say: "Gentlemen, you have before you the gate of opportunity and it is wide open. If you wish to have it remain so, remember the fact that 'There is nothing better than the best.' Maintain a high superiority of the class of your pictures. In order that you may obtain the recognition of the broadest, the most conservative and the most sane minds, it is most necessarily essential that your products be, like Cæsar's wife, beyond reproach."

As an educational feature the moving picture has no equal. Sermons are intended to plant a germ thought in the fertile soil of the mind from which fruit, when matured, will transform man into the image of the pattern which Christ intended man to be. Very often more can be taught through the eye than through the ear. Therefore, gentlemen, be careful of the seed which you are preparing to plant in the mind (through the eye) of the child, the youth, the maiden, the wife, the husband, the young or those of mature old age. "For as ye sow, so shall ye reap."

Now a word to exhibitors. Be careful in the choice of your views. Avoid anything which has the faintest sign of suggestion, touch not the lewd or the fragrantly sensual. Produce nothing upon your screen which would cause your mother to blush. Be careful of your audience and safeguard the young. Remember the strength of a nation is its trust in God and in the proper training of the young within its borders. I have thus briefly offered these hints, and if profited by I most certainly believe that the moving picture exhibition will be looked up to and appreciated more than ever it has been before. And I make this prophecy that we will find that, if properly conducted both by film manufacturer and exhibitor, in ten years' time we will be able to say: "The moving picture did more good by gentle means for the cause of temperance than all the axes that were ever wielded."

In conclusion let me make this statement. I do not wish this advocacy of the moving picture exhibition to be construed into the false idea that the moving picture show is the solution to the question: "What will you give a man if you take from him the saloon?" It is only as I said a valuable adjunct which partially solves the great problem before us. Christianity only is what we can offer to the drunkard or the gambler, but he must take it himself. We cannot force anyone into the kingdom of Heaven. Neither do I wish my statements to be construed into the idea that I uphold the violation of the First Day of the Week, known as the Lord's Day, or Sunday and often (erroneously) called the Sabbath Day. I do no such thing.

GEORGE KLEINE CINES AND ECLIPSE RELEASES.

George Kleine announces three excellent films for the week ending June 29th. A clever comedy is that for Tuesday, "The Girl and the Mayor," which will appeal to everybody. The story deals with a pretty girl who becomes a suffragette, is overzealous in upholding the "cause" and is taken before the Mayor, but strange to say she makes such a good impression upon that official that he engages her as his stenographer and soon afterward as his wife. The situations are extremely comical and the action fast and furious, which should cause a great deal of amusement. Miss Dorothy Ferreri takes the part of "the girl" and Mr. Thomas Lupi is "the mayor." Both do excellent work.

For June 26th, "The Music Hall Singer" is a drama which deserves especial praise on account of the elaborate settings and the careful attention to detail. A charming young woman wins fame and fortune as an opera star while her husband suffers in poverty, but later he proves himself a hero by rescuing her from a dangerous fire in the theater. This is one of the best Eclipse productions placed before the public in some time.

The Saturday release, "The Wandering Minstrel," is a story of human kindness and charity in the lower walks of life. Old Jacques, a veritable patriarch among street musicians, protects a poor, homeless girl from insult and then takes her to his humble attic abode, where he instructs her to play the violin and thus enter into a new and happier existence. The story is very vividly told and will hold the interest to the last.

Mr. Geo. Cox, of the Selig producing department, has taken a small company for a two weeks' cruise through the islands of northern Lake Michigan and Superior. Some interesting marine pictures are expected as a result of this trip.

Doings in Los Angeles

Western Producers Leading in Novel Maneuvers and Clever Work on Big Ensemble Scenes. General Small Talk of the Studios.

HERE is a new and valuable use for motion pictures: The senior class of the University of California, at Berkeley, which has just departed from the institution forever, has left behind it in the archives of the university a graphic record of all the interesting events connected with its last year of college life. There are three 1,000-foot reels of motion picture film on which are recorded all of the big doings in which the seniors participated during the last year.

The idea originated with Edward M. Einstein, of Fresno, Cal., member of the class, editor of the Californian, the daily newspaper published at the university by the student body, and manager of the Glee Club, which made a European tour under his direction last summer. All of which indicates that he is an active young man.

The motion pictures had fascinated him for a long time before he conceived the idea of applying them to college life. Then, on his own initiative and at his own expense, he hired a motion picture camera, employed a skilled operator to coach him and when he had taken a few lessons he began making pictures.

Among the interesting scenes he caught and preserved for posterity in this way were Tetrazzini singing for the students in the Greek theater; the Charter Day exercises in the Greek theater, with Dr. Herbert Putnam, librarian of Congress, and other notables speaking; interesting and exciting bits from several of the football and baseball games; diverse intimate scenes of college life such as students electioneering on the day of the election of officers of the student body; the Labor Day celebration, a custom unique in this institution where the students turn out for one day and perform some useful task (last year they all pitched in and constructed a road across the campus); the Parthenia, an annual festival peculiar also to the university, when the ancient Greek folk dances are revived and presented with the utmost historical accuracy; and a score of other short scenes of this kind.

Toward the end of the year the pictures were run for the benefit of the students, and one of the athletes, a hurdle racer, spent an entire afternoon waiting for the track meet scene to come around again and again, so that he could criticise his own "form."

Einstein, by the way, has another hobby, which is exploration. He is now planning a trip to South America, which he will make this summer, and now that he has become a proficient operator he will take a motion picture camera with him in the hope of bringing back records of scenes which white men have never witnessed before.

At the last meeting of the class he delivered an address on the educational possibilities of the motion picture.

Mace to Head an Imp Company.

Brief mention was made in this column last week of the fact that Fred Mace, for a long time one of the leading comedians with the Biograph Company, had not returned East when the Biograph players departed, but would remain here to appear in the Imp comedies.

It now turns out that Mace was not the only member of the Biograph Company who refused to leave California, and that his move to the Imp studio was of more significance than mere surface indications revealed. This week it was announced that the Imp people hereafter are to keep two companies at work here instead of one. Mace is to become a producer and will head a company largely made up of former members of the Biograph Company who quit that organization when it went East last week. His leading woman will be Margaret Loveridge, and others in the company will be Charles Avery, Sylvia Ashton, Frank Opperman, Seymour Hastings, Frank Short, Mary Marsh, C. L. Barr and L. McCullough, the last named having been assistant camera man for the Biograph Company, and all the others former Biograph players. Miss Marsh was one of the occasional rare finds of Director Griffith of the Biograph, but she is a Los Angeles girl and was not willing to leave her home. Her work in a forthcoming Biograph release called "The Sands o' Dee," which will soon be seen, and in which she played the principal role, is said to stamp her as one of the interesting probabilities of the future.

Mace's company will play comedies exclusively for the present and this will leave Director LeSaint and the other Imp company free to do drama only. Mace will appear in the pictures as well as direct.

Incidentally photoplay writers may be interested in Mace's announcement that his chief trouble just now is lack of photoplays. He is in the market for comedies and asks writers to submit scripts to him direct at 651 Fairview Avenue, Brooklyn Heights, Los Angeles, Cal.

How Selig Producer Filled His "Theater."

The Selig studio killed two birds with one stone and obtained a great amount of valuable free space in the local newspapers besides, when, on Sunday, June 2, they put on a big special scene at the Edendale plant.

The picture which was being produced was one called "The Masterpiece," a story of an old musician whose wonderful opera is stolen in the manuscript and produced as the work of another man.

One of the scenes calls for a crowded theater where the opera is given its premier and is hailed as a great success. It was easy enough to build the theater, but how to get a sufficient number of supernumeraries to play the audience was the problem. Lanier Bartlett, the scenario editor, was formerly a newspaper man. It occurred to him that many of his friends had hinted that they would like to be "asked out" to the studio sometime to see how the pictures are made.

Inquiry among the members of the company and the other employees at the plant elicited the fact that they all had scores of such friends. Within an hour Bartlett was able to make up a list of 500 or 600 persons, and the same afternoon the invitations went out inviting them to be present at the studio Sunday afternoon to witness the taking of a big scene. They all came and some of them brought friends.

Studio Photo of a Big Scene from "The Masterpiece," by Selig, Showing Scenic Rigging.

When it was suggested that they could witness the scene best from the comfortable seats which had been provided in the temporary "theater," they were so loud in their praises of the thoughtfulness of the management that when Colin Campbell, the director, was elected later to break the news to them he had a bad case of stage fright. However, his was a false alarm, for the opportunity of appearing in a real motion picture was welcomed by the audience and there was no trouble after that. Four or five scenes were made, using the audience, and after that the visitors were told to make themselves at home about the grounds, and most of them remained to see a couple of big scenes from "Monte Cristo" photographed.

Young Deer Builds Mission.

When a motion picture director decides that he wants a thing he either gets it or something "busts."

James Young Deer, director of the Western Pathe studio at Edendale, has just finished putting on a Mexican love story. By the way, it is his century picture in California, the 100th he has produced since he became the Pathe producer.

But that has nothing to do with this story. One of the scenes in this piece is laid in California and the background is one of the famous old missions. Unfortunately, the picture could not be taken at the mission because the Selig company owns a lease giving it the exclusive right to make motion pictures of all the California missions.

Young Deer just had to have that mission in the picture and, although motion pictures are forbidden, "still" photographs were available. Young Deer bought a collection showing the Mission he had in mind and set Harry Radcliff, his scenic artist, to work in a big open space back of the studio. It took him a week to do it and it cost a sum of money that would have scared Young Deer out of trying to produce the piece if he had known beforehand what was coming, but the mission was reproduced life size and with faithful detail. He got what he wanted, but his conscience still pains him when he thinks of what it cost, and so, to put the conscience to sleep he will have to write two or three other photoplays around the same scene so as to get his money's worth out of it.

Two of the members of the Western Pathe company have just been notified that they pulled down valuable prizes in the recent costume parade held for the benefit of the Shriners during their recent pilgrimage to Los Angeles. Young Deer entered a band of nearly fifty pinto ponies with riders in Western costumes, and the Pinto Brigade was one of the hits of the day. George Champion, one of the riders, won the prize for the best cowpuncher's outfit in line, and Mrs. Charles French, who also appears regularly in the Pathe pictures, was awarded the prize for the second best women's Western costume.

"Seeing Los Angeles."

The Imp Company's split-reel release "Seeing Los Angeles," which was shown here this week, naturally excited a great deal of curiosity and proved to be an unusually potent attraction wherever it was shown. Perhaps on the principle that a prophet is not without honor save in his own country, this picture did not seem to fulfill the expectations it aroused. Los Angeles people are so enthusiastic about their city that it would probably be impossible to film it in a way that they would think did it justice. Therefore, the chief criticism—that the particular scenes selected were neither the best nor the most characteristic that could have been obtained—might have been anticipated. But one other criticism, which was passed by an exhibitor and echoed by others—that the photography in the several street scenes was unfortunately below the Imp's customary standard—was too obviously true to be debatable.

A Local Photographic "Weekly."

Los Angeles is to have a local weekly, exactly like the Pathe Weekly, the Animated Weekly and the Gaumont Weekly, except that the subjects will be strictly of local interest. All the arrangements have been perfected and the first "number" will be issued June 17. The pictures are to be made by the Sunset Motion Picture Company, 304-306 American Bank Building, this city, and the films will be shown exclusively in the "Q" theaters, four of them, operated in the downtown district by the Quinn Bros.

The Sunset Company is an independent organization which has been turning out educational, industrial and dramatic motion picture films. Frank V. Biggy is president, Robert T. Linney is secretary and treasurer, and Hugh C. McClung, who is vice-president, will be manager and producer. McClung has made arrangements with the local newspapers and press bureaus whereby he will receive immediate notice of every news story that "breaks" within a radius of 100 miles of this city. He will have two cameras with operators on duty at all times and they will cover daily assignments. Toward the end of the week all the scenes which have been taken will be assembled, the best of them will be selected to make a 1,000-foot reel and the pictures will be shown simultaneously at all the "Q" houses beginning Saturday night.

So far as is known here, Los Angeles is the first city in which the experiment of a strictly local weekly has been attempted and no doubt it will be watched with interest elsewhere. One of the features which is expected to establish the weekly in popular favor will be a scene taken each week in the crowded shopping district in which the attempt will be made to show as many faces as possible. People will always turn out to see a film in which there is a chance of seeing themselves.

An Interesting Nestor.

From the information given out at the Nestor studios concerning a drama which has just been completed there and will be released soon, it appears that the Nestor Company has some good words coming to it from those who believe that the motion pictures should be made informative and helpful to humanity in a more positive way.

The release is to be called "The Prima Donna's Story" and it was produced by Thomas Ricketts. The prologue tells the story of a famous prima donna whose assistance is sought by a young girl bent on following the same career although totally unfit for it. To dissuade her from a step that is sure to lead only to unhappiness and failure the prima donna tells her the story of her own career, the hard work, the disappointments, the vicissitudes, and the ultimate success which hardly repaid the pains it took to win.

It is an interesting story, and according to those who saw Ricketts produce it, well told by the camera. If it is not strictly educational, technically speaking, such a subject is bound to be informative and valuable to the extent that it reflects truth and shows a part of humanity what life means to another part.

Mr. Ricketts is now engaged in turning out the regular Monday releases of the Nestor Company, but he is preparing to take on the additional work of getting out a series of two-reel dramatic subjects which will be special releases.

The Rise of Quinn Brothers.

The Quinn Brothers, three of them whose initials are so much alike that the safe plan is always to avoid trying to recite them, have just taken a 50-year lease on the Tally Theater building on one of the most populous blocks of South Broadway in the shopping district of Los Angeles. Recently they acquired the Tally Theater, the only Kinemacolor house in town, and along with it the lease under which it had been operating. Having now acquired the longer term lease they will proceed to erect a ten-story hotel on the property, although the theater will remain in the street level and will be operated without interruption while the additional stories are going up. This is made possible by the fact that the walls of the theater as originally built were designed to carry the weight of the additional stories later.

The rise of the Quinn Brothers since they came to Los Angeles only a little more than a year ago has been spectacular if not sensational. In appearance they are only youths, but in wisdom and experience they are old men. Before coming to Los Angeles they operated a small motion picture theater in a small town in Arizona, but they studied the business carefully and profited by experience. When they came here and opened their first downtown house it paid from the start. They saved money and bought another house and now they have four on their string, and they are among the best paying picture theaters in the Southwest.

Their latest venture looks like a bold one, but J. C.—or is it C. J. or J. M.? no matter—says that they have figured it all out and are going into it with their eyes open.

Another Picture Company.

A new motion picture company which will confine itself exclusively to commercial work for the time being entered the local field this week. It is the Syracuse Commercial Moving Picture Company, a partnership comprising F. A. Thorne, E. A. Gardner and N. K. Parkhurst. The offices and studios are at 625½ South Olive Street.

"We have a proposition which is new and promises to be profitable, but the details will have to be withheld until we have finished making arrangements for working the local field," says Mr. Parkhurst. "After that we will explain it fully and I think it will be a suggestion out of which commercial manufacturers in other parts of the country will be able to make a great deal of money. It will only be good for a little while, however, and after we have worked it out here we expect to turn our attention to the production of straight motion pictures, dramas and comedies."

HANDSOME PICTURE HOUSE AT JACKSONVILLE, FLORIDA.

Architect J. H. W. Hawkins has just completed plans for a handsome moving picture theater, named the Prince, to be built at the corner of Main and Forsyth Streets, Jacksonville, Florida. This house will be under the management of the United Amusement Company. The front of the theater will consist of illuminated columns with white Italian marble trimmings. A glass canopy will cover the sidewalk in front of the theater, which will be brilliantly illuminated by electric lights. The United Amusement Company has given a Jacksonville pipe organ firm an order for a monster orchestral pipe organ. This organ and a six-piece orchestra will furnish music. The seats and screen will be so arranged as to give perfect view of the picture from any part of the house. The place will be ventilated by four monster exhaust fans and twelve oscillating fans. There will be five exits and two standpipes with fire hose attached will be installed. A feature of the house will be a ladies' waiting and retiring room with a maid in attendance. Mr. O. P. Hall will manage the Prince Theater.

KEITH'S HARLEM OPENS TEA ROOM.

The Harlem Opera House has an innovation in its summer tea room. It has a very large foyer and a part of this has been screened off into a pleasant little parlor. Here a number of pretty tables with white wicker chairs have been placed and salads, sandwiches, coffee, tea, iced soft drinks and ice cream are served at reasonable prices. It is taking with the house's patrons and is quite popular.

Another innovation that we notice is the cigar stand. The house permits smoking in the first balcony and the stand is a great convenience, especially to those patrons who, visiting the house for the first time, did not know that they could smoke in the comfortable, well-ventilated balcony up one flight of wide marble stairs.

The attendants have new summer uniforms of Dixie green and gold lace. The doormen, Heymen and Cambell, who by turns do their act, entitled "At the Gates," cut very pleasing figures in their long frock coats.

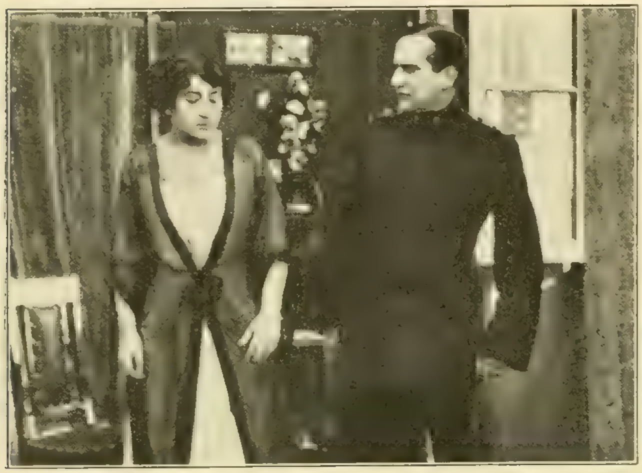
"The Inventor's Secret"

Meritorious Cines Subject to be Released by George Kleine.

Reviewed by Jas. S. McQuade.

GEORGE KLEINE has in "The Inventor's Secret" (Cines), which will be released July 30, a drama of sterling merit. The story, which is original and of absorbing interest, is clearly revealed by the pictures; and the plot leads directly to the final climax of swift retribution and awesome tragedy.

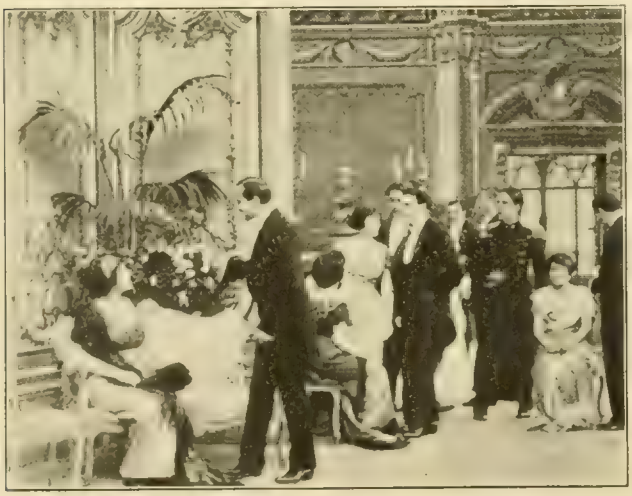
The acting of the principals in this drama is highly praiseworthy. The lady who appears as the Countess Florie, shows on her mobile and expressive face every emotion that surges through the heart and brain of that artful, unscrupulous woman. The scene at the ball, where the Countess first ensnares the unsuspecting inventor by her wiles, is enacted to the life; and so is the scene immediately following, in which her demureness passes for sweet modesty in the eyes of the lovesick man. Her duplicity, after becoming the wife of the man she seeks to ruin, is brought out so vividly that it excites enmity in the heart of the spectator. The last dread scene, where the husband is furnished indubitable proof of her connection with his enemies, will be often recalled by those who view it.



Scene from "The Inventor's Secret" (Cines).

The critical expert will be forced to concede that the photography and technique of this film are without flaw.

Marco Vanni, an officer of the Italian army, has been engaged for years in discovering a powerful, new explosive. He is first introduced to the spectator while engaged in his experiments in his laboratory, just on the eve of success. As he is about to mix a certain granulated compound with another, we see him hesitating with spatula in hand, dreading to bring them in contact lest the dream of his life may be shattered. Nerving himself for the effort, he lets the powdered substance on the spatula fall on that beneath and a smile of rapture illuminates his countenance as he looks at his attendant, overjoyed that his quest has been ended.



Scene from "The Inventor's Secret" (Cines).

But a discovery so important is bound to leak out, and the ambassador of a foreign state determines that his government must get possession of the secret formula of the new explosive. He immediately thinks of the Countess Florie, one of the most accomplished and successful agents in diplomatic circles in Europe, and requests an interview. Beautiful, clever, witty and full of expedients, without conscience, and with an inordinate love of money, this well-bred adventuress contracts to deliver the secret into the ambassador's keeping.

The engagement of the Countess, however, by the ambassador, had been a secondary move. He had first approached the inventor through his agents and offered him his own figure for the formula. This had been indignantly spurned by the Italian officer. The determination of the ambassador to secure it was intensified and, in order to accomplish his purpose, he allied himself with the beautiful and brilliant Countess Florie.

Scene from "The Inventor's Secret" (Cines).

The first move in the game of wits was the announcement of a grand ball by the ambassador. Through clever diplomacy it was arranged that the inventor, Marco Vanni, should attend the ball by an order from one of his superior officers. There, according to well laid plans, he met the alluring Countess. Singling him out as a special object of her attentions, this fascinating vampire touched his vanity and his heart. So infatuated was he by her charms, an avowal of his love and a proposal were barely averted by her masterful resourcefulness. At their next meeting the Countess, with feigned maidenly reserve and modesty, pledges to become

Scene from "The Inventor's Secret" (Cines).

his wife, and we see them together at his country home, shortly before the wedding.

After the honeymoon, we find the inventor and his wife in his laboratory. She witnesses the result, on a small scale, of the explosive, and employes all her wiles to learn its composition. Tenderly and laughingly he refuses to tell. Then she espies a small safe in the room, and, with seeming innocence, desires to know what it contains. This time he humors her and opens it, showing that it contains a book which gives all the details of his discovery. With the eagerness and frenzy of a panther about to spring on its prey, she seizes the book and attempts to read it. Gently he takes it from her grasp, and, replacing it in the strong box, closes and locks the safe. The fury on her face shows her disappointment.

Satisfied that mild measures are unequal to the task, and pressed by the urgent demands from the ambassador that the secret must be secured at any cost, she resolves on force.

Her husband, through her connivance, has been called away one night. Accompanied by accomplices, she enters the laboratory, and an attempt is made to force the door of the piece of furniture enclosing the safe. This, it is found, is too difficult, without using explosives, which are impossible in the case. An impression is then made of the keyhole. Just as this has been done a lookout enters hurriedly, and gives warning that the inventor is approaching the house. All retire except the Countess, who awaits the arrival of her husband with nervous anxiety. He enters with pistol in hand, having been surprised, while on the outside, by seeing a light in his carefully guarded laboratory. She has recovered control of herself by this time and lulls his fears by pointing to a book that she has been reading, seeking solace during his absence in the atmosphere where most of his time is spent.

The succeeding scene shows the successful opening of the safe and the abstraction of the book, which gives the details of the explosive, by the Countess. She has just finished a letter to the ambassador, telling him of her success, when her husband enters. She conceals the letter and the inventor immediately suspects that she loves another. She leaves the room and entering another goes to the window and drops outside the precious book and letter. An accomplice, waiting beneath, secures them and hurries away. The husband enters the room, in time to see her move back from the window, and mad with jealousy, rushes to the window and looks out. He sees no one, but his jealousy will not down even before the caresses of his wife.

The inventor is next seen examining a blotter used by his wife when writing the concealed letter. He holds it before a mirror, but the fragmentary sentence gives him no hint of the truth and rather increases his jealousy. Soon afterwards he examines the safe and finds that the book has been stolen. With horror and despair on his face, we can see that he does not yet attribute its disappearance to his wife.

The day afterwards, he discovers a letter addressed to his wife in unknown handwriting. Believing her guilty of an intrigue, he opens it. To his amazement and undoing, it reveals that his wife has stolen the papers with the secret. A demon possesses him and he plans revenge.

That night she returned to the safe for the missing page, overlooked on her former visit, and of which the letter referred to had informed both her husband and herself. The inventor had prepared a bomb of his explosive for the event. A fuse had been attached in readiness for the last act. Just as she seizes the missing page and presses it to her bosom with a smile of triumph, her husband's voice startles her. He points to the deadly apparatus and her face blanches as she tries to escape. With a grip of iron he holds her on the spot and lights the fuse. We see it splutter and smoke as it slowly approaches the cannister containing the explosive. The next instant there is darkness, seemingly dotted with red spots, before our eyes. This vanishes, and dimly we catch sight of a building rent asunder, the walls falling outward in huge sections. The new explosive has shown its power.

DENVER, COL.

Denver has thirty-two moving picture houses. Of these the Princess and Isis are giving their patrons orchestral music of a high quality. The Isis also uses a large pipe organ, and exhibit Licensed films, while the Princess gives its patrons first-run Independent pictures. Mr. Baxter, of the Isis, is rushing the building of a new and beautiful photoplay house. He is also the proprietor of a little place called the "B."

Scene from the Eclipse Film "The Music Hall Singer" (Kleine Release).

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT.**

THIS is the time of the year when the good old "20° cooler than outside" comes out on the photoshow bill boards, and perhaps some people accept the suggestion without further urging, but we are inclined to believe that a more vigorous and aggressive campaign is needed. The airdome is a good thing, but if you've just an airdome you'll find that the rainy nights cut down the patronage and perhaps you're so located that you cannot get an open-air property.

In such circumstances some managers throw up their hands and close the house. The wise man makes a fight. He has to pay rent and he figures that if he can get part business he can do a little better than the rent and pull really good money on the right sort of a rainy night, when it is too damp to go to the beach, the summer park or whatever the big attraction is, and yet not so damp but that people will come out. The very fact that you can't get an outdoor location is a pretty good sign that you've a proper sort of indoor house.

But in the first place you'll have to wake to a realization that you must pay more for five-cent pieces than in the regular season. Did you ever stop to figure out just how much your nickels cost? It's a good thing to know. Suppose that you pay out each week $200 and take in $400. Your nickels cost you two and a half cents each. If you only take in $200 they cost you five cents each or face value—and there is no profit in paying five cents for a nickel. But suppose you find that your five-cent piece is costing you three cents. Perhaps, for the summer, you'll have to pay four cents, but you still show a profit.

The extra penny goes for fans and the current to run them, for novelties and souvenirs, for extra advertising or whatever the appeal may be, but most persons would be willing to pay four cents for five, so why not you?

Summer Schemes.

Suppose that you have certain nights when postcards of the leading players are given everyone in attendance. The cards cost $4 a thousand, two-fifths of a cent each, but they bring business. Pasteboard or folding fans may be had very cheaply. In large cities there are concerns dealing largely in these cheap novelties and the cost is trifling. Use the same schme with the card fans that you do with your program. Get the drug stores and candy dealers to advertise and get your fans at cost. You can get your own imprint on as well, but you do not need the advertising so much as do the others; the soda fountains and ice cream saloons who want to see your patrons on the way out.

But fans and postcards alone are not sufficient. You want to make your patrons comfortable. Have all the windows open and keep the fans going. Strive to give an air of lightness to the place. If you have heavy velvet hangings take them down and replace them with material light both in color and weight. Get stuff that will wave in a breeze and see to it that the fans are headed so that they supply the breeze. Put your house staff in white duck and see that the suits are kept clean. If you cannot afford white uniforms, arrange with some barbers' supply company for white coats, laundered by the company and supplied daily or weekly. If you have metal designs made with the name or cipher of your house that can be fastened to the coat collars you can get almost the effect of a uniform very cheaply.

Signs and Things.

Carry your suggestion of coolness to the front of the house. Be sure there is a current of air coming through the half-opened entrance door. If you do your own sign painting have your cards carry the suggestion of snow and ice. The paint shop can probably fix you up with material. If it cannot, make your snow with white paint or plaster of paris and sprinkle with powdered glass. Put a fan in the ticket booth so that the treasurer can look cool and comfortable. No one wants to buy tickets of an agent who seems to be threatened with heat prostration. Get some catchy signs. Perhaps some of these will do:

Is it hot enough for you? It's cooler inside.

Don't look at the thermometer. Come where it's cool and look at our pictures.

Take a trip to the north pole. It's just inside the door.

Don't stand here and swelter—come inside.

Isn't it worth 5 cents to get cooled off?

Cold waves ten cents each.

One house last summer ran a fan in the lobby, a fan bedecked with flying streamers, and above it was a sign that read: "One of these to every eight people. Come in and get your share."

And get your people to back up what you've done. One summer theater discharges any employee who talks about the weather. If a regular patron comes along and remarks that it is a hot day, there is a smile and a quiet: "We forget about it in here," and gradually the public came to accept the implied suggestion that you go to Blank's to forget about the heat.

And don't make the mistake of cutting down your service bill for the summer. If anything pay a little more and get some of the features. Get the very best you can possibly afford and boom what you get.

Rainy Day Premiums.

One theater seems to have solved the rainy night problem. In the cities rain is welcomed about show time, since it "drives them in" to the theaters, but in some of the smaller towns a rain has a bad affect on the business. An observant manager has met the condition by making every rainy night a souvenir night. There are not regular souvenir nights, but every night there is a heavy rain at about theater some small souvenir is given without other than a general announcement. There is no definite promise made as to what the souvenir will be, but as the cost is generally under two-thirds of a cent, the premium on business is small and the average of business is kept up. There are many houses where this scheme would not yield a profit, but where it will work it works well.

And Talking of Features

And talking of features here is a clipping from the Cameraphone Bulletin, of Pittsburgh. This appears on the front page:

> ADMISSION 10c
>
> Owing to the increased cost of three-reel picture subjects the Cameraphone Theaters have decided that it is absolutely imperative to increase the price of admission to 10c for adults and 5c for children on the days on which they are shown. We want to give our patrons a chance to see these pictures just as soon as they are issued and in order to do so have to pay a premium.

On an inside page this additional explanation is run:

> ADMISSION PRICE
> INCREASED FOR
> "MARTIN CHUZZLEWIT"
>
> When the General Film Company announced that they were about to release a number of three-reel subjects, the management of Cameraphone Theaters was in a quandary. We are anxious to keep in advance of everybody, and for this reason have a permanent contract with Mr. John M. Fitzgerald to prepare and deliver lectures on any pictures we think would be helped thereby. This, of course, is a considerable expense to us. Then we want to secure as many of the three-reel features as we can and get them as soon as they are issued. These pictures cost us a considerable sum in addition to our regular contract, so we have decided that we either had to raise the price of admission to 10c for adults, or wait until the pictures were older and for rent at a cheaper rate.
>
> We believe the Cameraphone patrons want the best and are willing to pay for it, and we know we prefer giving it to them. When Mr. Fitzgerald starts his "Martin Chuzzlewit" story we feel sure none of our regular patrons will be missing.

That Baseball Team.

Some weeks ago we suggested that a ball team might help advertise a theater. C. R. Blubaugh, manager of the Vaudette Theater, Fort Scott, Kans., has acted on the hint and has formed a team from his house staff. The boys have had five games so far and have won them all.

Mr. Blubaugh writes: "I find this a good way to get the name of your theater before the people. Your Advertising for Exhibitors is great stuff. I always read it carefully and use many of the ideas."

Baseball is the national game and even where the items about the theater are turned down, the editor will find space for a short account of the game and the box score. If you cannot get up a good team among your house staff you can put up a prize to be competed for by teams from the various factories and shops, planning a schedule that will wind up about the middle of September and holding the games on Saturday afternoons. It will not hurt your matinee business much, and will help the night show if the two teams are invited to be present. That's eighteen seats on a Saturday night, but each admission will bring others, for the friends of the players will want to be there, too, and you can get crowded houses in the slack season. If there is only one daily in town get the editor to appoint some staff man who writes of local sports to umpire and look after things generally. If there are two get some well-known local man, but play the game fairly and see to it that the teams do so as well.

Why Not?

Last week the manager of a southern theater explained how he raised his prices for "The Coming of Columbus" with a resultant profit, incidentally paving the way for other increases when the value of the subject merited a raise in the cost of admission. Why not you?

In most of the smaller towns the dramatic theater gets all grades of attractions and gauges the prices to fit the offering. The repertoire company plays a week at the popular 10-20-30, and perhaps the next week some star plays one night to $1.50 for the best seats. It is argued and accepted that the star is worth more than the repertoire players because more is given the patron. In such a case there is no complaint about the raise, and there is foundation for none. Why should you not advance your price when you offer "Martin Chuzzlewit," "The Lady of the Lake," "Jess," the Champion "Camille," or any similar special? You are giving more than your program ordinarily shows. You are offering something that makes for added cost to you. You offer something that may have cost several times what the usual three reels represent. Why shouldn't you get a better price for it?

But when you do it, do it nicely. Do not merely say that it will cost double admission to see the feature. Tell why. Explain that you are asking double because you are giving even more than double value. Tell them that the feature represents an added cost to you because it represents an added cost to the maker and that the added cost means added value. It will not take a very extended campaign of education, but it must be thorough and no obscurity of phrase should be permitted to cover up the fact that next Thursday evening the usual rates will be doubled or will be fifteen instead of ten cents. It would be well if you could set apart one night each week as feature night at an increased cost of admission. It will not be long before both Licensed and Independent exhibitors will be able to make this arrangement, and be sure of getting the films.

How About a Check Room?

The same issue of the Cameraphone Bulletin announces the establishment of a free check room for patrons. This is something that will be very greatly appreciated by shoppers, and other who carry parcels. If you ever sat in a rather narrow seat yourself, trying to hold a couple of parcels in your lap, and rising every now and then to let someone else in the row, you will appreciate what a check room means to the patrons of a photoplay theater in the busy part of the town. If you have many patrons who carry parcels we think the room will pay for itself, but get someone who will not be too busy watching the screen to attend to business, and then pay that someone sufficient wage to head off a greed for tips. The theater, cursed with a crew addicted to the tip-seeking habit, is cursed beyond reason. If it costs ten cents to get in and five cents to an usher for a seat afterward, the patron resents it, and blames the management. This, in one sense, is not reasonable, but a management that does not manage is at least partly to blame.

A Matter of Cuts.

We would suggest to the Bulletin publishers that now and then they go wrong on cuts. A Vitagraph is illustrated with cuts of Leo Delaney and Miss Grace Lewis, though the latter left the company sometime ago, and Robert Vignola and Miss Anna Nilsson grace a Kalem-in-Egypt release, though the latter is not with that section of the Kalem company. A little more care would make for improved illustrative value.

An Edison Feature.

Watch for "A Man in the Making," released by Edison, June 18th. It is as good as "Children Who Labor" for doing missionary work with, for the photoplay was produced in collaboration with the Industrial Department of International Committee of the Young Men's Christian Association. With this film you can reach every minister, and the Y. M. C. A. The story of the film can be found on page 1060 of the issue of this paper, dated June 15th, or in the Edison Bulletin. It is the simple story of a young man who is headed the wrong way, but who is reclaimed through the industrial department of the Y. M. C. A. activities. It is not a "goody-goody" story, nor is it a preachment. It is a simple, direct story of the average boy who wants to be good, but doesn't quite know how.

If you get advance notice of the coming of the reel get the papers interested, but first get the secretary of the local Y. M. C. A. interested in the showing. He will probably go with you to the newspaper offices and even where the papers are inclined to hammer the picture theaters, the voucher of the secretary will carry the day and be of assistance to you when you may want space for other educational specials. He will help you get in touch with the church people and the schools.

Have a special performance in the afternoon for the important guests, and send out an invitation that will look like an invitation and not like a badly printed eight-sheet. Get the secretary to address the audience on the work of the Association, get one or two others to make a few remarks on the educational value of the film, then run the story with the best possible projection, and with appropriate music. And please remember that appropriate music does not mean a succession of gospel hymns. It merely means good music instead of "Everybody's Doing It" and "I Wonder Who's Kissing Her Now."

Other Good Ones.

A short length Edison that should attract attention is "Target Practice of the Atlantic Fleet of the U. S. Navy," 650 feet of big gun practice. It was released the 19th.

"The Passer-By" is a notable photoplay; not a propaganda subject, but merely a straight story in the best Edison style, with Marc McDermott in the leading role. There is a wonderfully good reproduction of the New York Stock Exchange floor and a gripping story. "Master and Pupil," by Harry Furniss, is another of the series in which the famous English artist appears, and this reel gives more of the famous Furniss sketches than any of the subjects done during his six weeks' special engagement. Get the culture societies interested, the Art League, the Woman's Club, and all the rest. It's a good talking point and it remains with you whether it is just a reel or a maker of extra money.

A Montgomery Stunt.

And talking of art, here is a clipping from the Atlantic Constitution of recent date:

> ATLANTA ART ASSOCIATION PROVES ART'S DEMOCRACY.
>
> The democracy of art is what the members of the Atlanta Art Association are seeking to prove in the series of lectures illustrated by moving pictures which they are putting on at the Montgomery Theater.
>
> The world has too long looked upon art as something to be attained in the few pictures hidden away in great art galleries in large cities or in the drawing rooms of the chosen few, and it has been one of the purposes of the Atlanta Art Association to bring art to the people and make it a part of their civic and patriotic interest.
>
> Free exhibitions of pictures have been given; lectures and readings, but in the proposed exhibitions Friday afternoons at the Montgomery Theater, there will be the joy not only of seeing the great masterpieces of the Metropolitan Art Gallery reproduced on the moving picture film, but the merits of these artistic masterpieces will be explained by Rev. W. W. Memminger, who is one of the foremost exponents of the finer arts in the south.
>
> Mr. Memminger gave the first lecture Friday afternoon.
>
> The undertaking of the series of lectures is under the auspices of the Atlanta Art Association, of which Mrs. Samuel Inman is president, and co-operating with the association is the committee on art from the Chamber of Commerce, the Atlanta Woman's Club and Architectural League of Atlanta. Besides the masterpiece pictures to be shown, there will be scapes of beauty photographed in and around Atlanta.

In connection with this J. T. Alsop, Jr., Secretary of the Montgomery Amusement Company, writes:

> As you fully appreciate any innovation which tends picture industry, I have to-day written our Atlanta manager, requesting him to mail you a copy of the Atlanta Constitution of May 19th, containing an article relative to the special matinee which we are giving once each week for the exhibition of art slides in our Atlanta Theater, which, as you will note from this article, is being given under the auspices of the Atlanta Art Association. This association is working in conjunction with the Woman's Club and other kindred organizations in the city of Atlanta. We are very proud, indeed, that we are able to co-operate with the good women and clergy of that city in this splendid undertaking. I wish to state that our President, Mr. Montgomery, deserves great credit for having personally interested these people in Atlanta in this art exhibition.

Passing It On.

This is a characteristic Montgomery scheme. He gets the women interested then drops back and does the solid work, letting them point with pride to what they are doing for art with the capital initial. Naturally they regard him as one of themselves, and if they go to the lectures they are apt to go to see the pictures, if, indeed, they are not already Montgomery fans, for Mr. Montgomery is too good a showman to go after the cheap money when he is able to get the better classes. More than a year ago Charles M. Seay, of the Edison Company, marveled at the elegance of the houses and the bulk of the automobile patronage, and much has been done since then. These lectures represent a definite expense to Mr. Montgomery. He loans his house, his staff, and probably defrays the cost of the slides, but in return he places the Montgomery pictures—and in a lesser degree all motion pictures—on a higher plane.

You may not be able to get up so elaborate an idea, but you can show your public spirit by donating your house to similar purposes when your regular performances are not interfered with, and greatly benefit your general attendance. Don't be just "that fellow that runs the 'Movies';" be *somebody*. And one of the ways is to help abolish that execreable word "movies." The spread of that word is going to cost the exhibitors thousands of dollars through lowering the tone of the business.

Another From Attica.

There is some one around the Arcade Theater, Attica, Ind., who knows how to write advertising matter. This does not appear to be taken from the Vitagraph bulletin, but it shows a familiarity with the work of Mr. Ince along his special line. It is given here that others may profit:

> RALPH INCE AS ABRAHAM LINCOLN
> IN
> "THE SEVENTH SON"
>
> Abraham Lincoln's wisdom, justice and mercy, never reached a grander and more eloquent climax, than in "The Seventh Son." The bigness of his heart stands out in this incident of his life as it is seldom seen elsewhere.
>
> The impersonation of Lincoln by Ralph Ince is a revelation. Mr. Ince has devoted all his talent, power, and stage career, to this one thing, the impersonation of Lincoln. He has not only studied Lincoln's stature, features, and facial expressions, but his very soul, his nature, and those little traits which marked this great man's life. Every move is a Lincoln move, every expression betrays a Lincoln trait. When he acts Lincoln he lives Lincoln, and through him, Lincoln lives again for us. You will feel it when you see the picture.
>
> AT THE ARCADE
> THURSDAY, JUNE 6TH
> Music by Eleanor Baum. Admission 5 Cents.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

MORE ABOUT MARKETS.

WITH the single exception of the Selig Company this market advice completes the list of Licensed and regularly connected Independent companies.

COMET FILM CO. (Editor not stated), 344 East 32d Street, New York City. Indicates no especial preference, but seems to be willing to look at any usual script. Independent.

That Dinner.

We have some acceptances for that dinner, but we want all the real photoplaywriters to come in.

At present the suggestion most in favor is that we go to one of those Staten Island resorts where the shore dinner is good, and there is not much of an outside crowd, but we are open to suggestions. Let's hear from you.

A Van Buren Powell, President of the Optimists, was the first to accept and is hereby allotted a seat near the far end of the table that he asks for. Two suffragette photoplaywrights want to know why they can't come in, and if there is enough of a demand from the yellow sash brigade we'll let down the bars to save the windows from being broken. We want to have the dinner some time in July. If you want to be among those present please signify your intention at once.

Foolish Advertising.

The other day we ran across a circular advertising a book on photoplay writing that offered as one of the features a guide to selling photoplays, giving all the studio addresses and wants so that one would not make the mistake of offering a cowboy drama to a studio making only polite society stuff. It was a cute little circular and probably a book that will tell all that will appeal to the person who wants to write photoplay, and who doesn't know anything about the game, but what's the use of such a list?

We supply a list of addresses to anyone who will send a stamped and self-addressed envelope. We have five hundred printed up at a time and usually these last about a month, but even in that short time there are some corrections to be rubber-stamped in.

And studio wants change even more often than do the addresses. A few weeks ago Nestor wanted only Westerns. Last week we announced they were looking for strong dramas and comedies. Bison has spread out in the last couple of weeks. There is just one way to keep in touch with the market and that is through the reports printed in this paper, which are based on actual advices from the studios, and are not written from what we think they want. The studio list, which has been running lately, will be kept up to date. Watch it carefully and keep posted. It's the only certain way.

What a Punch Is.

The other day a photoplay editor wrote that a certain story was not bad, but that it lacked the punch, and from the query of the recipient it is apparent that the impression was conveyed that the punch had to do with sensation. That's nothing like it. A story "has a punch" when it grips the spectator and it is as possible for a wholly polite society play to possess a punch as it is for the most bloodcurdling Western melodrama. When a story lacks a punch it means that the plot is not pointed up or is the sort of plot that cannot be pointed up. Did you never see a story that left you thinking what a great story it might have been if it had been handled differently? That's the story that lacks the punch.

Sex in Photoplay.

Did it occur to you that photoplays have sex? They have.

It makes a good second classification following the determination as to whether you have a comedy, a drama or a tragedy. Figure out next whether you have a masculine, a feminine story or one that is both.

Suppose, for instance, that you have a story in which the leading part is that played by a man. You would not send that to the Victor Company which insists that the accepted scripts shall be such as shall afford Miss Florence Lawrence proper opportunity. Other companies feature their leading men above their women, while others want two parts of equal prominence or can use stories featuring either a man or a woman.

Study out which use which, and this knowledge will help decide the first point of call.

He Won't Sit Down.

William Lord Wright refuses to take the back seat we have carefully cushioned, but wants to come out and argue some more about the magazine writer and the photoplay. From what he says and what we think we deduce he does not make the same argument that we do. Here is our flat-footed proposition:

(a) The average high-priced magazine writer cannot write a photoplay for the simple reason that he trusts to his style rather than to his idea.

(b) The Novice stands a better chance since he lacks style, and is compelled to give action in default of style.

(c) Some writers of magazine fiction can write some good photoplays.

With this preamble here are some useful hints from the man from Ohio. He says, in part.

> I have written probably thirty successful photoplays in the last year. Maybe I could have landed more had I had more time—maybe with more time I would have landed less. However, the shortest time per photoplay was three hours. I think you are the only man in the business to-day who can turn out a photoplay in an hour, unless it is Giles R. Warren. I have been turning out magazine fiction, special stuff, etc., for the past eighteen years. The lowest price I ever got for straight fiction was a cent a word. The first photoplay I ever wrote was taken from a magazine story I had written a year before. It was bought by George Newnes (of the Strand), and was entitled "The Poacher's Daughter." It ran 4,600 words, and brought me $46.00. In looking over some old stories I fell upon it and it suggested another idea. I labeled the new one "For the Sunday Edition," and sold it to the Imp company for $25, making $71 for the story. I did not infringe on the original story, for what I used was mostly the stuff I threw out of the original and I reworked the idea. I do not believe that I would have tackled photoplay unless I had first grown used to swinging plots in fiction. That is the reason I contend that, all other things being equal, a successful writer of fiction should make a success in the script field.
>
> While it is true that many fair writers of fiction have failed in the photoplay game, just as they have failed in the magazine field, it is also true that many photoplay writers would fail if they tried magazine fiction. To me photoplay and fiction writing are closely related. Maybe I am an exception. I believe, too, that such writers as Eugene Wood, Brand Whitlock, B. M. Bower, George Randolph Chester and the rest of the topnotchers are not interested in the script game because they have contracts ahead for all they can do in the fiction field.

When you come right down to it, we think that Mr. Wright has come over to our side. From his own experience he knows that he can sell a fiction story and have enough left over to make into a photoplay. That sounds foolish, but we've written two 20,000 word novelettes from the same theme and have not written the original story yet. But we contend that Mr. Wright is not a magazinist in the sense in which we mean the term. He is a newspaper man who can turn out fiction or photoplay indiscriminately. If he always gets a cent a word he most assuredly has style, but it is something more than style that sells his story, because he can write photoplays and this means that he can write action. With the possible exception of B. M Bower—and she is an exception to any rule—we would like to wager that any of the authors he mentions, writing under another name than their own, could not sell thirty scripts in their first or fifth year. We do not say that magazine writers cannot write photoplay. We say, and we base our opinion on actual work, produced and not produced, that the average magazine writer, the sort of writer Mr. Wright seems to have in mind, cannot do as well as some people would who could not get their stories into any magazine.

We'll add this: We think that some of these photoplaywrights will, in the course of time, drift over into the better paid magazine field because they will have developed literary style in addition to an almost invaluable appreciation of the need for action. We think that Mr. Wright, in attempting to traverse our opinion in the main agrees with us.

And a word about writing a script in one hour or three. Turn back a couple of weeks to what William H. Kitchell said about having the idea all thought out. That's why we can come into our office at half past eight (in the morning) and go uptown an hour later with a script ready to mail. That's the secret of the script-an-hour—some-hours.

Be Your Own Editor.

How do you go about fixing up your plays? Be your own editor. It's not at all as hard as it sounds

In the first place you will need to approach your script with a fresh mind. Don't merely shuffle the sheets to get page one to the top and go right at it. Put it away in camphor or moth balls and let it rest for a time. Do something else, to take your mind off the story; do a couple of other stories if there is time, then come back to the one in question and pick it up again.

Pretend you don't know what it's all about. Make the script tell you the entire story. You know perfectly well that Grace doesn't want to marry Jack because she knows he drinks, but have you made that clear in your script, or have you taken it for granted, because you know?

Half the trouble with half the scripts arises from the fact that the author does not stop to realize that the editor could make more money in vaudeville as a mind reader than in the studio could he do what he is expected to do.

Make absolutely certain that the script tells the entire story and tells it clearly. Don't write in the synopsis that Jane leaves home because she thinks her husband doesn't love her and then forget to put the same thing in the script of action. Tell it both places. Of course the editor can put it in, but figure out the difference between "can" and "will." The editor can, but the chances are that he won't. Do it yourself. That's what you are being paid for.

After you have made certain that you really have told your story, make sure that you've told all the story and no more than the story. Look it over from the point of view of the outsider. Every mother's baby is the prettiest in the world to its parents, but you want to lose the maternal or paternal instinct for a time and stand off and see what an ill-formed youngster you have created. The plot is hunchbacked and the action has a club foot. Its shape is that of a monstrosity and the psychology is cross-eyed. Get so far back from it that you can see these defects as clearly as others can. It will not be easy at first, but it can be done. If you can't find faults yourself, call in some friend to help. They are there and it is better that you should locate them than that some coldly callous editor should be the first to note that the wonderful sacrifice of Mabel when she slips poor George a check is no less than forgery when you come right down to it, since papa wasn't around to sign the check and Mabel saved him the trouble.

Make certain that the interest is rightly placed, that the hero or heroine can win and hold the sympathy of the audience, that the heavy is sufficiently villainous in a polite way, so that he will be properly despised. Look to your minor characters, to see that they wear halos or cloven hoofs as the situations calls for and then go to the action.

Take the movement of the plot in detail, scene by scene. You would not write a scene in which a man gets knocked down by an automobile before the car comes into the scene, but now and then you'll find that through bad plotting you will show the effect before the cause. Get the incidents to lie straight, each event following the other in proper sequence.

If the incidents are all in their proper order then make certain that they are probable. If you've sent the hero up in an aeroplane don't have him come down in an airship unless you've shown where the transfer was made. Get the smaller things to match up in the same way.

And after that's all done make certain that you've got all there is in the idea to the surface. Get all the dramatic points where the director can't help see them. He'll probably be able to get them even if you forget to make them plain, but if you do make them plain it will be easier for him and more profitable for you. Keep at it until you feel certain that it can't be made better, but don't fuss over it so long that you've edited all the strength out of it.

In the course of time you'll learn to edit before you begin to write a story and then you won't have to wory about it so much.

Explanations.

We have been asked to find fault with Lawrence McClosky, of the Lubin Company, because he has dropped the explanatory rejection slip in favor of the straight form used by the company for a couple of years. We do not see that the request is in order. In the first place the simple form of rejection that states that a script is returned because it has not been found available is amply sufficient to cover all the demands of courtesy. In the second place the checked rejection slips are useful only when they are intelligently done. Without particular reference to the Lubin Company, which does not appear to be included in the list, a correspondent offers some reasonable objection to some objections. He writes:

> While I thoroughly appreciate the courtesy of practically all photoplay editors, it is, in some cases, difficult to speak of their helpful hints without a smile.
>
> For instance the editor of a certain company recently returned one of my scripts with the words "Old idea" typed upon it. A week later the company released a comedy based upon a bewhiskered vaudeville gag.
>
> Another editor returned a script, informing me that it was too melodramatic. The company previously had released a story in which the unfortunate leading man had been compelled to puncture his good left arm that he might, with his heart's blood, create a red rag with which to flag the onrushing express, though it is probable that any engineer, observing a man standing on the track and waving a white pocket handkerchief would have gathered that something was wrong.
>
> It is fortunate, perhaps that the Vitagraph does not give its reasons for rejection, for how could an editor expect to be believed when he wrote that the cast was too large and then produced a photoplay with John Bunny in the lead?

The vaudeville joke mentioned was originated about twelve years ago but was even then based upon a most older joke and while undoubtedly the script was rejected by the editor because the theme was old, the explanation did not fully cover the ground.

The checked rejection slip is useful only when the editor can clearly and helpfully explain his reasons for rejection. It is not the check itself, but the intelligence behind the mark that counts in helping the photoplaywright. We note that Mr. McClosky has planned his slip to leave ample space at the bottom for further explanation where an explanation seems to be warranted, and in the meantime the plain slip is to be preferred to that erroneously checked, and we fail to see that the writer makes good his point that the Lubin Company is discourteous in abandoning the checked slip.

The Envelope.

The other day Harry O. Hoyt, who writes photoplays when he is not directing the destines of a street railway company, sent us a script in a linen envelope. These are common enough in England and Canada where they are used for the over seas trip, but rather uncommon here: Comment brought out this response:

> They are the best envelopes I ever used. The script never gets creased in them. I find the post office clerks injure more scripts of mine than a whole flock of editors.

The linen envelope is not proprietary so we have no scruples in recommending them, but there are other forms of cover that do as well and it would be well to give some attention to these matters. What Mr. Hoyt says is very true. The postal clerks do the best they can, but in the very order of things they must handle mail matter quickly and there is no time to handle with care unusual sized envelopes. The stiff linen resists bending to a large extent, and so saves the contents from being mussed, but any stiff envelope of the proper size will answer, so that the stiffening is in the material and not in the sizing or the load. The sizing is the pasty matter used to make limp fibre stiff. The load is clay mixed with the fibre to make it heavy. Neither is resistant and when they are used in a larger size than is common the making of the package of mail results in the larger envelope being folded down over the others, with the result that the manuscript is creased.

The practise of using an envelope that will receive the paper folded only once across is a bad one. This is all right for fiction writers who send out stories in excess of 5,000 words, but for the three to five sheet photoplay a ten and eleven envelope, one inside of the other, is very much better, the paper being folded twice. This will "stack" with the usual package of mail without becoming crushed, if the envelope is the proper material, and will carry safely any distance where a white envelope, loaded with clay, will break open on the edges, exposing the script to dirt and other damage.

A white envelope looks better than a manila, but it lacks the strength of the colored envelope. It looks well because it is short fibre loaded down with clay. If the envelope is creased the short fibre breaks and the envelope opens wide. This is particularly the case where the same sized envelope is used for going and return, the return envelope being folden twice to get it within the other. A railway mail clerk once explained that he sent his scripts wrapped in brown paper because he had seen so many white envelopes tear open. He was in a position to know, but he did not carry his investigation further than that.

A good manila should cost fifty cents a hundred. That means one cent for each dispatch (2 envelopes). The linen envelopes cost more, but if, once in ten times they save a script from injury, they more than repay their cost. Pay some attention to the package. The grocer finds it well worth while. Why not you?

INQUIRIES

NOTE—No questions can be answered by mail. A list of studio addresses will be sent for a stamped and self-addressed envelope.

K. W. C.—Mr. C. B. Hoadley has kindly hunted up the answers to your questions. Mrs. Cherry and Miss Sadie Duff were the schemers in Powers' "The Schemers," and John Charles played opposite Miss Ethel Elder.

RICHARD ROE.—Paul Panzer is still with Pathe. It was he who played the Chinaman in "Sing Lee and the Bad Man."

W. A. McC.—Jack Smith is named by Pathe Freres as the milkman's boy in "The Lost Necklace."

H. A. S.—If interested in questions of identity you should read this department every week. Then you would have seen that we announced Miss Gertrude Robinson as authority for the statement that she played Pippa in the Biograph's "Pippa Passes." Just in passing, your French is a little worse than our own. We do not believe that there is any chance of a revival of "Pippa Passes" on this side of the water, though just now the Biograph is re-issuing many of its films of from two to four years ago for Great Britain.

A. C.—William Duncan was the detective in Selig's "Exposed by the Distagraph," and also was Running Deer in the same company's "When the Heart Calls."

M. C.—We would like to be obliging, but we want something more definite than "the man with the white waist on in the win room off the picture called "The Princess of Lorraine." The player's name you mention is not familiar to us.

M. M. W.—Almost we are getting tired of answering this same question week after week, but no company, licensed, independent or wildcat, takes amateur players even when they have talent and good personality. There is no reason why they should. They can take their pick of several thousand professional and well trained actors who will be willing to work for about the same salary that you would expect. With this the case, of what use would it be to take some raw amateur into the studio to be laboriously trained to the work the professional is already qualified for? You have to be a regular actor to realize what salary fifty-two weeks a year means, but with that for a bait the picture companies can take their pick of experienced people. There is not one chance in a million that you would be able to get into a company—and we wouldn't give much for that millionth chance.

E. H. H.—The Lubin Company is cut up into sections, each of which produces along certain lines. The company which Mr. Johnson heads, and directs as well, is expected to do serious work, the comedies being put on mostly by Arthur D. Hotaling and William Louis. Mr. Johnson's company is not formed for comedy purposes and we do not think that they will essay many comedies.

RICHARD ROE.—The Shamrock does not release under any combination, and we do not know how regularly they release. Double exposure is rather too complicated to be briefly explained and we did not see the reel you offer as an example, but as a rule the work is done by counting the revolutions of the camera crank. the action during the second exposure being timed by the number of turns made. As the same film is being run through the camera it follows that by keeping track of the turns you know about where the scene is. If, at the twentieth turn, Jack starts to drop dead at a point marked on the floor, it follows that if in the second run the double pretends to strike Jack at the twentieth turn and stands in the proper place, the combined exposures will show the blow and it's result. Usually in the second exposure, a black cloth masks the scene and the player is dressed in light clothes. Sometimes the floor is all marked out with routes and numbered spots. Methods vary, but all are based on the act that one turn of the crank passes an exact amount of film past the shutter. The rest is a matter of nice planning and rehearsal.

M. L.—We do not recommend any particular make of typewriter paper for use in photoplay work. Get a good grade of paper from any reputable stationer. Be sure that it is 8½ by 11, of good surface and sufficiently opaque to prevent the writing on the under page from showing through. That's all. It does not matter what the water mark may be. If you use much and can get to a wholesale house, buy a ream of 17 by 22 and have it cut into fourths. An extra charge is made for the cuts, but at that you will save money. For the carbon copy it is well to use a cheap yellow sheet. Then when you get the paper in the machine, you know something is wrong if the carbon sheet is on top.

G. C.—The Edison player whose picture you send, is Richard Neil as Jim, in "A Test of Friendship." In the company's cast for "Out of the Deep," he is cast as An Old Mariner, who in the story of piracy was the husband of the woman abducted. We understood your earlier question to refer to Essanay's "Out of the Depths," but this should straighten out the matter.

T. B. S.—Winnie, in Edison's "Winnie's Dance," is Miss Gertrude McCoy.

M. E. T.—Miss Helen Marten left the Lubin Company when the comedy section returned from Jacksonville a couple of months ago. It was then understood that she would return to Eclair, but we have not seen her cast recently.

P. T.—Haven't you made a mistake in the company in "Eyes that See Not?" We have that title credited to Powers and Rex, but not to Solax. If you mean the Rex production, the more recent of the two, Phillips Smalley and Miss Lois Weber had the leads. Imp is working in California and in the New York Studio. Miss Mary Pickford is a Biograph player. Miss Margaret Snow played the title in the Thanhauser "She."

F. H.—You've probably seen one question answered in the last Inquiries. Miss Wayne was not the girl in "The Cattle King's Daughter." It was another Biograph player, but not Miss Mabel Normand, as some have supposed.

M. H.—If you've been reading the articles in the Photoplay Department, surely you must have seen the recent list of addresses, together with the names of the editors and the present wants of each studio. After this please address your inquiries to the home office and not to Chicago.

LeR. C.—We know nothing whatever regarding the company you mention, and cannot advise you. The statement was given as a matter of news, each reader being left to exercise his individual judgment.

J. C.—We have asked that a sample copy be sent you as the most satisfactory answer.

Comments on the Films

Licensed.

"THE ANGEL AND THE STRANDED TROUPE" (Edison), June 12.—The Edison Company here appears as a troupe whose last appearance was to a house, the receipts of which were $4.30. Marc McDermott plays the heavy, and upholds the best understood traditions of what real actors do and how they act when no one can be induced to pay real money to see them act. The utter despair in which he kissed good-bye to his last coin as he saw it going into the pot to "stake" the comedian, Edward O'Connor, about to undertake a poker match with the unrelenting hotel man, is worth the price of admission. The look of despair becomes one of horror as he sees the comedian, after fair sailing, cleaned out, even to watch and chain. Charles Ogle, in the guise of angel, comes to the rescue. The whole reel is in Edison's best style.

"THE OLD STAGE COACH" (Selig), June 11.—A drama with not much of a plot, but made interesting by reason of the fine scenery, of winding, hard roads over which rapidly travel four-horse coaches, and of a miniature Wild West show containing a few stunts. The piece also depicts the passing of the stage-coach and shows how even yet the old-time conveyance is of value in case of train wreck.

"YELLOW BIRD" (Vitagraph), June 12.—W. V. Ranous writes, directs and appears in an interesting Indian drama. Others in the cast are Tefft Johnson, Helen Gardner, Edith Storey, J. W. Morrison, and for a moment Ralph Ince. There are scenes of tumbling brooks and tangled woods. The acting is good. Particularly is this true of the Indian characters, wherein is demonstrated that the feelings of the red man can be adequately delineated in the dignity characteristic of his race without resort to gesticulations naturally associated with those of the Latin race.

"THE TRAP OF DEATH" (C. G. P. C.), June 11.—A hand-colored film portraying a tragedy in the old days. The keynote is woman's inhumanity to woman—when impelled by motives of jealousy. There is much pomp and ceremonial; also a great castle and beautiful grounds. The conclusion, as the wicked, heartless and unrelenting duchess is herself sent to her end in the trap of death she had designed using for another, is horrifying in its realism. The reel is worthy of high praise.

"KATCHEM KATE" (Biograph), June 13.—A burlesque. It may be said that much has been made of an indifferent scenario.

"NEIGHBORS" (Biograph), June 13.—On the same reel as the foregoing is another farce-comedy, with some hearty laughs in it, especially in the latter part of the reel. There's some good California scenery.

"FIRE AND STRAW" (Lubin), June 12.—Ormi Hawley as Rose, a settlement worker, undertakes the reformation of John Halliday, a denizen of the underworld, portrayed by John Halliday. After John has promised to be good Rose overhears him planning to rob a bank. With the help of the banker who was slated for robbery, Rose is garbed in flowing robes and shut in the bank vault. When Jack gets busy with his chisel on the combination he hears something which leads to the discovery that the door is unlocked. On throwing open the door, there stands in a bright light the young woman to whom he had promised reformation. Jack and his pal stand not on the order of their going. Jack shows up at the settlement house next day, again promising to be good. He gets a job, likewise a new suit. By the end of the reel he has progressed so well that he is bringing bouquets to Rose, who, by the way, is a minister's daughter.

"THE HONEYBUG'S FIRST QUARREL" (Essanay), June 13.—Comedy, and corking good comedy at that. The row started when the husband too strenuously objected to the bride wearing false curls. He even smashed a plate. Bride cried; started for home and papa. Honeybug wired station agent to detain young woman wearing false curls and weighing 120 pounds, as the wife had informed him she was going to live with a better looking man than himself. There being several young women at the station, the agent, of course, got the wrong one. By the way, Honeybug's dispatch was thrown on the screen as it was sent. It was also thrown on the screen when received. It was on the same blank and in the same handwriting—identical! There was a hilarious climax.

"THE GUN SMUGGLERS" (Kalem), June 12.—In this drama of the Mexican rebellion, there is a good plot and some lively skirmishing. Carlyle Blackwell takes the leading part. His work and that of the leading characters is well done. Notable among others are the crazed smuggler and his wife and the Mexican colonel.

"AN INDIAN'S GRATITUDE" (Lubin), June 13.—Circumstantial evidence is not necessarily the strongest sort of proof, and certain appearances seemed against the hero of this well-conceived Lubin drama. All the characters do their work well, the more noteworthy perhaps being the Indian, the villain, and the temporary victim of circumstances. The sheriff had little to do, but that little was exceedingly well done.

"THE LIGHT THAT FAILED" (Vitagraph), June 14.—This exceptionally well chosen title strikingly denotes the climax of the story. One of the chief points of the play is the bringing out of the train of evils following the reduction of workmen's pay by a weak husband to gratify the vanity of an ambitious and heartless woman, who insists that her husband must purchase a certain mansion and suggests the cut in pay. There are some strong situations in the picture. A careless lineman, in the employ of the husband, at work on a pole drops a hammer upon the head of a child, who is removed to the hospital for an operation. The men decide to strike against the reduction in pay. The father of the child, doubly angered against his employer by reason of the accident to his child, with his own hand cuts the wires that supply light to the city. The "light fails" in the operating room of the hospital just at the crucial point of the operation on the child's skull. The little one passes away. Miss Rose Tapley as the wife of the capitalist succeeds in her disagreeable part. Phillips, Johnson, Morey, Mrs. Gordon and Adele De Garde all are good.

"THE PASSING SHADOW" (Essanay), June 14.—A child takes a prominent part in this play; she wins the affection of others than the man who as a tramp, after he had been beaten by members of her family, she fed, and who later on had come back as the holder of a mortgage on the roof that sheltered the heads of his persecutors—and hers also—and had experienced a change of heart. She "gets to" the spectators as well. The rehabilitated tramp did not foreclose the mortgage. He did put into the lap of the sleeping, crippled child a check to pay for treatment at a city hospital. It is all a pretty story, tenderly told.

"HOW FATHER ACCOMPLISHED HIS WORK" (Edison), June 15.—A comedy using an old idea. Father has been trying to do overtime work at home. At length the burglar comes. Father doesn't have him arrested, but pays him to steal the parrot, the musical instrument and other noisy things. He does it with glee. The characters, except the burglar, are cultivated people and all are very well acted. Father is played by Mr. Wadsworth; his wife, by Mrs. Williams; his mother-in-law, by Alice Washburn; the girls, by Elsie McLeod and Viola Flugrath; the son, by Mr. Beaumont, and the tramp by Wm. West. It is dignified and amusing, also well photographed.

"KITTY'S HOLD-UP" (Edison), June 15.—On the same reel is this merry comedy-adventure of a society girl. She attends a dance disguised as a man and, later, breaks into the house to scare her sisters. She succeeds, but a cop has a word to say. It is distinctly a pretty picture. It is full of grace. Kitty is Gertrude McCoy; the sisters are Clara Adams and Bessie Learn. The photography is fine.

"WESTERN HEARTS" (Essanay), June 15.—A dramatic love story presenting G. M. Anderson, supported by Miss Bertram and others of the Essanay Western company. The plot is complicated, but never is anything but clear and sustains the interest from the start. Its object is to contrast the hearts of two sisters; one strong, lively and a bit frivolous; the other a cripple. The hero thinks he loves the first; but gets into trouble and finds that she is shallow and that the other, who deeply loves him, is true. The characters are the usual ranch folk; but are extremely well acted so that the portrayal has much humanity and truth. The scenes are well chosen—little glimpses of rooms, a country grocery and a few out-door sketches. The camera work is commendable.

"GHOSTS AT CIRCLE X CAMP" (Melies), June 13.—A jolly comedy of ranch life in which a tenderfoot is horsed good naturedly by the boys and especially he is made the butt by the camp's bully. The ghosts (there was really only one and he was the tenderfoot in disguise) get the fun all back and this time it is at the bully's expense. The quality of the comedy comes from its good nature and from its convincing naturalness. It is acted just as it should be and the photography is a good way above the ordinary. Every scene is amusing in itself and, as they come, will hold attention to the end. It will please and amuse.

"HALF A HERO" (Vitagraph), June 8.—A little country village comedy in which Mr. Costello plays a young grocer's clerk. This clerk and the daughter (Clara Kimball Young) of a G. A. R. fire-eater (Mr. Eldridge) are in love, much to the old man's disgust. He wants his daughter to marry a brave man, a soldier. An unexpected denouement makes the clerk seem to be a hero. The plot is slight; but clever and fresh enough to be entertaining; but the scene-making and the acting are fine. That country store is perfect, and the coming of the fire engine, when the veteran's house is burning, seems like the real thing. The minor incidents are bright and snappy. A good picture.

"A SOLDIER'S HEART" (Cines), June 11.—A subtitle informs us that this picture was taken to illustrate an actual incident of the Turkish-Italian War. In outline, it is very slight. During the sacking of a Tripolitan town, an Italian soldier saves the life of a native child and cares for him as though he were his own son, giving him the best part of his own rations. The colonel hears of it and orders that the child be cared for by the Red Cross sisters and commends the soldier. The picture has many good views of war-times and of the activities of soldiers who are subduing a foreign country. These include several battle scenes. It is a substantial, human, and instructive picture, well managed and photographed.

"MESSINA, AS IT IS TO-DAY" (Cines), June 11.—A short series of views of the city recently overturned by a terrific earthquake. It is on the Sicilian shore, near Italy. The photographs are commendable. The picture shows the city beginning to recover from the catastrophe that ruined it.

"A REDSKIN'S APPEAL" (Pathe), June 13.—This picture will appeal very strongly to spectators who take pleasure in what is artistic. It contains something very fresh, a decided advance in the art of making motion pictures and one that we hope will be widely used; for it is a most emphatic success. We refer to its making the scenes seem to be moving illustrations in a book as an advance. We have seen one or two pictures in which this happy conceit was used; but we have seen none that has used it in just this way or to this extent. We think that, if this method of making photoplays were generally followed, it would benefit the quality of the pictures very much. It would make scene-composition much more difficult. The man who can make perfect scenes in this way, especially inside pictures, will prove himself in very truth an artist. We notice that out of the perhaps dozen scenes so shown in this picture there is only one in which the composition is poor. As for the others, we can't praise them too highly.

Every moving picture is either an illustration of a story or it seems, not something that is made, but the actual happening. At first this seems foolish; but scenes often are so natural in acting, setting and general management that we forget that we are looking at a picture. On the other hand, if there is anything artificial in any scene, the very fact that it is always striving to seem natural makes the fault stand out. While the fact that it is confessedly an illustration would help to hide the fault. It would seem that historical pictures and all delicate, poetic romances, for instance, would be better shown as illustrations, while realistic pictures of modern life would be better where the aim is to make them seem wholly natural.

Coming back to this picture which tells the story of the Redskin's appeal, we commend it for itsself, aside from the artistic way in which it is presented. It is a very well-acted picture, especially the leading lady. It is a more than ordinarily desirable release.

"MAKING SILK HATS" (Eclipse), June 12.—A well photographed industrial. It fills perhaps 500 feet of this reel. It is instructive and tells the whole story of the high hat. Some of the audience were amused seeing the hat grow.

"THROUGH THE SASKATCHEWAN" (Eclipse), June 12.—A scenic only a few feet long. It is not much above commonplace; but well photographed.

"PERCY'S FIRST CAMERA" (Eclipse), June 12.—A farce that kept the audience tittering. Percy is a school boy to whom his father gives a camera. It is like other run-and-knock-over farces, yet has freshness. It is well photographed.

"THE PRISONER OF WAR" (Edison), June 14.—Strictly speaking, this picture, of which its makers may well be proud, is not a drama. It is a slightly dramatic, but always interesting study of the last days of Napoleon Bonaparte on the Island of St. Helena. It seems almost accurately historical because it interprets well-known facts and is quite simple and human. The narrative seems to have been manipulated only where it was necessary to bring strongly out the man's characteristics and to show the petty annoyances he was subjected to. As a whole, it is very impressive. It is set on some rocky sea coast. One would think that the Edison Company had sent a company of players to St. Helena. The camera work is perfect and many of the scenes are beautiful.

"THE GIRL STRIKERS" (Kalem), June 14.—A very melodramatic picture by the New York company. It is set in and around a cigarette factory. The son of the owner is the hero; the heroine is a girl of the works. There is a strike for higher wages and the usual love story. Except in the acting of the leading lady and in one or two lesser characters, the picture has little freshness or human quality. It does not convince.

"PEPITA'S ESCAPADES" (C. G. P. C.), June 14.—A burlesque of the usual Spanish drama. It is excruciatingly funny in parts, because it is so very preposterous. This is just what is intended. It gets over, especially the last scene, which shows the funniest and most ridiculous duel we have ever seen. It is a little vulgar; but the audience howled. The photography is good.

"CATCHING CROCODILES" (C. G. P. C.), June 14.—A colored picture of great interest. These views were photographed in Indo-China and markedly held the attention of a large audience. It is a very good picture.

"ONE MAN'S LOVE" (Reliance), June 19.—A very well acted photoplay whose heroine is a society girl and who has been attracted by the pleasant lure of a rather free life, has gone on the stage. Wine suppers and a gay time with a duke form an important part of her life. She has a good father and a true lover who acts as her good angel. The picture has an indescribable charm. This doesn't come from the story which isn't strongly told; but from the picture's other qualities all of which seem very good. The story's greatest weakness comes from its awkward transitions; the producer has failed to subdue us to the story teller's spell, has not convinced us. Yet he had dealt with much of it in a very human way and it pleases. The camera work is excellent.

"LENA AND THE GEESE" (Biograph), June 17.—A fairy story of Old Holland, pictured with charming grace. The plot is simple; but the situation very strongly wakens our sympathies. This is chiefly because it illustrates to us, in a freshly pleasing and in a not too plain way, the well recognized truth that our own home is best for us, and also our own lot in life is best. The chief characters are two young girls. One is the daughter of a peasant, the other is the queen's daughter; but doesn't know it. When the time comes for her to reign, the foster mother ambitiously advances her own child, Lena, the pretty goose girl. Lena has a very amusing, but rather trying time in the palace and is glad to escape. This lets the princess come into her own. The acting is full of humanity; the scenes are very cleverly made; the photography is beautiful. It is a very desirable release.

"THE CHOIR AT DENSMORE" (Lubin), June 17.—A love story in which the minister at Densmore and the pretty choir singer figure as leading characters. The one is acted by Mr. Jack Halliday, the other by Miss Ormi Hawley. The singer is a widow and has a little boy. The jealous gossips make a scandal of this fact; but the minister comes to the rescue. The pretty sets and the sincere acting gets this romantic story over in fine shape; it is very effective. We heard around us, emphatic remarks of approval. It is well photographed.

"THE DAYS OF TERROR" (Vitagraph), June 15.—A romantic picture of the French Revolution from the aristocratic viewpoint; it choses a duke and duchess for its hero and heroine, while its villain is a minion of Robespierre. There are scenes of palace life and of life in the underworld of the Parisian slums. Mr. Chas. Kent is the duke; Julia Swayne Gordon is the duchess; Mr. Delany plays the villain's part; Miss Leah Baird plays the lead in the counterplot; is his low sweetheart who stabs him because of his intrigue to get the beautiful duchess. In one scene, the mob, attacking the duke's palace, gave a decided thrill. It is a good picture; not because of its plot, but because of its characters and good acting. It has good photography.

"THE PROFESSOR'S WOOING" (Selig), June 17.—A dramatic love story of the Pacific Coast, with its sharp rocky shore and the quietly heaving billows. The simple, straight-forward plot is enlivened by excellent character drawing, which gives the picture its interest. The professor (Hobart Bosworth) is a biologist nosing for specimens along the beach, who meets the heroine (Miss Besserer), a graceful child of nature and a fisherman's daughter. He calls her his "water nymph." She does some very pleasing swimming. Fate separates these lovers for a while; but after a sincerely acted love story they are reunited. The photography is excellent.

"NIAGARA FALLS" (Pathe), June 15.—A very excellent picture. It is tinted a pale green, with a few purple scenes. It is, we believe, the best picture of the Falls we have seen.

"THE VISION BEAUTIFUL" (Selig), June 13.—Speaking in all moderation, Selig has given us a masterpiece. "The Vision Beautiful" is adapted from Longfellow's "The Legend Beautiful," in "The Theologian's Tale," one of the "Tales of a Wayside Inn." The thought is bound to occur to many who will gaze on this impressive work of Bosworth and the unknown or rather unnamed monk who so splendidly collaborated with him in this picture: "If Longfellow could only have seen it!" For a Sunday evening feature no exhibitor could ask for a stronger card. If any there be who are opposed from religious scruples to any representation of the Saviour in pictures, it is safe to say their opposition will melt when they witness the dignified, impressive, reverential work of Bosworth in this production. It is a poem in pictures—powerful, dramatic. The work of the woman who fell under the lash of the taskmaster contributed in no small degree to the effectiveness—and the realism—of "The Vision Beautiful." If one link in the strong chain were needful to drive this reel into the brain and keep it there for days it was supplied by the final scene—the great tolling bell; and on the platform outlined beside it against the evening sky the figure of the hooded monk, his head bent in meditation.

"GOODY, GOODY JONES" (Selig), June 14.—A comedy of married life, which amused a good sized audience very much. Mrs. Jones isn't satisfied with her husband's goody, goody behavior; she gets a prescription from the doctor and puts it in his tea. It works. It is presented in a lively way and well photographed.

"THE KATZENJAMMER KIDS, No. 7" (Selig), June 14.—On the same reel is this installment of the well-known series.

"HER GIFT" (Lubin), June 15.—A little married life romance in which there are two gifts; the first is a $50,000 necklace, which the husband (Arthur Johnson) gives to his young wife (Lottie Brisco), and later a baby that comes is also referred to as a gift. The wife sacrifices her jewels to help her husband in a financial crisis. Miss Brisco wears some pretty dresses and is very pleasing; there are also some charming scenes. It is well photographed. It seemed to please.

"THE FRAILTY OF MAN" (Cines), June 18.—A dignified, dramatic picture of Italian social life. A gambler who has forged his friend's name, is forgiven, because this friend falls in love with his sister. The acting is of high quality and the scenes well set. It makes a pleasing, interesting picture, well photographed.

"THE BAG OF GOLD" (Kalem), June 17.—A Mexican romance in costume; the heroine's silk dress is a wonder of embroidery. The plot is of a well-known type; but there is much freshness in the way it is presented. Its object is romance and, in getting this over, it is very effective. The players could hardly be more pleasing; the sets and backgrounds could hardly be more graceful. The camera work is perfect.

"BRONCHO BILLY'S GRATITUDE" (Essanay), June 18.—The quality of all these Broncho Billy pictures is well known. This one is, as all have been, a love story; but it is a realistic love story and not a romantic one. Perhaps, on this account, it is not so effective as the best of them have been; but it is nevertheless, a good picture. Mr. Anderson is Broncho Billy, of course; Miss Bertram is the heroine, and the usual stage coach and the usual sheriff and posse appear. It is fairly well photographed.

"HER DIARY" (Vitagraph), June 18.—Miss Florence Turner comes back again to us in this fine picture; we are glad to note that her playing is just as remarkable as ever. It is a dramatic, powerful picture telling the story of a mother's heart. She had suffered and the story is made poignant, but has a pleasant ending.

The first scene shows us the poor house where the old mother receives a note telling her that her old home is waiting for her. It is a dangerous expedient to tell the ending of a story in the first scene; for if that is done, the producer is bound to hold us, if he does hold us, by sheer force of truth and humanity. This picture is strong in both and holds very truly.

As the mother in her old home slowly turns the pages of her diary the scene again and again quietly winks into shadow from which the dream-memory is pictured. As this series of memory-scenes becomes dramatic, Miss Turner's acting gets a firmer and a firmer grip on us. It is a very desirable, well photographed picture.

"THE PASSION FLOWER" (Edison), May 29.—There is some good photography in this picture and some interesting Bermudian scenes. There are several laughs.

"THE NIPPER'S LULLABY" (Vitagraph), June 17.—There is a strong finish to this interesting picture—pathetic, dramatic. It is not just clear how the chief character, well taken by Harry Morey, could have been picked up at sea by the crew of a tramp steamer after having fallen into the water from a float in Sheepshead Bay, but that is not a matter that will be much noticed outside of Brooklyn. Leah Baird takes the part of the mother of the "Nipper," and Shea figures as the captain of the tramp.

"PATHE'S WEEKLY, No. 25."—There is a picture of a non-record-breaking pole vault at Portland, Ore., of 12 feet 7 inches. The Associated Ad Men hold a unique parade in Dallas, Texas, during their annual convention. Captain Rostron, of the rescue ship Carpathia, is shown receiving a check for $10,000. President Taft in Arlington (Va.) National Cemetery eulogizes the 22,000 unknown dead buried there. Governor Colquitt, of Texas, breaks ribbon which opens the causeway at Galveston. At Havana, the Cuban President, Gomez, witnesses the departure of troops on the transport Cuba. At Norfolk, Va., President Taft visits the German ships and receives visitors on the Mayflower. There are some pictures of a recent baseball game at New York. The photographs of the simple ceremonies marking the funeral of Wilbur Wright, at Dayton, Ohio., are particularly impressive.

Independent.

"A SHADOW OF THE PAST" (Republic), June 15.—A very melodramatic picture with a heroine who had an unpleasant past. Its weakness is that it missed getting a melodrama's usual strong grip on moral forces, by not showing doing something noble sooner. It misses a good deal of possible sympathy. Its climax is in a burning house and here the heroine shows herself magnanimous. It is pretty well acted and the photography is fair.

"THE SCHEMERS" (Imp), June 20.—The schemers are two crooks, a man and woman, and are wanted by the police. It is a summer hotel story and the schemers soon have their victim, a rich widower. The widower has a ward, a young girl, and a son whom he has disinherited. The girl sees the so-called widow scheming to get her guardian's money and telegraphs to the son, who comes to the hotel and soon has the widow snared in a flirtation and succeeds in showing her up. The backgrounds and sets are very commendable and the photography is beautiful. The acting is of high order and keeps the story clear and coherent. It is an interesting picture.

"THE DETECTIVE'S DOG" (Eclair), June 23.—A picture by the French company telling a good detective story of adventure. The chief center of interest is a phenomenally clever dog. By trick photography, and also without this help, the dog is made to do some very astonishing things. He is a wonder. The camera work is excellent and the picture gives good entertainment.

"AMONG BEDOUINS" (Eclair), June 23.—A series of well chosen views of life among the desert Arabs of Africa. They were taken in one of the larger oases and the photography is commendable.

"THE MANIAC" (Ambrosio), June 21.—A very dramatic picture with one big thrill of which it makes a good deal. It is a picture set almost wholly in a railway carriage. A chess maniac has escaped from his keepers and enters the compartment where there is a single traveler, a slighter man than himself. He forces this man to play a game of chess for his life. The maniac wins; but the man is saved at the last minute. It is not really an unpleasant picture, although it might be to a nervous spectator. It is extremely well photographed.

"AN HONEST MAN" (Ambrosio), June 21.—A run and knock over farce. The honest man is chasing the owner of the bills he has picked up. It has plenty of new wrinkles and is pictured as speedy. We haven't had many of this kind recently.

"SISTERS" (Champion), June 24.—A study in human nature with excellent acting and many very convincing scenes. The photography is fine, and as for the story, although a critically inclined spectator will see several weaknesses, it has much humanity and is pleasing. If the development of the situation fails to convince, it most truly warms the heart. The photography is good and there is true grace in many of the scenes. Of the two sisters, one, who was not her father's favorite, had a hard time at first and, unlike her sister, married a poor man. Then fate changed; the poor girl became rich, and the rich girl poor. In the end all are happy.

"THE SERPENT" (Republic), June 18.—A picture in similar costumes and in very much the same backgrounds as a recent Republic release, "The Other Man." These backgrounds are very handsome. It tells the story of a poor artist. On the one hand, there is a blind sweetheart whom he loves; on the other, a countess who has fallen in love with him. This character, "a woman scorned," is the "serpent." She makes her husband think that the artist has insulted her with protestations of love. It is a completely managed melodrama, but distinctly according to the old pattern and is not very effective. The photography is fair.

"TITLE HUNTERS" (Eclair), June 20.—An American story of a lot of girls who made a big resolution to marry none but titled foreigners. It is at a house party where there are five girls and five men. The men outfit an Italian organ grinder and introduce him as a nobleman. "His Highness" has peculiar table manners and conducts himself in such a way that he gives amusement to the men. The girls overlook his shortcomings because of his title. A pet monkey helps in the comedy. It is very light, summertime amusement, with some pretty photographs.

"THE BANDIT OF TROPICO" (Nestor), June 17.—A picture of a bandit father who posed as "a respectable citizen." A leader says he holds up the stage for his daughter's sake. The sheriff of the neighborhood loves this daughter. It is only when the man is dying that he confesses the robbery. This situation has little that is new; but the picture gives very good entertainment. It is naturally conducted and acted. The scenes give freshly interesting glimpses of thrilling life. There is much beauty in the backgrounds which are very well photographed. The action is as speedy as is usual in Nestor stories and it is all reasonable; it all convinces. The characters also are contrasted well.

"THE LAND OF MIGHT" (Nestor), June 19.—The land is where strength of arm and quickness of eye meant life or death, and where there often was no law but these; but where, nevertheless, strength was often the heritage of the righteous. Such a land often sees the highest nobility and the contrasts of such a land give a fine chance for making a picture worth while. Such is this picture of human fates. It is set in a beautiful desert, not sandy, but rough. There is nothing especially remarkable in the plot, but what we may refer to as the lines of the picture are skilfully drawn and effective. It is a worthy study of the tense desert life. The photography is excellent.

"THE GIRL AND THE SHERIFF" (Nestor), June 14.—A Western love story with little freshness in its plot. It is, however, well acted and has the usual Nestor high quality in its scene making which includes excellent photography. It has practically no idea; but will furnish entertainment, although it is certainly not up to Nestor standard.

"A WESTERN CHILD'S HEROISM" (Champion), June 17.—This picture's opening scenes show a thrilling dash through a country, wooded with recent growth, in which cowboys chase cattle rustlers. An honest settler shelters and hides one of these evil men. This settler has a wife and little girl who later proves herself the heroine. For the ungrateful wretch whom they had saved from justice, knowing that the settler has gold, brings the Indians to attack the hut. The story has many of the elements that make pictures popular; but it isn't very fresh nor, at all points, coherent. It is well acted and very well photographed and the final scenes in which the cowboys come, at the child's plea, to rescue the father and mother from the burning hut are thrilling.

"HIS PUNISHMENT" (Bison-101), June 18.—A simple reel picture of the early West, telling of an infatuation of a lieutenant for an Indian girl and of its tragic consequences. The lieutenant isn't faithful to his ruddy-skined inamorata and marries a white girl. Twenty years pass and his half-breed daughter (played by Miss Little, who also plays the part of the earlier girl, the mother) is sent by her tribe to wreak vengeance on the false lover, now a colonel. By her, the white officer, with his soldiers, is led into an ambush and captured. He is maltreated by his own daughter; but, later, she suffers remorse. It is a hard picture; but its final motive is very imaginative. As a whole, it has a quality that people like. It is well photographed.

"IF I WERE A KING" (Ambrosio), June 14.—A pleasing, fanciful picture in courtly costume. It tells of a peasant, a shepherd, whom chance, such as happens only in fairy tales, made king of the realm. The difficulties of a king's lot are set forth under an amusing atmosphere of comedy, between poetic opening and closing scenes that show us that it is a dream. The picture is very graceful and makes a delightful summer offering.

"ITALIAN LAKES" (Ambrosio), June 14.—When we record the fact that these views were very artistically chosen and photographed, we surely do not need to add that they are beautiful. They are wonderful. We haven't time to write poetry for this department and can not do them justice here.

"NO CHILDREN WANTED" (Powers), June 19.—A picture to amuse and please. It gets its grip on our sympathies from the fact that many apartment houses refuse to take tenants with children. Mr. and Mrs. Hopkins have nine, all little. The family has come to New York on the train and have sought far and wide for rooms in vain. Mother Hopkins carries the littlest; Father Hopkins carries the next and they are glad enough that children are admitted to the parks and can rest on the benches. The picture, which is a bit exaggerated, keeps in a comedy atmosphere all through the film. The kids are very engaging indeed. It is beautifully photographed. It ought to please the average human being very much. We call it a good picture.

"THE HIGH COST OF LIVING" (Eclair), June 18.—A two reel feature picture which is, by intention, a political argument and deals with a pertinent topic of the day, abnormally high prices. As a picture, it has much to commend it; but the reviewer finds it the most difficult subject to review that he has yet met.

It is not a reviewer's business to discuss political questions or social questions; but it is his duty to tell the exhibitor just what he is getting, so far as he can, and to tell it plainly enough so that the exhibitor will be able to judge for himself. This picture is partisan. It is no cold picture of present day conditions; but an exaggerated and one-sided view of them, let the wrongs that it shows be what they may. Again, without any intention on the producer's part, it has, none the less, a thread of anarchy or at least revolution running through it. In the first place, its showing of conditions is carried beyond the border line of true sanity into pessimism. Again, it is, at times, violent and full of disregard for law and just procedure. It is so, merely because it is violent. It favors Democrats more than Republicans; for while at the end, it shows photographs of Wilson, Harmon, Roosevelt and Taft, it shows a cartoon each with Roosevelt and Taft. We believe the hot-heads will like it; we fear the cold-heads of both parties will not.

It is a very effective production. It makes use of the most daring expedients, but gets them over in fine shape. It was made by men who had imagination in marked degree.

"THE AUTO SMASH-UP" (Gaumont), June 25.—One of the features of this domestic drama which did not become a domestic tragedy is the drop of an automobile down an embankment. The story turns upon the efforts of Mabel, who has failed to keep one husband, to attach the husband of her friend. The latter is on his way to visit Mabel in response to a note from her when the accident happens. In putting away the clothes of her injured husband the wife comes across the note. It makes no apparent difference in her tender nursing of the husband. During the period of convalescence the wife discovers the butler about to mail a letter, which she takes from him. Noting it is addressed to Mabel, she reads that the accident has revealed to the injured man the virtues of his wife and that all is over between them. The wife hastens to her husband and finds the butler explaining the situation. The acting of the wife in this scene is splendid. When the convalescent attempts a defense the wife puts her finger to her lips. The whole play is well done.

"THE EVIL INHERITANCE" (American), June 24.—The motive is a temperance lecture, with a short love story. The evil is plain, but the story carries no corrective. The photography and acting are good; the conclusion is indeterminate.

"INDIAN SUMMER" (Solax), June 21.—Good comedy. The story is of father and son and a next-door neighboring mother and daughter. Father and mother badly in love, son and daughter object. Father and mother elope. Father advises son to go and do likewise. The acting of the mother when father is getting ready to propose is well worth watching. It is a pretty bit of work.

"IN BLOSSOM TIME" (Thanhouser), June 25.—A pretty story of country orchards in bloom and of city ballroom. Perhaps it is a rather quick transition to develop in one year a city belle from an untutored country girl, but that speed does not affect the interest of the play. The acting of the girl is good, vivacious, winning. The grandfather does not look like an actor, somehow; he seems to be exactly what his part calls for—a farmer—and those who know country life will thoroughly enjoy him.

Projection Department

Edited by F. H. RICHARDSON.

GRINDING OUT OPERATORS.—In a recent issue of the department was a letter from Brother W. G. Woods, president of the San Francisco Operators' Local Union and of the San Francisco Theatrical Federation. In this letter, Pres. Woods spoke of the number of operators, or rather would-be operators, being produced in the small towns, where Jimmy, the usher, assists the operator for a few minutes at a time, for a couple of dozen times at the machine, and then blossoms forth a full-fledged operator. Jimmy, the ex-usher, then proceeds to produce another usher-operator after precisely the same plan.

In a letter from Los Angeles, last week, references were made to a "school" which is turning out "operators" after two weeks or less of instruction. Now it seems to me it is about time such reprehensible practices be abandoned. The woods are full of operators of this particular breed; operators who know about as much about projection—that is to say, REAL projection, as the proverbial hog knows about the New Jerusalem. On the other hand, there is an enormous scarcity of competent operators—the kind of operators this department has been striving to produce. Of course, we do not and cannot expect high class operators in the small towns, except possibly in the case where exhibitors run their own machines; this for the reason that the small town exhibitor cannot afford the salary necessary to employ a real operator without raising his prices of admission; a thing it is impossible to convince him at this time, is practical. In the large cities, however, there is no longer any excuse for poor work. The knowledge necessary to produce good work is available through the Projection Department, and the operators' and managers' hand-book, supplemented by practical experience. As to the schools which claim to turn out a competent operator in two months' time, or in double that time, it simply amounts to a swindle. The thing cannot be done. If these "schools" only made the claim that they would ground the operator in the technical end of the work, and undertook to do that in six months' time, they would be setting forth claims which they might possibly fulfill.

The editor was for a time instructor in a school for operators. He took the position with the idea that the New York operator himself would, knowing that the school had a conscientious instructor, take the course and ground themselves in the technical part of the work. This he found, however, they did not do, and having thoroughly satisfied himself that they would not do it, he gave up the position.

I would most emphatically recommend to operators that they do as others are doing, limit the number of apprentices, and, moreover, oblige the apprentice to serve an adequate time under a competent operator, that time not to be less than one, and preferably two years. The man who has served a two-year apprenticeship, which is as short a time as he can serve in almost any trade or profession, not only can he claim himself to be competent, but he will moreover have some respect for the profession which he has thoroughly learned.

Jimmy, the usher, who "learns" operating in a couple of weeks or a couple of months (he considers, however, that two whole months' apprenticeship is a mere waste of time) certainly has no real knowledge of the profession of operating, nor has he any respect whatever for the trade he has "learned" in that length of time. As I have repeatedly set forth in these columns, it is only a question of a comparatively short time when we will have moving picture theatres in this country with from ten to twenty-five cents admission, possibly even higher than that; but that time cannot come until we have perfection in projection, and perfection in projection can only come through a better knowledge on the part of the operator of the principles involved. Steps should, therefore, be immediately taken by the operators themselves to compel an adequate apprenticeship. Jimmy, the usher, should be retained as Jimmy, the usher, and he compelled to stay in that capacity until he is taken on as a regular apprentice, and should not be allowed to take charge of an operating room until that apprenticeship has been regularly served, and he is pronounced "competent." I should very much like to hear the views of the various operators, as regards the best means of shutting down on this Jimmy, the usher-operator proposition and establishing some sort of adequate apprenticeship and system.

FROM DENVER.—Denver, Colo., writes: "Just to let you know what we are doing in Denver. I enclose one of our programs showing 22 releases first run, which is our regular program every week, using the reels on their regular release dates. Of course, no special features or special releases are allowed to get by. Our new house to be finished by Christmas will have 230 seating capacity, and its front will be one blaze of lights. I am more than pleased with the plans for my operating room. It will be 8 x 10, and 12 feet high. Two Edison machines; 70 volt, 50 ampere motor-generator set; double throw switches between generator and rheostat, which latter can be used for emergency. There will be a volt meter and ammeter mounted on the switchboard, so I can tell exactly what amount of current I am using; also the exact pressure. Will have a special lens made for a 23-foot picture at 100 feet, and will use imported condensers, as I now do. We will project onto a white calcimined wall. For a good picture nothing beats it when using direct current. With A. C. it is, of course, a different story. I have been with the same management almost five years and hope to continue indefinitely. I have Edison Model B mechanisms Nos. 80 and 213, which have been in operation since November 18th, 1908, and not a repair made by anyone but myself during all that time. We only use one machine, the other being kept to make repairs on while one is in use, and vice versa. We get the MOVING PICTURE WORLD by special delivery on Sundays every week, and I always look forward for the next issue. I will close by wishing every success to the Projection Department."

Your record, Denver, is certainly most excellent. It is also exceptional. Program spoken of consists of the entire licensed list. Three reels a day, except Tuesday, when four reels are put on, the addition being the Cines. Has that new operating room got a good big vent flue through to the roof from its ceiling? The room itself, as described, sounds good. It is of ample size, high ceiling, but no operating room is complete, my brother, or is right without a vent pipe through to the roof, the same being not less than eighteen and preferably twenty-four inches in diameter, so that in case of fire it will carry off all smoke and flame. Such a pipe should be of substantial metal, and should be thoroughly insulated from all wood work, since is case of fire it would probably get very hot. With such a pipe, fire proof walls, shutters which are truly automatic (by "truly automatic" I mean shutters that will close within six seconds of the starting of a fire), reels of film may be burned and the audience will absolutely never know there is a fire in the house. While your record as regards those machines is most excellent, I would suggest that considerably better results on the screen might be had by purchasing a more modern machine. The machine of which you speak is of the old two wing type which cuts practically 50% of the light and gives considerable flicker. The properly designed, modern outside shutter cuts practically only 50% of the light and gives, to all intents and purposes, no flicker at all. Probably the Edison Company could equip your machine with a three-wing shutter. I am glad to hear from Denver because that is my old stamping ground, and I am probably about as well acquainted with it as you are yourself. I shall be pleased to hear from you at any time you have interesting matter to communicate.

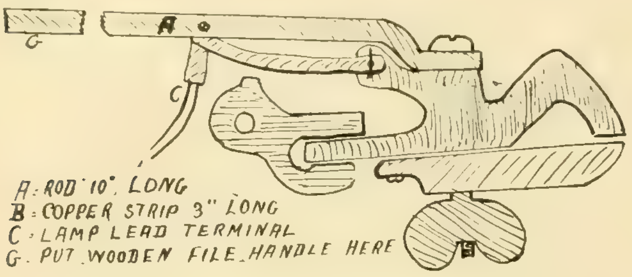
UNIQUE ADVERTISING STUNT.—Spring Valley, N. Y., contributes the following: "Mr. Tom Hopkinson, manager of the Amity Opera House of this city, claims to have the newest stunt in moving picture show advertising. In a recent decoration day parade, he made a miniature picture theatre float, which brought up the rear of the decoration day parade at night. Charles Theiblu, the operator, hooked up an Edison machine, and projected a picture while the float was going through the streets of the city. I would suggest to exhibitors that if they take advantage of this particular thing the next time there are doings in their city, they will see a big difference in their box office receipts."

SHOW
AT THE
OPERA HOUSE
TO-NIGHT

This certainly is an effective and unique stunt and we congratulate both manager Hopkinson, and operator Theiblu on their ingenuity. Undoubtedly small town exhibitors could utilize such a scheme to advantage, and they need not necessarily wait for any special day to do it either. How did you get current while driving through the streets???

PATCHES MADE BACKWARDS.—St. Louis, Mo., sends in a large number of film patches, and a very well made sketch, illustrating his idea of the trouble that ensues through a patch being made with the lower end on the front side of the upper end. His claim is that, with the Motiograph machine, a patch is likely to catch on the apron and cause trouble. I will agree that this might be the case on some models of machines, but on the other hand, if the patch he made the other way, there is a liability of causing trouble on some other makes of machines at other points. Also the above statement of the brother does not hold good on all models of the Motiograph. The sketch I would use, but it is made in lead pencil and it would have to be re-drawn, which would be a considerable task. I think our readers, however, can grasp the idea very readily without the sketch. The patches sent in were interesting, and St. Louis certainly sent enough of them to cover his point—there were about 50.

LAMP FIXTURES.—Petersburg, Va., writes: "I have rigged up an Edison Model B Lamp in a manner that may be interesting to the department, inasmuch as I have complete control over the arc at all times. Current is taken from 110 volt A. C. line through a Fort Wayne Compensarc with 40 amperes at the arc. Now, as to lamp, I removed bottom carbon holder and arm entirely, substituting a holder and arm such as the Powers people use on their lamp. In front of the hinged insulated joint and on to the bolt that goes clear through the holder fasten a rod or heavy metal strip about ten inches long, letting it extend out through the back of the lamp house. To the regular terminal arm attach a copper strip about three inches long, letting it extend along the rod attaching it at the end, also fastening lamp lead at the same place. On the end of the rod that extends out of the back of the lamp house fasten a handle, such as is used on files.



"This gives a forward and back adjustment of lower carbon, thus enabling the operator to keep crater in correct position at all times. Now as to top carbon arm, I removed the back set screw and tapped a hole out for quarter-inch bolt, putting in one of the feed levers of the old style Edison lamps which is threaded for quarter inch, this giving a sidewise adjustment of the top carbon. This last I have seen in the Department several times but I add it to go with the other."

As nearly as I can understand the brother's idea, he uses lever A to tilt the carbon lower arm, thus changing the advancement of the lower carbon tip ahead of the upper carbon tip. The arrangement would be effective, and Petersburg is entitled to credit for its invention. Why use the lead from binding post? Why not connect directly to lever A? It doesn't seem to be insulated.

BLOOMINGBURG, N. Y., writes: "We are running a moving picture show here, and projecting with calcium light. The results are fairly good, but it is impossible to bring out some of the dark film as well as I would like. We have improved the light as much as possible under the circumstances, but would like to get still further and get a good picture if possible. The machine is a Powers 5. Now, what could we do to get a better and more powerful light? We have been thinking of trying a gas engine equipment working through an induction coil, direct current; or would the storage battery be the better equipment, and if so, how many batteries would be necessary and what would we need to get the desired results?"

A storage battery would be costly and not at all satisfactory or efficient. You would have to have enough of them hitched in series to produce about 50 volts, and they must produce at least 18 or 20 amperes, which would mean a multiple of series. You can get a better light by investing in a well-designed light plant—that is to say, a small dynamo and engine, some of which are advertised in these columns. In fact, if you have no power house current available that is the only thing for you to do. You cannot use an induction coil with direct current, since that kind of a device only works with alternating. If you will look back through the files of the department for the past two years, you will find where a number who are using the various engine-dynamo outfits, have reported regarding them. One of these reports appeared, I believe, last week.

FROM NEW BRUNSWICK.—St. John, N. B., contributes the following: "I would like to have information concerning the new regulations which are, we understand, to be forced upon us. According to your remarks the law recently passed in the Province of Ontario is not good. We are given to understand that something similar is to be put in force in New Brunswick. Could you give us an idea of how to go about it so that between now and November the proposed regulations may be gotten in some kind of a decent and reasonable shape. I am sure a word from you would be of much value to us, under the conditions. Now that one or two provinces have started, others will follow. There is no union here which makes it more difficult for us to control matters. I would appreciate it very much if one of the Ontario brothers would let me have a copy of the regulations so that we may see what we are likely to be confronted with."

The law spoken of is nothing very radical so far as its requirements are concerned. It appeared to me to be simply a lever for prying money loose from exhibitors and operators. That was really about all the thing amounted to. A really effective law is very difficult indeed, to obtain, since it would probably be opposed by exhibitors, due to the fact that it would require, for one thing, a re-modeling or re-building of operating rooms. If rightly drawn, however, the law, once passed, would not have to be amended every six months, as is now the case, to the continual annoyance and expense of the exhibitor. The only thing I can suggest is that the exhibitors and operators appoint a committee and get hold of a copy of the proposed law, and see what it really is. If you care to submit the same to me, I will be glad to criticise it for you, and suggest possible improvements. I would request one of the Ontario brothers to kindly send a copy of the Ontario Ordinance to Mr. A. J. Mason, Operator and Electrician, Nickel Theatre, St. John, N. B.

NOON CLOSING.—The Enterprise Optical Co., Chicago, Ill., maker of the Motiograph machines, writes: "We notice the announcement of the Powers Company concerning their inability to send out orders Saturday afternoons. Kindly announce for us also, through the columns of your department, that we close both our factory and office at noon on Saturday throughout the year."

The foregoing is self explanatory and our readers will please take note and not expect orders to be filled after 12 noon Saturday.

LIGHT TROUBLE.—Marion, Ohio, writes: "Am using an Edison Exhibition Model on a 40-foot throw; 12-foot picture with 60 amperes of 105 volt, A. C., through a Fort Wayne compensarc. At times I am troubled with reddish, circular rings around top of the picture. At first I thought it was caused by some reflection from the auditorium, but investigation proved this to not be the fact. Am using two 6½ inch condensers. Where can I be examined for a license?"

In the first place, Marion, your throw is too short to get the best results on a 12-foot picture; though this should have nothing to do with discoloration of the light. I cannot say positively what is wrong, but believe you are carrying too small a spot, or else your spot is allowed to get too high on the aperture so that its discolored edges show through the lens, the remedy being to keep the light centered better. It is also quite possible that the discoloration of the light is due to faults in the setting of the carbons. You have not said what kind of set you use, and I am, therefore, unable to form much of an opinion. It is also possible that the trouble is due to carrying too short an arc, thus producing the condition shown at (*e*), page 88 of the hand-book. I am not sure which cities in Ohio license operators. I believe, however, Cincinnati and Cleveland do. Your condensers are all right.

MORE LIGHT TROUBLE.—Wharton, Texas, writes: "Although a constant reader of the department, I have never seen anything pertaining to the following. I would, therefore, thank you for suggestions: If I run my compensarc on 35 amperes, I can get a good light, but have to keep the carbons very close together; almost, if not quite, touching. If I use the 40 ampere contact, I can get the same light by leaving them a little open, though not enough to cause the carbons to flame. Am I using more current by holding a very close arc on 35 amperes, or by letting it burn a little more open on 40?"

I think there would be practically no difference, though the 40 ampere contact would be the best in my judgment, even though it took a trifle more current, since it would be very difficult, indeed, to handle so short an arc, and keep the crater in good condition at all times. I think a little explanation of the principles involved will help you to a better understanding of the whole proposition. The arc itself offers a certain definite amount of resistance to the flow of current, and this resistance is in proportion to the number of amperes being used, and to the length of the arc itself—mostly to the latter. As the length of the arc is increased, the resistance is also very largely increased; hence it follows that you may get practically the same current flow with the 35 ampere contact and a very short arc, that you would get with a longer arc using the 40 ampere contact, though, as I said, the longer arc should be the better. I trust this will make the matter clear to you. Doubtless your light company would test your amperage for you if you asked them to.

MOTOR DRIVE.—From Sacramento, Cal., comes this letter: "The following may be of interest to Mr. E. May, of Bartlesville, Okla., as well as to yourself. I read the argument in May 18th issue, as regards Edison machines and motor drives. I am sending you, under separate cover, a photo of our operating room. We have three Edison Model B machines, each driven by motor. These motor drives have been in operation for almost two years. The picture shows how the drive is connected. I have attached it to the take-up pulley and it has been run from it for the above length of time, and never yet experienced any trouble whatever with the casting. I have a 1-30 h. p. motor for each machine. By this plan the motor and its connections are out of the way altogether. This theatre, the Sequoia, has 600 seats. I project a 16-foot picture on a 120-foot throw, drawing 30 amperes, and I claim to have the best picture in town."

I trust that Oklahoma will now feel himself properly and effectually squelched. If these machines run every day for almost two years with the motor attached to the lower sprocket shaft, and during all that time no trouble has resulted, most certainly it goes a good ways toward sustaining the editor's contention. What is that rheostat on the front wall used for?

MOTOR SPEED.—St. Louis, Mo., asks: "I am about equipping my two machines with D. C. motor drives. Will you kindly advise me as to the best kind of speed regulating and what the highest and lowest speed should be?"

The motors should have a range of speed which will run the machine at anything from 40 to 80 revolutions of the crank per minute. Anything less than this is not sufficient. The best method of accomplishing this is to have a field rheostat connected in series with the motor field. A field rheostat, which can be secured of any electrical dealer, and should have at least 15 contacts, thus giving you 10 different speeds, the lowest to be 40 and the highest 80. Of course, neither the 40 nor the 80 will be used, except in extreme cases, and the 40 cannot be used at all with some types of machine, owing to excessive flicker. The speed as low as 40 is never necessary, except on some production like the Pathe Passion Play, and the speed of 80 should never be necessary, except in rare instances, such as an occasional automobile race in which the machines appear to be running too slowly to make the race exciting. This field rheostat should be set flat on a shelf immediately in front of the operator when he is in operating position. If it is placed unhandily—that is to say, in a position which is not convenient to the operator's hands, he would not use it so much as he otherwise would, and all these little things count in the excellence of results on the screen. I venture to say that not one machine motor in twenty is equipped with an effective speed regulator; by "effective," I mean a regulator giving a sufficient range of speed. I venture further to say that not one machine in twenty has its speed regulator located in the right place. Field rheostat regulations cannot be used with A. C. motors.

FLOOR PITCH.—Chicago, Ill., writes: "I am contemplating the erection of a building, to be used as a moving picture theatre. The building will be 120 x 60 feet, and the height of the ceiling will be 21 feet. There will be no balcony. I have been unable to satisfy myself as to what will be the best slope to give the floor. I have looked at a great many houses, and find there is a wide diversity of practice in this respect. I would appreciate it very much if you would set forth your views in the matter."

In deciding the amount of slope to give the floor of an auditorium, there are two opposing questions which must be given consideration: (*a*) Comfort of the audience in viewing the show without interruption of vision by the heads of those seated in the next row, in front. (*b*) The natural disinclination to have too great a slope, which involves a certain element of danger if carried too far, and which also requires that the seats be placed on steps if the slope be excessive. There is, as you say, a very large diversity of opinion as to what constitutes a safe and desirable medium in this respect. Any slope you can possibly have will not enable the short person who happens to be seated directly behind a very tall person to have an uninterrupted view. The slope, too, must be governed somewhat by the length of the auditorium, which in this case, will be, I presume, not less than 80 feet—possibly even more. I think, taking everything into consideration, you are very likely to find that a slope of one in ten will prove satisfactory. It will, or should, satisfy the authorities as to safety, and will afford a fairly uninterrupted view of the stage. The Chicago law requires 32 inches between the rows of chairs. One in ten would mean a drop of one inch in every ten inches, so that you would have a drop of a trifle more than three inches between each row of seats. Where a very heavy slope is given, the aisle should be carpeted with very coarse cocoa matting, fastened down securely so that it cannot possibly slip. If the floor is to be of cement, then there should be eye-bolts set in the floor for this purpose, the same to be in a depression with their tops flush with the top of the floor.

DIRECT CONNECTED SETS.—Millbrook, N. Y., writes, saying: "I fully agree with friend Spraker's view, and am thoroughly convinced that the brush, 60 volts outfit is all right; this for the reason that it is a direct connected set, hence there is no trouble with belts."

It must be conceded that the direct connected set has advantages, other things being equal, over the belted set, since there is always more or less lost power in belting, as well as the liability to belt breakage, slippage, etc. The reports of the brush direct connected sets are very good so far.

FILM SCRAPER.—Omaha, Neb., writes: "I have one of your handbooks, and I like it very much. I just wanted to send you a pointer for the new book, and the same to be used under the title of Film Mending. Take about two or two and a half inches of a broken hack-saw blade, and grind the ends diagonally until they are perfectly sharp. Such a blade will be found to be an excellent film scraper for making patches, and will hold a perfectly sharp edge much longer than will the best knife. Some insulating tape can be wrapped around the center to serve as a handle."

I am sorry, Omaha, but the part of the book dealing with film mending has gone to the printer; however, maybe I can work your device in somehow, since it undoubtedly is an excellent idea. A hack-saw blade is very hard and will hold its edge much better than ordinary knife steel. I thank you for the submission of the idea and recommend it to our readers as entirely practical.

UNEXHIBITED FILMS SINK WITH TITANIC.

In an article published in the Moving Picture World on May 11th the tragic death in the Titanic disaster of Mr. Wm. H. Harbeck was condoled. It was regretted that much of his well known master photography was lost in the wreck, but it now develops that the four months prior to his death had been spent in Europe, where he had obtained ten thousand feet of film that had never been publicly exhibited and which is said to have been among his best. Mr. Harbeck had been working for a number of months to establish a complete chain of representatives throughout Europe and America to cover all events of interest with the moving picture camera, and to collect and concentrate the film thus acquired into a periodical release.

While Mr. Harbeck's death was a great setback to the furtherance of the plan, the completeness of his work has made it possible to take up the scheme with the line of camera men which he had procured. The film is to be released under the title of "Argus Weekly." The management of the company has selected Los Angeles as the center of activities, and from there a network of film correspondents extends through this country and the continent.

Mr. H. K. Eakle, assistant manager of the "Argus Weekly," will be in charge of the literary and news department. Mr. Eakle has been connected with leading publications of this country and with several advertising establishments of the West.

Mr. Eduard Gheller will conduct a campaign for news features on the European side, from Venice, Italy, since he has severed his connection with the Ambrosio people.

Mr. L. L. Burns, president of the concern, and general manager of the Benham Company, well known among moving picture people, expresses himself as highly pleased with the campaign outlined and confident of its successful operation.

FRANK POWELL.

Mr. Frank Powell, who is putting on the dramas for the Powers Motion Picture Company, has had a wide and varied experience in his profession, and is eminently fitted to direct the production of pictures. While comparatively young in years his is a ripe experience by reason of having been a stage director for Augustus Thomas, which position he filled most satisfactorily. For three years he was stage director for Kirke La Shelle, and directed productions for Ellen Terry for two years abroad. Returning to America he was engaged by the Biograph company and made his debut in pictures, producing only comedies for two years. Leaving the Biograph company he went to London, where he was employed as director for the Pathe Freres company, producing historical and romantic dramas. Ill health compelled him to cease work and he toured the continent for a time to acquaint himself with foreign customs. On his return to America he was engaged by the Powers Motion Picture Company and is now organizing a stock company to produce big subjects in the way of dramas and strong extra reel features. Mr. Powell is energetic and works at top speed, being particularly partial to exterior pictures with picturesque settings, and the Powers management expect great things of him as present plans mature.

Mr. Frank Powell.

ESSANAY FINISHES "CONQUEST OF MEXICO."

The Essanay Company announces the completion of their great subject "The Fall of Montezuma," a tale of the conquest of Mexico, which will be released in three reels. Only the finishing touches remain to be added to the stupendous feature, and these will be made at the Chicago studio. The company returned to Chicago a few days ago, having spent nearly a month in portraying the film. No inconvenience whatever was experienced, as the cast lived in their "special" train, comprising twelve sleeping cars, a diner and two baggage coaches, during the entire portrayal of the pageant. The preliminary exhibition of the developed film reveals wonderful photographic quality throughout, the handling of the large ensemble is excellent, the scenic effects massive and thoroughly in keeping with the splendor of the ancient Aztec empire. The entire production promises to be a splendidly attractive feature subject from all standpoints.

Manufacturers Advance Notes

"BETTY THE COXSWAIN" (Imp).

A genuine Varsity rowing race is the feature of this refreshing comedy-drama. There are so few people in the world, by comparison, who have ever witnessed the thrilling sight of a university rowing crew in full action, that the picture will be more than a winner, even on that score alone. The surroundings in which the picture was taken are all genuine college views, taken round about the boating club of Columbia University, New York City. The rowing scenes were taken in the Hudson River. Aside from the principals, the most of those appearing in the picture are college men, members of the crew and others. It is certainly a fine college picture and will appeal to everyone who has been to college, of course. But the boat race will interest everybody. The Imp Company is to be congratulated on turning out such a realistic bit of action so well worked into a play.

Scene from "Betty the Coxswain" (Imp).

The plot, in brief, has to do with the underhanded actions of a disappointed lover in endeavoring to spoil things for his successful rival. This rival is the coxswain of the 'Varsity crew. On the day of the great race, the coxswain is kidnapped by his disappointed rival and his gang and held a prisoner until after it is time for the boat race to begin. Betty, his sweetheart, has become more or less familiar with scull racing through her companionship with the coxswain and understands it fairly well. With the coxswain a prisoner and the great race about to begin, something must be done to obtain a person of sufficiently light weight who understands the piloting of a racing boat. At the last moment, Betty appears and volunteers to be the coxswain. She hurries into boys' clothing and down to the boat where the oarsmen and crowds are waiting. She fulfills her part to perfection and the 'Varsity crew wins the big race.

In the picture there are several views of the boat crews practicing, and various scenes around the boat club and gymnasiums. The race is seen from the beginning from a motor boat, starting with the firing of the signal gun, to the end of the course. It is certainly a thrilling and interesting spectacle, not without a considerable amount of beauty. Among the college men who appear is the veteran coach, Rice, of Columbia University, who plays his own part in the picture. The photography is excellent and the story is logical. We advise independent exhibitors to keep an eye on the release date of this picture and bill it as a feature when it comes their turn to exhibit it, for it surely will live up to strong advertising. The picture is contained in a thousand-foot reel. H. F. H.

"A CHILD'S INFLUENCE" (Imp).

In this drama there are some of the tensest moments ever inspired in a motion picture. Time and again it is the influence of a little child which operates to prevent a sorely tempted woman from breaking with her allegiance to her husband. This husband is a civil engineer who is called away on duty which keeps him from home a long, long time. At this juncture a friend appears in the home and being attracted by the wife sees a unique opportunity to displace her husband in her affections. So he plans that it shall appear that the husband has grown neglectful of the woman. Then having persuaded the wife of this fact, he pushes his own suit and gains his end. She agrees to leave her home with him. Time and again, however, at the critical moment, the small daughter appears to arrest her.

Scene from "A Child's Influence" (Imp).

However, the mother at last succeeds in getting away. Before she takes the final step though, the little girl, seeing her mother's retreating form and calling to her from the window, loses her balance and falls to the ground. The nurse hastens after the mother and she returns.

Meanwhile, the man with whom she was to have eloped is thrown from his horse and is mortally wounded.

Now comes the most dramatic moment of the picture. The husband unexpectedly returns and finds a letter which the wife had written him giving the reason for her departure. She enters the room as he finishes the letter and there is a very painful scene between them, but in the end he forgives her for the sake of the little daughter whose life has been spared.

The settings of the picture are exceedingly beautiful and the acting rises to the level of the occasion. Mr. King Baggot plays the part of the deserted husband.

WALKER & SON PURCHASE PICTURE THEATERS.

Messrs. W. R. Walker & Son, managers of the Lyric Theater in Peru, Ind., have purchased the Crescent, Star and Palace moving pictures theaters in Huntington, Ind. It is reported that Mr. Walker will renovate all of these picture houses. Messrs. Walker & Son are pioneers in the picture field, having been eight years in the business.

A MAJESTIC MENU OF MIRTH.

THE Majestic Company is getting into its stride as a house specializing in comedy. It is fulfilling the long-felt want. It has been at this new policy of things not much more than a month, and judging by results already produced, it is our prediction that Majestic will soon be famous for comedy. There are two kinds of comedies; funny ones and sad ones. Majestic comedies are funny. They are produced by a gentleman who has a well-developed sense of humor: Mr. T. Hayes Hunter. Everything of his that we have seen so far has contained a logical laugh, which is an element that every genuine comedy must contain.

"The Knight and the Friar."

Here is a comedy a little on the "Robin Hood" style. That is to say, the merry monk, the convent lass and the dashing cavalier are the principals of a charming little conceit enacted amid scenes of medieval cloister life. The monastic atmosphere is well sustained throughout, and by itself produces a pleasing contrast to the modern pictures with which it will most likely be shown. The story tells of the love of a gallant knight for a fair young maiden who is virtually a prisoner behind the stone walls of a convent. Her knowledge of the world is limited to what she has seen through the bars of the window in her chamber. One day a plumed knight rides by, and to her he seems a god. After that day the knight rides by quite often and declares his love to the lady. The old monk in charge of the place learns of this and orders the knight away and has the maiden transferred to another chamber. Learning of the old monk's partiality for red wine, the gallant knight gets into the cloister. Finding the old monk well in his cups, the knight compels him to turn over his cowl, in which he goes to the young lady's chamber. He releases her and brings her to the Friar's chamber, where he forces the old fellow to marry them at the point of his sword.

Scene from "The Knight and the Friar" (Majestic).

"Getting Rich Quick"

is a comedy something on the "Get-Rich-Quick-Wallingford" order. It tells the story of a couple of young men who have been living by their wits. Their money runs out, however, and they are hard put to it, for means and keeping up appearances and obtaining more money. In a moment of inspiration and desperation they turn the office boy upside-down, and take the remains of his last week's wages to insert an advertisement in a daily paper, to the effect that a partner is wanted, having $10,000. Just as things look darkest, a shining mark sends in his card to the bunco firm, and there is much joy in the inner sanctum. Though dying to embrace the boob, they make him wait outside, a la New York fashion. The longer you keep a man waiting in the outer office, the more he will be impressed when he sees you.

They hornswoggle this rural capitalist by allowing him to join their great mail-order business, which is to advertise a method for curing horses of slobbering. The two sharps vote themselves a thousand dollars a week salary, and send the boob on the road as a traveling representative. However, to their great surprise, in a few days letters begin to pour in upon them from everywhere, wanting to know how to cure horses from slobbering, each letter containing a dollar bill for the information. The office is swamped with mail very soon, and they employ a force of girls to answer it. Their reply is neatly placed in an envelope and mailed. It is a card bearing the simple instructions: "Teach Him to Spit." The picture should prove to be a knock-out.

"Papa's Double"

is a comedy that will not tax the mind. It is good for a hot summer's evening and, for a full-reel comedy, seems remarkably short; that is to say, that the interest being there, one does not notice the length of the reel. During a game of cards a father quarrels with the young gentleman who is keeping company with his daughter. The quarrel is a very bitter one, and the two men sever all communications entirely. The father then forbids his daughter to have anything whatever to do with the young man who has been officially holding her hand. The father's edict does not penetrate very deeply into the daughter's way of thinking. The mother also is inclined to favor her daughter, whereby it will be seen that father is at a distinct disadvantage from the start. There follow secret meetings in the young lady's home while father is away, with the full knowledge and approval of mother. One day, however, father catches them with the goods and declares that his daughter shall spend the next few years in a young ladies' seminary, where beaux are not allowed within gun-shot of the institution.

Scene from "Papa's Double" (Majestic).

The stern father appears with his wilful daughter at the young ladies' seminary, which is presided over by a human scare-crow of the feminine gender. She is very formidable, and all hopes seem dashed to rocks. However, the young Romeo is equal to the occasion. His scheme is to make himself up to look like father, and thus gain admission into the sacred precincts of the young ladies' seminary, ostensibly to visit his daughter. The ruse works beautifully. As the young lady's father, the young man easily obtains permission to take the girl for a stroll. While the two young people are away from the institution, they seize their opportunity to get married, and do so forthwith. Meanwhile father has got wind that something is wrong at the seminary and hastens there with mother, but they arrive too late. H. F. H.

FILM SUPPLY COMPANY HAS FINE PROJECTION ROOM.

What is perhaps the largest and best private projection room in New York has been installed at the offices of the Film Supply Company of America at 133 West 44th Street. It was built expressly for the purpose, having solid fireproof walls and permanent doors. The room measures 12 x 35 feet and has a ceiling 12 feet high. There are seating arrangements for twenty persons exclusive of the press reservation. The writers' section is on a raised platform in the rear of the room and is equipped with writing desks and individual drop lights for each reviewer. There are accommodations for eight newspapermen. The projection equipment consists of a Simplex machine and all accessories. Tuesdays and Fridays will be the regular inspection days for the National Board of Censorship.

"BILLY AND THE BUTLER" (Essanay).

A sparkling, snappy, wonderfully original in plot and splendidly portrayed photoplay is this brilliant comedy-drama, and is typical of Essanay's knack of putting out real film "hits."

Billy McGrath is arrested one morning for speeding and taken to the police court, where he pays his fine and is about to depart when he comes face to face with a man being led in handcuffed by an officer. Billy sizes the fellow up and leaves, not knowing he is James Thornton, alias "Butler Jim," an English crook, whose specialty is robbing the homes in which he is employed. Later, Billy is a guest at a week-end house party given by his wealthy friend, Lawton. Meanwhile, Thornton has obtained the position of butler in Lawton's home. Billy sees him, tries to think where he has seen the face before, but cannot place him. That evening Thornton and his confederate plan to rob the house, while the guests are at dinner. Billy detects them, but they overpower him and lock him in the bathroom. He cleverly manages to escape by knocking the hinge-pins from the door, pursues the crooks out across the lawn and is putting up a brave fight to keep them from escaping in a waiting auto when a policeman arrives. Thornton manages to make the officer think Billy is the crook, the poor fellow is handcuffed in spite of vigorous protests, and the crooks make good their escape in the car. Lawton and the guests now arrive on the scene, Billy's identity is proven and the thieves are pursued in another auto and captured after a revolver battle. Meanwhile, Billy is still handcuffed back at the Lawton residence, and is in misery until the police get back and liberate him. The stolen loot is restored to Lawton, and Billy is once more the hero of the hour.

Scene from "Billy and the Butler" (Essanay).

The plot is refreshingly original, and the Essanay Company has made a masterpiece production of the story in every way. The settings are rich, the costuming elaborate and the interpretation, by a cast of all-stars, excellent. John Steppling plays his popular role of "Billy," with his usual cleverness, Francis X. Bushman is splendidly cast as Lawton, the millionaire; Walter Hitchcock does effective work in the role of the bungling police officer, and others who give good account of themselves, are Martha Russell, Helen Dunbar, Dolores Cassinelli, Harry Cashman and Joseph Allen. The two crooks are played by Dwight Mead and William Mason.

The photography throughout is uniformly excellent and rich in beautiful tonal values. The production is booked for release June 25th.

"BRONCHO BILLY AND THE INDIAN MAID" (Essanay).

This gripping drama is another of the great Western series originated by G. M. Anderson, known the world over for his character-creation of "Broncho Billy," and is a distinct feature.

Bart McGrew, a rascally schemer, endeavors to secure an old Indian chief's signature to a deed that will give him thousands of acres of valuable land owned by the tribe. Laughing Fawn, the chief's daughter, suspects Bart of treachery and takes her father away before he signs. Later McGrew finds the old Indian in the town saloon trying to buy whiskey, secures a bottle of liquor, gets him in the back room, plies him with the fiery stuff until he is intoxicated, then endeavors to secure his signature to the paper. Laughing Fawn comes in search of her father, realizes the situation, tears up the deed, and is seized by the infuriated ruffian. Her screams attract the attention of Broncho Billy, who is playing cards in the adjoining room. He rushes in, rescues the maid, covers McGrew with his six-shooter, sends Laughing Fawn away with her father, warns McGrew to stop his evil scheme, then backs out the door. Burning with revenge, McGrew follows Broncho to his cabin, and is about to kill him through the open window when he in turn is slain by a shot from Laughing Fawn's revolver. Broncho learns the Indian maid has saved his life, discharges a shell in McGrew's gun, also one in his own and, when the Sheriff arrives, explains McGrew was killed in self-defense. The Sheriff examines the guns, is convinced Broncho tells the truth, and departs with the body, leaving the two to stand watching him out of sight down the dusty trail.

POKER & F
TABL

Scene from "Broncho Billy and the Indian Maid" (Essanay).

Mr. Anderson's portrayal of Broncho Billy is at all times perfect, and stamps him unquestionably as a master pantomimist of Western roles. Miss Vedah Bertram is excellent as Laughing Fawn, Arthur Mackley gives a great character impersonation in the role of the old chief and Brinsley Shaw plays McGrew in his characteristic "heavy" style.

The production abounds in wonderful scenic beauty, and the photography throughout is of the finest quality. The film is booked for release June 29th.

"FIRE AND STRAW" (Lubin).

"Fire and Straw" is the very apt title given to a beautiful photoplay released by the Lubin Company the first week in June. It is a Salvation story, suggesting the good work of the Mission House, or Salvation Army. A beautiful and worthy daughter, of a clergyman, urges her father to permit her to become a settlement worker. The father hardly likes to let her loose among the wickedness of the slums, but with prayers for her safety at last consents. Deep in the atmosphere of vice and crime the girl works trying to save the souls of degenerates. In her labor she meets a man of the most desperate type, but he is handsome, and Mary wishes that God had given her such a man. She works hard for his reformation and her endeavor stimulates interest, until she is hopelessly in love. The man discovers his power over her and would drag her down to his level. The good angel discovers that a robbery is to be committed and the man she loves to be the principal. By a ruse she spoils the job and succeeds in frightening the burglars. Reformation follows and the desperado commences a new life, to make himself worthy of a lovely wife.

NEW THEATER IN GLOVERSVILLE, N. Y.

The Lincoln Theater, of Gloversville, N. Y., has been opened, and at the initial performance the seating capacity of 400 was inadequate to accommodate those who by their presence showed their desire to encourage Proprietor Sanford Eaton in his announced intention to give his patrons the best of entertainment. Mr. Eaton is assisted by L. A. Bueltner, a practical man in the exhibiting business, who will officiate as manager of the new house. The equipment and furniture is up to the minute. Licensed films will be shown.

BIG MOMENTS IN THANHOUSER FILMS.

There are a lot of strong situations in the latest issues of the Thanhouser Three-a-week, and the World has snapped some of the best of them, which are given here. The top photo, of a scene in "Doggie's Debut" (Sunday, June 30), shows the Thanhouser Kid trying hard to qualify as an animal trainer, the only situation she find "open"—and she needs work bad. She succeeds in landing the job. The second view shows the lawyer in "Out of the Dark" (Tuesday, July 2), questioning his wife as to where she had hidden some priceless jewels, when the burglars came. But the shock of the visit of the thieves has deprived the poor woman of her reason and she cannot answer. The bottom scene, from "Ma and Dad" (Friday, July 5), shows a woman who owns a chicken farm offering to cook for an automobilist the chicken his car had killed. He likes the way she takes the news of the accident. They become fast friends and then—more.

Scene from "Doggie's Début" (Thanhouser).

Scene from "Out of the Dark" (Thanhouser).

Scene from "Ma and Dad" (Thanhouser).

CHILDREN MASQUERADE.

"The Coming Generation," a Charming Comedy Produced by the Powers Motion Picture Company.

When the parents of Madge and Willie gave a swell dinner and forced the youngsters to dine frugally in the nursery there was an infantile rebellion that brought about confusion and consternation for the nonce. Madge and Willie are wise beyond their years and devise ways and means to turn the tables on their elders in a unique manner. Once the back of the nurse is turned there is a hasty consultation, which results in a plan of campaign. Madge arrays herself in one of her mother's best gowns and hats and Willie appropriates a top coat, silk hat and cane and they sally forth in a stealthy manner. Reaching the street they espy a waiting taxicab and climb in without awakening the dozing driver. Madge gives orders through the tube, the machine is started and they are off to enjoy themselves. Arriving at a swell café, their entry causes some little excitement and suppressed mirth, but they strut in, seat themselves at table and order a dinner just like grownups.

On leaving the children the nurse joins the butler and they dine on wine and pastry, the nurse forgetting the children. At the restaurant the check is presented to Madge and she is equal to the occasion, giving the waiter one of her mother's cards and assuring him that her father will liquidate the bill. The waiter does his duty and telephones the house of the whereabouts of the children, but his message does not come until the household and guests have been thoroughly frightened by the absence of the tots and the discovery that the room of the mother has been ransacked. The police is summoned, all arriving at the conclusion that robbers have visited the house, taken away valuables and kidnapped the children. There is a general rush for the cafe and the children are discovered just as they are topping off the meal with the last delicacy on the menu and the mystery is explained.

SELIG COMPANY IN COLORADO.

The first production of the Selig Company now working in Colorado has been received at the Selig plant in Chicago. Taking this first picture as a criterion the Colorado company bids fair to outrival all former efforts from this locality. The Selig Colorado Company is in charge of Marshall Stedman, with O. B. Thayer in charge of the productions. Among the roster of players are Myrtle Stedman, William Duncan, Florence Dye, Rex de Rosselli; Ed Maich, Henry Riemers, camera men, and Francis West. It is understood the company will work around the Royal Gorge for the present and later is expected to stage some productions in the Cripple Creek district.

FEATURE FILM COMPANY BRANCHING OUT.

The Feature Film Company of America, which has its headquarters in the Central Building, Rochester, N. Y., has recently opened an office for the States of Indiana and Kentucky in the Traction Building, Indianapolis. This company now controls the New York State rights for the "Odyssey," the Great Northern Special Feature Film Company releases, the "101" Bison features and Eclair features. It has recently secured the rights for New York, Indiana and Kentucky, for "St. George and the Dragon." This company maintains a New York office at 145 West 45th Street, where Mr. H. K. Somborn, the president, spends several days of each week looking over the new features.

"THE FATHER" (Edison).

There is more than one lesson of life taught in Bannister Merwin's story, "The Father," which is very carefully portrayed by the Edison players. Henry Bent is a confidential clerk of Price, his employer. Bent asks for a raise in wages, but is refused the advance on account of the high cost of living. But just as he receives the refusal of his request, Price's daughter appears with her dog and demands a large sum of money for her woman's frivolities. At home, Bent is confronted with the necessity of sending his invalid daughter to some health resort, if her life is to be saved. But lack of funds makes this impossible. Driven to desperation, Bent takes some money from the firm's safe, and leads his wife and daughter to believe that it has been given him by Price. Just as everything has been arranged for Bent's daughter to go away, Price appears at his home and is about to accuse him of stealing the money. The wife and daughter interpose and insist upon thanking Price for his generosity. Touched with the gratitude of the young and beautiful girl, Price accepts the situation and extends his hands to his erring employee in forgiveness, as he thinks of the necessity of the situation.

Scene from "The Father" (Edison).

The Edison players have distinguished themselves in this particular picture for the quiet effectiveness of their portrayal. They have possibly gone further in the use of the dramatic pause to drive home the thought sought to be conveyed than we have witnessed in any other production. The picture is one of the best arguments against the beating of breasts and facial contortions, and can safely be set up as a model of effective acting. It will be released June 29.

PHOTOPLAY FIRST, THEN DRAMATIC VERSION.

The Gaumont Company comes forward with an innovation, which will appear in its appropriate July 4th release entitled "Written in Blood," a two-reel production that has been judiciously reduced to its present size from three thousand six hundred feet. This play is from the pen of the eminent French litterateur, Lucius Danzigeux, who has seen some half-dozen of his plays successfully produced by the National Academy of France. This institution is now in possession of the contract with the signature of Leon Gaumont attached to it, which gives to the latter the privilege of producing "Written in Blood" in film before it appears in Paris on the stage.

This July 4th release is a war story from beginning to end. It throbs and pulsates with the horror and terror of battle conflict, with which is woven a story of treachery and intrigue and unscrupulousness that compels the attention and convinces the spectator of unusuality, size and proportion. The dramatized version of "Written in Blood" is to be shown at one of the Paris theaters in the early part of November coming.

There have been many instances within the past year of successfully staged plays being secondarily submitted to the photoplay artist. As examples of this, one can cite "The Power Behind the Throne," "The Tale of Two Cities," "Pilgrim's Progress," "Camille," "Sans Rejane," etc., but this is the first time in motion picture history where a play which is assured of success in dramatized form in the Continental theaters is to be first submitted to motion picture photography. The result of the influence that the picture will have on the play itself is one of much speculation and the European papers and trade publications have devoted column after column upon it.

The Gaumont Company further announces three hand-colored pictures of special merit to appear as follows: "When the Leaves Fall," Tuesday, June 18th; "Bells of Paradise" and "By the Zuyder Zee," Thursday, June 20th, and "The Lion's Revenge" on Tuesday, July 2nd.

MELIES' COWBOY KID.

Danny, the youngest and smallest cowboy in the world, whose magnificent performances may only be seen in the Melies' pictures. See him "spinning the rope," "roping" and very clever riding. The way he mounts a horse twice his height without any assistance and direct from the ground is a wonder.

BASEBALL FEVER IN PICTUREDOM.

The baseball fever has hit the New York picture men hard. Almost every manufacturing plant and exchange in the vicinity of New York has an organized baseball team and field. The Pathe team comprises the staff at the Jersey City Heights Studio and has an almost unbroken record of victories. Charlie Simone, manager of Nestor's Bayonne plant, has a crack team made up of the Nestor staff. These two teams played a game on June 15th at the baseball grounds in Bayonne. The Imp comes to the front with a strong team and is looking for victories and wants to meet all teams identified with the moving picture business.

DO YOU MOUNT YOUR POSTERS?

It is become quite a thing now to have picture posters mounted. The result is that there are several concerns doing this class of work. One of the leaders is the Poster Mounting Company of 305 West 24th Street, New York City, under the management of Mr. Charles King. This concern has been in business for some time and is doing a large amount of theatrical work in mounted posters and, since the picture men have been using this method of prolonging the life of their posters, the Poster Mounting Company has secured a large proportion of work. About all the feature film companies and poster renting companies of New York are on its books. If you want anything on that line get in touch with Manager King.

Whitney Raymond, the popular young juvenile of the Essanay Eastern Stock Company, returned this week from over a month's trip among the Canadian Rockies and a sojourn in southern California. Mr. Raymond reports that he enjoyed splendid fishing on the coast, is enthusiastic over the many beautiful spots he visited while in California, and says he feels fit as a fiddle to get back into harness.

"The Holy City"

Eclair Company Produces an American Passion Play of Great Pictorial Beauty.

A ROLLING, tumbling, angry sea; blackness on water and sky; a raging storm that you can feel. Gradually, almost imperceptibly, just above the line where ocean and sky meet, a trace of cloud comes into view. Around about it other feathery, fleecy formations appear; the light is gaining. The beholder suddenly realizes that what he supposed were clouds are not. Instead there are the faint outlines of a great city—a white city—on a hill. Then there bursts upon the vision the full splendor of the magically created city. Nothing does it so much resemble as a mirage. Enhancing the illusion is the turbulent sea below, the flying wind-blown spray showing clearly in the darkness that rests on the waters.

I saw the Holy City
Beside the tireless sea.

If, of all the dozen and a half scenes in what the Eclair Company denominates the American Passion Play, any one will linger in the mind longer than another, it may be this one. The picture is a triumph of technical skill. It is an effective piece of constructive photography. There are other splendid pictures in the two reels of "The Holy City." One is that portraying the kiss of Judas. The betrayer appears carrying a lantern, his figure dimly discernible against a jet black background. Then enter upon view Christ and several of his disciples, all in the faintly reflected light. The betrayal is consummated.

"The Holy City" is founded on the famous song of the same name and is produced by authority of the publishers. The release date is July 2.

The story opens in the study of a minister. His associate brings to him a Bible, and the pastor lays the Book on the table before him and reads. The distant strains of "Jerusalem" are borne in to him. He falls asleep and dreams. The scenes that follow pictorially traverse the lines of the song. "I stood in Old Jerusalem, Beside the temple there." The pastor is on the steps of the temple, gazing about him in reverent awe. Then follows the singing of children. Another effective picture is that of a double quartet of girls singing "Hosannah in the Highest." They are singing, too. Their lips move in unison.

There were scenes of beautiful women waving palms. The portrayal of the Sermon on the Mount was impressive, as also was the representation of "the shadow of a cross upon a lonely hill."

The lines of the song in places were amplified by the incorporation of some of the more familiar events in the life of the Saviour, notably where "great multitudes came unto Him." There were "the lame, the halt, and the blind"; as the crippled were raised, crutches were thrown away and the relieved unfortunates "kissed the hem of His garment."

The picture preceding the one described in the opening of this review was impressive. It was "And once again the scene was changed"—great ocean rollers breaking over rocks in a light such as might be cast by a dim moon.

The depicting of "Suffer little children to come unto Him" was beautifully done; the children ran to the impersonator of the Saviour as if there were a bond of affection between them. A scene of dignity and power was the "Lord's Supper" and the breaking of bread.

The concluding pictures, wherein the Saviour enters Jerusalem, his beast preceded by a half-dozen children waving palms, on a carpet of garments and branches, and followed by a palm-waving multitude, and "The Last Discourse of Christ," were effective.

Eclair has done well. "The Holy City" as a religious production will rank with the best. It shows careful research and even more painstaking execution. The portrayal of the Saviour is intrusted to Robert Frazer, and he meets the responsibility put upon him. Especially worthy of praise is the work of Alex Francis, who in clerical garb looks and acts like "God's good man."

Scene from Eclair's Pictorial Subject "The Holy City."

Interesting Scene from Lubin's Production "A Stolen Ring."

"THE STOLEN RING" (Lubin).

"The Stolen Ring" story is an excellent argument against the popular recognition of circumstantial evidence, which, tho' very convincing, is unfortunately too often at fault. A package of money and a strangely designed ring are stolen from the safe of a hotel. Circumstances point to the clerk and he is arrested. He is fortunate, however, in having a sweetheart who is loyal to him; no circumstances are strong enough to make her lose faith in the man she loves. Fate or accident solve the mystery. The girl is a manicurist and one day recognizes the strange ring on the finger of one of her patrons. She brings about an investigation and innocently the lady admits the ring was given to her by the landlord's son. All parties concerned are brought together. The clerk is exonerated and the unhappy landlord has to endure the pain of seeing his son led to jail. There are some beautiful characters in the story, especially the women, who are all true blue. The atmosphere of a swell hotel is faithfully presented, and the costumes are very handsome.

NANON, OR "A BEAUTIFUL FIEND."

This is the third of a series of feature subjects being released by the International Film Traders. A strong dramatic production in three reels.

The title, "A Beautiful Fiend," suggests a desperate character; but at the finish of the third reel, we were convinced the "Beautiful Fiend" was none other than a charming young woman, whose beauty was her undoing.

Nanon was a young girl possessed of rare beauty, a strong personality and ability as an actress. She obtains an engagement with an opera company and her debut in the opera of "Il Trionfo di Diana" proved a great success. She gained many admirers, among whom were De Lorient, a rich banker, and the young Renato Guillaume, a young man about town.

This starts a new chapter in the life of the little actress, but through all the applause she does not forget her first lover, Giacomo.

Renato falls desperately in love with Nanon. He spends all of his small savings on her and then borrows from his mother. Giacomo, becoming jealous, tells Renato's mother of her son's infatuation for the actress. The news saddens the mother, and fills his brother, Massimo, with indignation. He decides to separate the pair, but after visiting Nanon, he himself is charmed with her beauty and tries to gain her love. The brothers are now rivals.

Later Massimo steals money from a friend to give to Nanon. The theft is discovered and the police notified. Renato seeks to save his brother and finds him about to escape with Nanon. He tries to persuade the girl to remain with him, but she refuses. This results in a quarrel between the brothers and Renato is killed just as his mother enters with the police. In her agony the mother curses the actress. As if in answer to this mother's curse, Nanon contracts a fatal disease from her old lover, Giacomo, some months later and dies in poverty.

GAUMONT ISSUES PHOTO-POSTER.

A new photo-poster idea is being issued by the Gaumont Company. It will appear first in conjunction with the subject, "Written in Blood," and will be half-sheet in size, depicting views from the various feature productions issued by that company. The novelty of this photo-poster is calculated to make it extremely popular. Samples have been sent to all exchanges operating in connection with the Film Supply Company of America.

IMP SELLS TO UNIVERSAL.

A formal notice has been issued by the Imp Films Company to the effect that on June 10th, the entire assets, good will and capital stock of that company was sold to the Universal Film Manufacturing Company, of 1 Union Square, New York City, and that the Imp Films Company is to be dissolved. All accounts payable by the Imp Films Company have been assumed by the former stockholders, acting as individuals and a request is made that all communications relative to business transactions be addressed to the Universal Film Manufacturing Company, Imp Brand, 102 West 101st Street, New York City.

BUFFALO BILL LOSES SUIT.

Justice Gerard, of the New York Supreme Court, has denied the motion for an injunction asked by Col. William F. Cody and Major Gordon W. Lillie against the Buffalo Bill and Pawnee Bill Film Company to restrain that company from using the names of Buffalo Bill and Pawnee Bill in connection with their moving pictures. It is said that the action was inspired by a desire on the part of Buffalo Bill to accept a contract to appear in vaudeville for thirty weeks at $3,000 a week, featuring with his appearance a one-reel subject entitled, "The Life of Buffalo Bill." The Colonel was unable to accept this contract, owing to his previous contract with the film company.

MACHINE PARTS STOLEN.

The Swaab Film Service Company, of Philadelphia, offers a suitable reward for the arrest of the thief and the return of Powers No. 5 mechanism No. 6060 with upper magazine and lenses stolen from a hall in Laurel Springs, N. J.

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"THE FALL OF BLACK HAWK," A STATE RIGHT FEATURE.

"The Fall of Black Hawk," the historic two-reel feature recently completed by The American Film Mfg. Company, will be given the public as a state right feature. This is due to the unprecedented excellence of the subject and the fact that a large sum of money was required to produce it in its present form.

No other subject can possess more of those features which draw the public than "The Fall of Black Hawk." The great names of Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott are always vital in their appeal and mean money to exhibitors. The subject has other than an exact historic appeal, too, in that there are an abundance of thrilling Indian fights, a glorious stockade scene in which the blockhouse and stockade are seen to burn to the ground. Lincoln and Davis are also central figures in a very unique love affair, which terminates in the marriage of Jefferson Davis and Sarah Taylor while the fort is in flames. The American is receiving offers for state rights and will make shipments after July 6th through the Film Supply Company of America.

REX HOT-WEATHER RELEASES.

The quality of this brand seems not to be slighted on account of dog days, but is steadily improving. The Rex Company has some excellent pictures in store to be released during the summer, but judging from the quality of those seen recently, it is quite evident that the Rex Company do not intend to abate their efforts to produce good film for summer releases. Some manufacturers have considered it a waste of good effort to release high class subjects in the summer time, owing to the fact that the indoor theaters are closed and people are away from home, etcetera. But the moving picture has become so generally known, both at the seaside and in the country, that wherever one is there is a moving picture entertainment nearby.

"The Weight of a Feather"

Is the Rex release of June 27th. It is a story of continuous interest, well staged. There are plenty of plays of continuous interest, and there are plenty of plays well staged, but when we get a combination of these two elements, it is something more than ordinary. Here is a picture that will interest the society matron as well as the humblest working girl, because it contains matter of equal interest to both. It is the story of a humble milliner's apprentice who was sent to deliver a hat to a wealthy lady. The hat was never delivered; in fact it was destroyed, and the responsibility fell directly upon the poor working girl. The working girl wanted to commit suicide, and the wealthy lady wanted some one punished for the mistake, but when she saw how much more it all meant to the working girl than it did to herself, she had the goodness to take the part of the unfortunate apprentice. Miss Cleo Ridgely as the milliner's apprentice was extremely winsome, and she looked and acted the part in capable fashion. A very clever character bit was contributed by Mary Kelso in the role of a frowsy boarding-house keeper in the slum district. Her work in this picture cannot help but be recognized by all who see it.

Scene from "The Weight of a Feather" (Rex).

A Voice of the Millions.

A Marion Leonard picture slated for release on June 30th. It is a labor picture, setting forth the differences between capital and the working man. One of the principal merits of this picture is the odd lighting effects that give it a singular charm of its own. Mr. Stanner E. V. Taylor has been making some radical experiments in light effects for a few weeks past, and this picture is one of the first of them. It is very successful in that respect and tells a good story besides. It is that of a young lady who is a militant sympathizer with the striking workmen from a large mill, which one might suppose to be the principal industry of the town. The young woman is apparently a lawyer or a teacher. She is very energetic and well thought of in the community. The mill-owner has no ear whatever for the voice of the millions, which is, of course, the plea of the working men for better pay and conditions. They appeal to him in vain; first the workers and then Miss Leonard, for it is she who plays the part of the working men's angel.

Scene from "The Voice of the Millions" (Rex).

It happens, however, that the mill-owner has a wayward son. He is disappointed in the young man who seems not to care much for the milling business, but prefers to idle his time away around the town. His father finally disowns him and the young man drifts among the workers. He learns to understand their ways and their troubles. One night at an indignation meeting the young lady leader is addressing the mob, and there the mill-owner's son sees and falls in love with her. The mob incited to fury, marches again to the mill-owner's home and there protests outside of the house. The mill-owner, gazing through the window, observes his cast-off son acting as a leader of the mob. The shock of his own son turning against him is more than the old man can stand and he expires of heart failure in his chair. The mill-owner's son, of course, becomes proprietor of the mill and readily grants the demands of the men, which demands he knows to be just. The mill-workers soon have a representative in the bosom of the mill-owner's family, because shortly after the strike is settled the new mill-owner marries the angel of the workmen.

A CORRECTION.

We have been asked by the Enterprise Optical Manufacturing Company to state that, through an error, their advertisement in the official program of the Motion Picture Exhibitors' League of Pittsburgh was incorrectly printed, giving credit for this ad to the Riley Optical Instrument Company, of New York City, with whom the Enterprise Optical Manufacturing Company has no connection. To compensate for this error the program committee of the Exhibitors' League of Pittsburgh have had 5,000 hand bills printed, in which the advertisement of the Enterprise Optical Manufacturing Company appears as it should have appeared in the program.

AMERICAN NOW HAS FIVE COMPANIES.

The American Film Mfg. Company has made some rapid changes in its organization recently, adding four new companies and producers. Efforts are being directed toward the productions of the highest possible grade of distinctly Western subjects and three companies are now bending their energies toward that end. It is the American's intention to place three good Western subjects on the market each week; also to add a two-reel subject each second week and to cover a number of scientific and educational studies as well. Some of the best negatives of a scientific nature ever seen will be announced for release in the near future.

A BIG SPECIAL FEATURE

TRAGEDY OF THE DESERT

IN TWO REELS

EGYPT
Kalem

Controlled Exclusively by the General Film Company

Released Monday, July 1st

EVERY scene in this remarkable drama was made in Luxor, Egypt, and on the Great Sahara Desert. It is intensely dramatic and a headliner par excellence. The backgrounds of primitive Egypt and the scenes of native life combine a superb educational subject with a gripping drama that abounds with thrilling action and unusual episodes.

Kalem offers you exceptional facilities for presenting this feature attraction in a manner which will insure unprecedented box-office receipts.

SPECIAL MUSIC

You should not fail to obtain the music which has been especially prepared for this headliner. Complete piano score will be sent, postage prepaid, for 25 cents. Any pianist can play it. This is a great opportunity to present "fine music with a fine picture." Advertise it as an added attraction. Music may be secured from your Exchange, distributors or from Kalem Company direct.

SPECIAL LITHOGRAPHS

You may secure special one- (two kinds), three- and six-sheet posters in four colors—reproduced from actual photographs—from your Exchange, the A. B. C. Co. of Cleveland or distributors.

Kalem Headliners Are Always Winners

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

"TWO MEN" (Gem).

George Nichols formerly of the Thanhouser Company has gotten well under way in his new association at the Gem studio. The picture herewith reviewed is among his first releases for the Gem Company, which will be released, according to the present arrangment, on July 2nd, although there may be a change from that date. The picture is a gripping drama of garrison life, illustrating in particular the stringent rules of discipline which prevail in military life, and, judging from this case, even in the private life of those concerned. The idea of the story is that of a superior officer using his authority as such in the case of a young lieutenant who meets his daughter. The old man was evidently well aware of the proverb that "everything's fair in love and war." The old man took full advantage of his authority and ordered the young lieutenant to cease attentions to his daughter, notwithstanding that his daughter preferred the young lieutenant above a certain captain whose case was furthered by the girl's father, who was in command at the fortress.

The young lieutenant, during a heated argument on the subject, attempted to strike the commander, and was at once sent to the guardhouse. By a ruse, the young lady liberated her lover, but their subterfuge was discovered by the captain. A duel followed between the rivals in which the captain was wounded. The lieutenant who shot him walked free, according to an army custom, which entitled the captain to have his shot at the lieutenant whenever he should call for it, each contestant being entitled to one shot at the other. The trouble about her love affairs finally drove the young woman to sickness. The captain, when he became better demanded his pistol shot at the lieutenant. This began to prey upon the girl's mind until it was finally ralized that her life was nearing its end.

Her last request as she passed away was that the two men shake hands at her bedside and bury the past. It is a good story and the scenes are enacted within a fortress.

Scene from "Two Men" (Gem).

PAGE FOUR THE WORLD MAGAZINE JUNE 9, 1912

"FARTHEST NORTH" with a Camera

Wonderful Moving Pictures of Arctic Animals Obtained by the Carnegie Institute Expedition, Which Was Headed by Captain F. A. Kleinschmidt

MOVING PICTURES AND THE COLORED SUPPLEMENT.

The above illustration is a reproduction of a full page description of the Carnegie Museum Expedition Pictures of Alaska and Siberia, beinig handled by the Alaska-Siberia Motion Pictures of 145 West 45th Street, New York City. The above mentioned article which was printed in the "World" of Sunday, June 9th, was syndicated and appeared in many of the leading papers of the United States. It attracted such wide attention that it was forwarded to London for reproduction in the daily "Mirror" of that city.

Precision Machine Co.,
312 East Fourth St.,
New York City.

Gentlemen:

We have installed your Simplex machine at our new $200,000.00 Orpheum Theatre at Racine, Wisconsin. The Simplex is certainly the last word in motion picture projectors. We expect during the next season to equip our entire circuit with the unequalled Simplex

L.F.A./R. Yours very truly,

THE ALLARDT CIRCUIT
By L. F. Allardt.

UNDER TWO FLAGS

TWO REELS, Released Tuesday, July 9

A "GEM" MASTERPIECE

A STUPENDOUS PRODUCTION

Magnificent Scenes
Gorgeous Costumes
Stirring Action

A PHOTOGRAPHIC GEM

A COLOSSAL CAST

Thrilling Situations
An Absorbing Plot
Acted by Stars

A DRAMATIC TRIUMPH

Produced by GEO. R. NICHOLLS

UNIVERSAL FILM MFG. CO.

1 Union Square New York City

State Rights Now Selling

For the Only Moving Picture of its Kind Ever Made

Camera Glimpses of the World's Greatest and Most Model Penal Institution

CONVICT LIFE

IN THE

Ohio Penitentiary

Taken by Special Permission of the State of Ohio and Under the Personal Supervision of HON. T. H. B. JONES, Warden.

Three Reels of a Real Feature Film

WHICH IS POSITIVELY GUARANTEED IN EVERY RESPECT.

Every Foot Made Behind the Walls

SEE

THE FAMOUS BERTILLON MEASURING SYSTEM.
THE WORK SHOPS AND DIFFERENT INDUSTRIES.
THE FEMALE DEPARTMENTS.
THE DINING ROOM AND PRISONERS AT DINNER.
THE CHAPEL.
BOLT SHOP No. 5.
THE HOSPITAL AND ITS INMATES.
THE GUARD ROOM AND ITS MASSIVE STEEL GATES.
THE FAMOUS MORGAN ESCAPE.
THE NOTORIOUS PRISONERS. THE OLD GALLOWS.
THE DEATH CAGE. THE ELECTRIC CHAIR.

We Can Furnish the Greatest Line of Advertising Ever Prepared for a Moving Picture

Threes, Ones, Halves, Cards, Banners, Posters, Heralds, Display Frames, Three-Sheet and One-Sheet Photo Enlargements, Etc.

Its Like or Equal Before Unknown

That is what we claim for this feature and we stand ready to prove it.

Write or Wire Today for Price on Your State

Bertillion Room

America's Feature Film Co., 406-7-8 Schiller Bldg., Chicago

Another Lion Hand-colored with a story more than sensational. See the loose roaring lions dispersing the revelers. An actual attack on man by the largest of the lions. Buy it, book it, see it for yourself.

THE LION'S REVENGE

ONE REEL HAND COLORED

TUESDAY, JULY 2

FILM SUPPLY CO. OF AMERICA

133 W. 44TH ST., N. Y. C.,
DISTRIBUTORS

Scene from "The Story of Chopin."

Tuesday, July 9

That Troublesome Bird and A Tenacious Hubby

Thursday, July 11

The Silent Castle
(hand-colored).

Tuesday, June 25

The Auto Smash-Up

Thursday, June 27

WHEN MONEY ISN'T MONEY

GAUMONT CO.
Flushing, N. Y.

Scene from "The Lion's Revenge." July 2.

Gaumont

Scene from "That Troublesome Bird."

THE PRISON on the CLIFF

TWO REELS—Black and White—TUESDAY, JULY 30

Quite a few exhibitors have been fortunate enough to see this feature at the several recent film conventions, particularly at Chicago, Atlanta, Lexington, Cleveland and Wheeling, where D. W. McKinney exhibited it. In each case "The Prison on the Cliff" has met with the unstinted approval. There's a reason, you can bet. Sensationality and picturesque beauty have never been so harmoniously or ideally combined. Watch the Trade Papers' next few issues for the story and criticism.

MOTION PICTURE SUPPLIES

PHOTOGRAPHIC SUPPLIES — *WHOLESALE and RETAIL* — THEATRE SEATING

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Everything for the Motion Picture Theatre except the Film

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OF AMERICA

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President

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Vice-Pres.

WE DO NOT OPERATE EXCHANGES.

HARRY R. RAVER
Sec'y and Gen. Mgr.

C. J. HITE
Secretary

OFFERING A PROGRAM OF ESTABLISHED REPUTATION, DISTRIBUTED ON MERIT ALONE.

AGENCIES NOW BEING GRANTED

in every section of America and Canada not already provided for. Applicants must meet requirements as to character, executive ability and financial standing subject to most rigid investigation.

OUR PROGRAM SAFE AND SURE

The products of the oldest and most prominent makers, each striving to surpass the other and each representing an actual investment in Laboratories and Studios, are included in the following:

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
American All Star Comet	Thanhouser Majestic Gaumont	Reliance Solax Gaumont Weekly American	American All Star Gaumont

FRIDAY	SATURDAY	SUNDAY
Thanhouser Solax Lux	Great Northern Reliance Comet	Thanhouser Majestic

EXCHANGES NOW ESTABLISHED

CANADA.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, Toronto, Ontario.
Gaumont Co. of Canada, Ltd., 154 St. Catherine St., Montreal.
Gaumont Co. of Canada, Ltd., 4 Queen Street, Toronto, Ontario.
Gaumont Co. of Canada, Ltd., Winnipeg, Manitoba.
CALIFORNIA.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.
California Film Exchange, 54 Seventh Street, San Francisco.
DISTRICT OF COLUMBIA.
Mutual Film Corporation, 428 Ninth Street, N. W., Washington.
GEORGIA.
Mutual Film Corporation, 81 Marietta Street, Atlanta.
ILLINOIS.
Anti Trust Film Company, 128 W. Lake Street, Chicago.
H. & H. Film Service, 98 Jackson Boulevard, Chicago.
Majestic Film Service Co., 216 No. 5th Avenue, Chicago.
IOWA.
H. & H. Film Service, Des Moines.
LOUISIANA.
Mutual Film Corporation, 729 Maison Blanche Bldg., New Orleans.
MASSACHUSETTS.
Continental Film Company, 32 Boylston Street, Boston.
MONTANA.
Pacific Film Exchange, Butte.
MARYLAND.
Mutual Film Corporation, 428 Ninth St., N. W., Washington, D. C.
MICHIGAN.
Cadillac Film Company, 92 Griswold Street, Detroit, Michigan.
Michigan Film & Supply Company, 97 Woodward Avenue, Detroit.
MISSOURI.
Western Film Exchange, 15 West 10th Street, Kansas City.
NEBRASKA.
Progressive Film Exchange, 1417 Farnam Street, Omaha.
NEW YORK.
Western Film Exchange, 145 West 45th Street, New York City.
OREGON.
Progressive Investment Company, 84 Seventh Street, Portland.
OHIO.
Buckeye Lake Shore Film Company, 422 North High St., Columbus.
Lake Shore Film & Supply Co., 106 Prospect Avenue, Cleveland.
PENNSYLVANIA.
Pittsburg Photoplay Company, 412 Ferry Street, Pittsburg.
Interstate Films Company, 44 North Ninth Street, Philadelphia.
TEXAS.
Mutual Film Corporation, 1509½ Main Street, Dallas.
WASHINGTON.
Pacific Film Exchange, Globe Block, Seattle.
WISCONSIN.
Western Film Exchange, 307 Enterprise Building, Milwaukee.

READ EVERY ANNOUNCEMENT BEARING THIS TRADEMARK.
The user thereof is an authorized member of this Company.
All communications should be addressed:

FILM SUPPLY CO. OF AMERICA

Film Supply Co. of America

Executive Offices: 133-135 West 44th St., N. Y.

GREAT NORTHERN

GREAT NORTHERN FILMS Co.
COPENHAGEN

RELEASE FOR SATURDAY, JUNE 22d

PAINTER AND PEASANT

A Charming Love Story

RELEASE FOR SATURDAY, JUNE 29th

HOW TO MAKE A REPUTATION

A clever subject in which an artist "dies" in order to live. Length 711 feet

ON THE SAME REEL.

A BATH WITH CONSEQUENCES

A snappy little comedy. Length 287 feet

SOLD ONLY THROUGH FILM SUPPLY CO., OF AMERICA

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

The Real Flood Pictures

We were on the ground from the time the first levee broke until the refugees returned

One Thousand Feet Telling the Entire Story

GRAND SPECTACULAR HISTORICAL

Released June 15, 1912

WIRE FOR PRICES AND TERRITORY

EWING MOTION PICTURE CO., Ltd.
BATON ROUGE, LA.

LUX

FILMS

"Thou Art The Man"

Released Friday, June 28, 1912

This is a strong, dramatic production with all the qualities of the largest features. Approximate length, 721 feet.

By The Cliffs of Etretat

On the Same Reel

Is a splendid little scenic film depicting the picturesque Cliffs of Etretat, a well known suburb in France.

R. PRIEUR

10 East 15th St.
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FILM SUPPLY CO. OF AMERICA

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Sold only through Film Supply Company of America

THREE REEL SPECIAL

FRA DIAVOLO

AN ENTIRE EVENING'S ENTERTAINMENT

CRITICS SAY:

"The play is a creditable performance in every respect and should rank among the most successful. It is a forerunner of what may some day delight millions who attend the theaters—really grand photo-opera."—L. R. Harrison, in the Moving Picture World.

WITH SPECIAL MUSICAL AND VOCAL ACCOMPANIMENT

CRITICS SAY:

"This production of the dashing little opera imbued with the warm emotional atmosphere of sunny Italy, is a masterpiece. The story so well known to Grand Opera lovers is spicy, full of color and comedy as well as dramatic situations."—M. I. MacDonald, Moving Picture News.

WIRE QUICK FOR STATE RIGHTS

NOW SELLING—Purchasers of exclusive territorial rights rigidly protected against dupers, pirates and infringers by best legal talent. Immediate action necessary. States going fast.

$25,000 PRODUCTION

All-Star Cast. Excellent Photography and Wonderful Sets

READY for shipment after JULY 12

ADVERTISING MATTER INCLUDES: Two kinds of one sheets, three sheets, lobby displays, musical accompaniment and heralds. Also cuts and still pictures.

REGULAR RELEASE DATES

Wednesday, July 3rd—FATHER AND THE BOYS—A sparkling comedy with a new twist.

Friday, July 5th —BETWEEN TWO FIRES—A drama of intense dramatic interest.

Solax Company

CONGRESS AVENUE
FLUSHING, NEW YORK

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JUNE 23rd, 1912.

REX—The Voice of the Millions (Drama)
ITALA—(Title Not Reported)

MONDAY, JUNE 24th, 1912.

IMP—The Dividing Line (Drama) 1000
NESTOR—The Dawn of Netta (Drama)

TUESDAY, JUNE 25th, 1912.

ECLAIR—A Romance in Old Kentucky (Drama)
BISON—His Message (Drama)
GEM—The Reason (Drama)

WEDNESDAY, JUNE 26th, 1912.

NESTOR—Reaping the Whirlwind (Drama)
POWERS—Their One Day's Work (Drama)

THURSDAY, JUNE 27th, 1912.

ECLAIR—Three Men and a Girl (Comedy)
IMP—A Child's Influence (Drama) 1000
REX—The Weight of a Feather (Dr.)

FRIDAY, JUNE 28th, 1912.

AMBROSIO—The Actor's Test (Dr.)
AMBROSIO—Benares, the Sacred City (Scenic)
NESTOR—Young Wild West Leading a Raid (Drama)
VICTOR—(Title Not Reported)

SATURDAY, JUNE 29th, 1912.

BISON—The Colonel's Peril (Drama)
IMP—His Other Self (Drama) 600
IMP—Portuguese Joe (Com.-Dr.) 400

ADVANCE RELEASES.

SUNDAY, JULY 30th, 1912.

REX—Looking Backward (Drama)
ECLAIR—Willy Wants a Free Lunch (Comedy)
ECLAIR—Picturesque Portugal (Scenic)
ECLAIR—Women's Work (Educational)

MONDAY, JULY 1st, 1912.

IMP—Love, War and a Bonnet (Drama) 1000
NESTOR—When Hearts Are Trumps (Drama)
CHAMPION—Pat's Breeches (Comedy)
CHAMPION—Little Old New York (Hist.)

TUESDAY, JULY 2nd, 1912.

ECLAIR—(Title Not Reported).
BISON—His Message (Drama)
GEM—The Medal of Honor (Drama)

WEDNESDAY, JULY 3rd, 1912.

NESTOR—Hard Luck Bill (Comedy)
POWERS—The Coming Generation (Comedy)

THURSDAY, JULY 4th, 1912.

ECLAIR—(Title Not Reported).
IMP—Betty, the Coxswain (Drama) 1000
REX—A Prophet Without Honor (Drama)

FRIDAY, JULY 5th, 1912.

AMBROSIO—(Title Not Reported).
NESTOR—Young Wild West On the Border (Drama).
VICTOR—(Title Not Reported).

SATURDAY, JULY 6th, 1912.

BISON—(Title Not Reported).
IMP—Home Again (Comedy) 600
IMP—Printing and Engraving U. S. Government Stamps (Educational) 400

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JUNE 23rd, 1912.

MAJESTIC—Meals by Weight (Comedy)
MAJESTIC—The Knight and the Friar (Com.-Dr.)
THANHOUSER—The Farm and the Flat (Comedy)

MONDAY, JUNE 24th, 1912.

AMERICAN—The Evil Inheritance (Drama)
COMET—A Realistic Rehearsal (Comedy) 1000

TUESDAY, JUNE 25th, 1912.

GAUMONT—The Auto Smash-up (Drama)
MAJESTIC—Papa's Double (Comedy)
THANHOUSER—In Blossom Time (Drama)

WEDNESDAY, JUNE 26th, 1912.

GAUMONT—Gaumont Weekly (Topical)
RELIANCE—Votes for Women (2 reels) (Drama)
SOLAX—Love's Railroad (Comedy)
SOLAX—Planting Time (Comedy)

THURSDAY, JUNE 27th, 1912.

AMERICAN—The Marauders (Drama)
GAUMONT—When Money Isn't Money (Com.-Drama)

FRIDAY, JUNE 28th, 1912.

LUX—Thou Art the Man (Drama) 721
LUX—By the Cliffs of Etretat (Scenic) 259
SOLAX—The Call of the Rose (Drama)
THANHOUSER—The Professor's Son (Drama)

SATURDAY, JUNE 29th, 1912.

GREAT NORTHERN—How to Make a Reputation (Dr.)
GT. NORTHERN—A Bath with Consequences (Com.)
COMET—The Wild Rose of the Hills (Drama) 1000
RELIANCE—Before the White Man Came (Drama)

ADVANCE RELEASES.

SUNDAY, JUNE 30th, 1912.

MAJESTIC—Getting Rich Quick (Comedy)
THANHOUSER—Doggie's Debut (Drama)

MONDAY, JULY 1st, 1912.

AMERICAN—The Girl Back Home (Drama)
COMET—Jenks and His Motor Boat (Comedy) 1000

TUESDAY, JULY 2nd, 1912.

GAUMONT—The Lion's Revenge (Drama)
MAJESTIC—The Flat Upstairs (Comedy)
MAJESTIC—The Burglar Alarm Mat (Comedy)
THANHOUSER—Out of the Dark (Drama)

WEDNESDAY, JULY 3rd, 1912.

GAUMONT—Gaumont Weekly (Topical)
RELIANCE—A Man's Duty (Drama)
SOLAX—Father and the Boys (Comedy)

THURSDAY, JULY 4th, 1912.

AMERICAN—Under False Pretenses (Drama) 1000
GAUMONT—Written in Blood (2 reels) (Dr.)

FRIDAY, JULY 5th, 1912.

LUX—The Empty Holster (Drama) 860
SOLAX—Between Two Fires (Drama)
THANHOUSER—Ma and Dad (Comedy-Drama)

SATURDAY, JULY 6th, 1912.

GREAT NORTHERN—(Title Not Reported)
COMET—(Title Not Reported)
RELIANCE—Rip Van Winkle (Drama)

HENKLE GRABS PIRATE FILM.

C. V. Henkle, of the Crown Feature Film Company, New York City, visited Toledo, Ohio, the other day with an order from the United States District Court to seize an unauthorized copy of the feature film, "St. George and the Dragon," which was being exhibited at the Bettis Amusement Company's Colonial Theater. A suit for damages has been brought against the Bettis Company by the Royal Feature Film Company, which owns the Ohio State rights for the film in question. Mr. Henkle declares that suit will be brought against the New York concern which rented the unauthorized copy and against anyone who infringes upon the rights of the Crown Feature Film Company.

LUBIN ADDS ANOTHER RELEASE.

The Lubin Manufacturing Company announces that beginning with June 28th, it will increase its product to five reels each week. Some of the subjects will be features and cover two reels.

SOMETHING NEW.

Stern's Poster and Supply Company, 43 East 21st Street, New York, announces a new preparation for moving picture screens called "Mercurine." It is claimed that with the application of "Mercurine" to the screen, gives brilliancy of illumination and depth to the picture, not to be obtained by other means.

CROWN FEATURES DRAW CROWDS

"WAR IS HELL"

OUR BIG MOTION PICTURE SCOOP WILL CONFIRM THIS STATEMENT—2,000 ARABS KILLED AND WOUNDED IN BATTLE IN TRIPOLI

Two Reels of Carnage and Valor

THE BATTLE OF TWO PALMS

THE LARGEST AND MOST IMPORTANT ENGAGEMENT IN THE

ITALIAN-TURKISH WAR

TURKS AND ARABS ROUTED IN FIVE-HOUR CONFLICT OUTSIDE TOBRUK

THESE TWO REELS CONTAIN ONLY PICTURES OF THIS PARTICULAR BATTLE

This feature is not a conglomeration of scenes and incidents before actual fighting began, assembled together and entitled Italian-Turkish War.

THE REAL THING: An entire army engaged in a terrific conflict. Infantry, Cavalry, Artillery, etc., in the heat of action, showing the dead and wounded on the battlefield at the end of fight.

Photos Don't Lie—Cameraman on the Firing Line.

New York Herald says:

I,000 ARABS SLAIN IN BATTLE IN TRIPOLI

Turks Say Tobruk Was Their Victory

ITALIANS ROUT MOSLEM FORCE AT BENGHASI WITH TERRIFIC LOSS

Edem Pacha, Ottoman Commander, Informs Constantinople That He Defeated the Invader

Benghasi, Tripoli—More than one thousand Arabs were killed and one thousand wounded, according to Italian advices, in the course of one of the stiffest encounters of the war when the Italians yesterday stormed and occupied two oases northeast of Fojat which were strongly entrenched and held by a large force of Arabs. The Arabs defended their positions with the utmost bravery, but were routed by the Italian troops at the point of the bayonet. More than four hundred Arab dead were left on the battlefield, and the Italian officers report that a large number were carried off by the enemy. The loss of the Italian troops is given as three officers and twenty-five soldiers killed and seven officers and fifty-five soldiers wounded.

Released Simultaneously throughout the World about July 1st.
We Control the Exclusive Rights for America, but Have Only a Limited Number of Prints Coming from Italy, and will therefore sell this Feature without Territorial Restrictions.
Orders accepted in the order received until our allotment of prints is exhausted.

Wire for price. You won't have time to write.

4 Color Posters—6 Sheet—3 Sheet—1 Sheet Flat—1 Sheet Regular.
Heralds—Dodgers—Original Photographs—and Newspaper Cuts

MILANO FILMS
SOLE RIGHTS FOR NORTH AMERICA
CROWN FEATURE FILM COMPANY
145 WEST 45th STREET NEW YORK

NOTE—These pictures were taken for historical record for the Italian Government under the supervision of Cav. Luca Comerio, the official photographer to the King of Italy.

145 West 45th Street, New York **Telephone 5639 Bryant**

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JUNE 24th, 1912.

BIOGRAPH—A Dash Through the Clouds (Comedy)	
BIOGRAPH—The New Baby (Comedy)	
KALEM—The Colonel's Escape (Drama)	1000
LUBIN—Over the Divide (Drama)	1000
PATHE—Pathe's Weekly No. 26, 1912 (Topical)	1000
PATHE—A Nation's Peril (Special) (Drama—2 reels)	
SELIG—The Adopted Son (Drama)	1000
VITAGRAPH—The Extension Table (Drama)	1000

TUESDAY, JUNE 25th, 1912.

EDISON—The Little Bride of Heaven (Drama)	1000
ESSANAY—Billy and the Butler (Comedy-Drama)	1000
C. G. P. C.—The Death of Saul (Biblical)	
CINES—The Girl and the Mayor (Comedy)	971
SELIG—Pansy (Comedy-Drama)	1000
VITAGRAPH—The Carpathia (Topical)	
VITAGRAPH—Never Again (Comedy)	

WEDNESDAY, JUNE 26th, 1912.

EDISON—Pennsylvania State Police Troop "B" (Topical)	500
EDISON—The Wooden Indian (Comedy)	500
ECLIPSE—The Music Hall Singer (Drama)	1000
KALEM—Captured by Bedouins (Drama)	1000
LUBIN—The New Physician (Drama)	1000
PATHE—True Love (Drama)	
VITAGRAPH—When Roses Wither (Drama)	1000

THURSDAY, JUNE 27th, 1912.

BIOGRAPH—The School-Teacher and the Waif (Comedy-Drama)	
ESSANAY—A Guardian's Luck (Comedy)	1000
LUBIN—From Fireman to Engineer (Drama)	1000
MELIES—A Woman's Way (Drama)	1000
PATHE—The Deer-Slayer's Retribution (Drama)	
SELIG—His Father's Bugle (Drama)	
SELIG—Elephant Butte Dam at Albuquerque (Educational)	

FRIDAY, JUNE 28th, 1912.

EDISON—Master and Pupil (Drama)	1000
ESSANAY—Springing a Surprise (Comedy)	1000
KALEM—The Penalty of Intemperance (Drama)	1000
LUBIN—Bridget's Explanation (Comedy)	
LUBIN—The Tramp Elephant (Comedy)	
SELIG—Murray, the Masher (Comedy)	1000
C. G. P. C.—The Heat Wave (Comedy)	
C. G. P. C.—The Frog (Scientific)	
VITAGRAPH—Pseudo Sultan (Comedy)	1000

SATURDAY, JUNE 29th, 1912.

EDISON—The Father (Drama)	1000
ESSANAY—Broncho Billy and the Indian Maid (Drama)	1000
CINES—The Wandering Minstrel (Drama)	1004
LUBIN—What the Driver Saw (Comedy)	1000
PATHE—The Squawman's Sweetheart (Drama)	
VITAGRAPH—At the End of the Trail (Drama)	1000

ADVANCE RELEASES.

MONDAY, JULY 1st, 1912.

BIOGRAPH—Man's Lust for Gold (Drama)	
KALEM—Tragedy of the Desert (2 Reels—Dr.) (Special)	
KALEM—The Girl Bandit's Hoodoo (Comedy)	1000
LUBIN—The Spoiled Child (Drama)	1000
PATHE—Pathe's Weekly No. 27, 1912 (Topical)	1000
SELIG—The Lake of Dreams (Drama)	1000
VITAGRAPH—After Many Years (Drama)	1000

TUESDAY, JULY 2nd, 1912.

EDISON—The Close of the American Revolution (His.)	1000
ESSANAY—On the Cactus Trail (West. Drama)	1000
C. G. P. C.—Wild Birds at Home (Educational)	
C. G. P. C.—The House of Mystery (Comedy)	
CINES—Jenkins Sneezes (Comedy)	325
CINES—A Violin and a Pipe (Comedy)	640
SELIG—The Cat and the Canary (Comedy-Drama)	1000
VITAGRAPH—The Church Across the Way (Drama)	1000

WEDNESDAY, JULY 3rd, 1912.

EDISON—Partners for Life (Comedy-Drama)	1000
ECLIPSE—Scenes in Somerset, England (Scenic)	200
ECLIPSE—The Wax Model (Drama)	800
KALEM—The Filibusters (Drama)	1000
LUBIN—The Prize Essay (Drama)	1000
PATHE—Where Jealousy Leads (Comedy-Drama)	
C. G. P. C.—Winter Landscapes in Finland (Scenic)	
VITAGRAPH—Lincoln's Gettysburg Address (Hist.)	1000

THURSDAY, JULY 4th, 1912.

BIOGRAPH—One-Round O'Brien (Comedy)	
BIOGRAPH—Trying to Fool Uncle (Comedy)	
ESSANAY—White Roses (Drama)	1000
LUBIN—A CHILD'S PRAYER (Drama)	1000
MELIES—The Cowboy Kid (Drama)	1000
PATHE—The Greed of Gold (Drama)	
SELIG—The Last Dance (Drama)	1000

FRIDAY, JULY 5th, 1912.

EDISON—The Workman's Lesson (Drama)	1000
ESSANAY—The Butterfly Net (Comedy)	1000
KALEM—Winning a Widow (Drama)	1000
LUBIN—Just Pretending (Comedy)	
LUBIN—A Pair of Boots (Comedy)	
SELIG—Baby Betty (Drama)	1000
C. G. P. C.—The Would-Be Hunter's Nightmare (Com.)	
C. G. P. C.—Hairdressing of Other Days (Educational)	
VITAGRAPH—On the Pupil of His Eye (Drama)	1000

SATURDAY, JULY 6th, 1912.

EDISON—How the Boys Fought the Indians (Com.)	700
EDISON—An Intelligent Camera (Comedy)	300
ESSANAY—Broncho Billy's Narrow Escape (Drama)	1000
CINES—In Wrong (Comedy)	975
LUBIN—The Back Window (Comedy-Drama)	1000
PATHE—The Wooing of White Fawn (Drama)	
VITAGRAPH—The Troublesome Step-Daughters (Comedy-Drama)	1000

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LICENSED Film Stories

ECLIPSE.

THE WAX MODEL (July 3).—Edna, a promising pupil of Professor Morris, having been engaged to sing a leading role in opera, is seen in her dressing room, clad in a gorgeous gown, making her beauty more charming by adding a few artistic touches.

Her first appearance is a glorious success, bringing her many admirers. Among the numerous tokens of esteem presented to her is a wax model of herself, which is subsequently placed in a museum. The Professor, completely infatuated with the beautiful girl, often loves to gaze upon the cherished model, and at last resolves to possess it.

One day he cautiously enters the museum, and seizing the waxen figure, attempts to make his escape, but unluckily awakens the guard, who pursues and mortally wounds him. Falling heavily upon the hard pavement, the ardent lover and wax model perish together.

SCENES IN SOMERSET (July 3).—A beautiful travel subject, showing scenes along the River Exe, views in and about Bath, a town founded by the Romans; and the ruins of Glastonbury Abbey, which is said to have been built in the year 146 A. D.

CINES.

A VIOLIN AND A PIPE (July 2.)—"Practice makes perfect" is Leah's motto, and she certainly does work overtime with the fiddle, much to the annoyance of her neighbors, especially Tom, a hard working student, living in the next room.

Again and again he appeals for a chance to study, but the ambitious girl will not desist. Finally, driven to desperation, he resorts to other means. Lighting his big meerschaum, he blows a steady stream of smoke through the keyhole into Leah's room, refusing to listen to her remonstrances.

It is not long before Leah is willing to compromise, and strange to say, in settling the dispute, the warring pair get better acquainted, and finally fall in love with each other.

Tom smashes his pipe, and Leah promises to pollute the air with her violin only on special request.

JENKINS SNEEZES (July 2).—Poor Jenkins is just about to receive his letters at the Post Office, when he indulges in a sneeze that almost wrecks the building, scattering clerks and public in all directions.

After being unceremoniously thrown out of the office, he calls upon a charming young lady, with the determination of proposing marriage, but in the midst of his overtures develops a terrible fit of sneezing, which causes the girl to flee in terror.

Jenkins gets into all kinds of trouble because of the distressing complaint, and finally decides to commit suicide.

But, at the crucial moment of firing his revolver, he sneezes, and does damage to those about him. Eventually he is carried off by the police, sneezing all the way to the station.

ESSANAY.

ON THE CACTUS TRAIL (July 2),—Dan Clayton, a young Easterner, is engaged to pretty Vedah Powers. Desirous of making his fortune Clayton goes West and becomes a prospector. After six months he has almost forgotten Vedah, and his letters are far and few between. Patiently Vedah waits each day for the postman, and her heart is almost breaking when no word comes from Dan. Meanwhile, Dan gets into bad company, takes to drinking, meets a Mexican girl, and marries her. His money gives out and he writes Vedah that he has met with an accident while prospecting and asks her to send him some money. Unable to stand the torturing suspense longer, Vedah boards the next train, and starts West to find Dan. On the very day she arrives in the little Western town and boards the stage for the mining camp, Dan has trouble in the town saloon, kills a puncher over a game of cards, and, holding the crowd at bay with his gun, mounts and makes his escape. Jim Andrews, the Sheriff, is notified and starts in pursuit of Dan. Out on the trail the stage stops to take on some mail pouches. Vedah alights and is picking flowers by the roadside when the stage drives off and leaves her. Frightened, she is hurrying after the disappearing stage when Sheriff Andrews finds her, and, as night is coming on, supplies her with a blanket, locates a spot for her to sleep, and is about to guard her from a distance when Dan, who is hiding nearby, recognizes the Sheriff, springs out and holds him up at gun's point. Dan's meeting with Vedah now proves his treacherous nature. Andrews manages to disarm him and takes him prisoner. The Sheriff now tells Vedah of Dan's crime and the outraged girl returns his ring. With a newly awakened love for the stalwart Sheriff in her heart, Vedah watches Andrews manacle Dan and lead him away.

WHITE ROSES (July 4).—Mary Fuller, a pretty country girl, receives a letter from her sweetheart in the city asking her to come and meet him and they will marry. Joyful over the rosy future that stretches before her, Mary boards the train with a bouquet of her favorite flowers, white roses, in her hand. A stop is made for lunch at a nearby station. Mary leaves the train to walk down the platform and comes upon a convict, handcuffed to his guards, standing miserable in the falling rain. Mary's heart goes out to him in pity, and, as the train is about to start, she presses the white roses in his hands, whispers for him to keep them for hope and again boards the train. Years later Mary, now a widow, lives in a tenement house with her sick child. She is wretchedly poor and cannot pay her rent. The gruff landlord shows her a letter from Mr. Loring, the owner, ordering all tenants who cannot pay to be ejected. Desperate, Mary determines to go to Loring and plead for time. She is ushered into the great library, comes face to face with Loring, whom she does not recognize as the convict back in the past years, and is astonished when he takes from his wallet a faded white rose and reveals his identity. Loring now writes a note, bids Mary take it back to the landlord, presses her hand, and leads her from the room. Back in the tenement Mary learns she may stay in her rooms as long as she cares to without paying rent, and her joy seems to be transmitted to her sick child, whose wan cheek takes on the blush of regained health. Mary is kneeling by the bedside when a messenger enters and leaves a large box. In it Mary finds a beautiful bouquet of white roses with the simple card: "WHITE ROSES FOR HOPE." Realizing it comes from Loring, she bows her head in the sweet fragrance with a prayer of joy and thanksgiving in her heart.

THE BUTTERFLY NET (July 5).—Lord Roxbury, an English naturalist, determines to go to America to study, writes his solicitor to procure him a secluded place in the country and sails on the next steamer. The solicitor secures a delightful house in the country, but does not reckon on a group of pretty girls who are resorting nearby. Two of them discover Lord Roxbury is coming, and immediately spread the news to the others. Meanwhile, an English friend of Roxbury's who has promised to look him up in the States, arrives at the cottage and is immediately taken for the Lord by the infatuated girls, who load him with attentions and bright smiles. Roxbury arrives, gets out his specimen net, and starts on a hunt for a new species. He is chasing a beautiful one industriously when he comes upon one of the girls, Beverly, who tells him he is intruding on Lord Roxbury's grounds. Keeping his identity secret Roxbury tries to engage her in conversation, but she runs off before he can prevent. A few moments later he hears screams for help, rushes over to the river and finds Beverly with her hand caught in his specimen basket. He extricates it and again endeavors to engage her in conversation, but she pushes him aside, he slips down the bank, and is badly stunned by the fall. Quickly Beverly summons help, Roxbury is carried to the house, put to bed, and his head bandaged. It is not until his solicitor appears that Beverly learns Roxbury's identity, and her astonishment can be imagined. The end of the summer comes and Roxbury prepares to sail for home. Noting Beverly's disappointment he declares his love and is overjoyed when she consents to become his wife. That evening he is finishing a letter, in which he tells his London friends he is returning with a remarkable specimen, and that it has been correctly stated that "the female of the species is more deadly than the male," when Beverly steals in and they plan their rosy future in each other's arms.

BRONCHO BILLY'S NARROW ESCAPE (July 6.—Old Ben Martin, a prospector, and his partner live in a small shack in the hills. Lois, Martin's pretty daughter, keeps house for them. Baxter, the partner, loves Lois, and hopes to make her his wife. One evening Broncho Billy applies for work and Martin takes him on. Lois makes a place for him at the supper table and it is a case of love at first sight between she and Broncho. During the long evenings that follow Baxter finds himself eliminated from Lois' company, for she and Broncho sit outside the shack playing the guitar and banjo, until old Martin orders them to stop and go to bed. One morning Martin strikes a rich ore-vein, collects some samples, hurries back to the shack and announces his discovery. Knowing the claim must be filed at once, Martin gives Broncho his white horse and tells him to ride to town and file the claim. Baxter sees Broncho depart, and, burning for revenge at the loss of Lois' affections, rides down the trail and spreads the news that Broncho has stolen Martin's white horse. A band of the angry punchers pursue Broncho, capture him, take him to a deserted shanty and prepare to lynch him. Back at the shack Baxter tries to win Lois' love, and, when she orders him from the room, tells her what he has done. With but the one thought of saving Broncho, Lois evades Baxter, mounts her pony and starts on a mad ride. She arrives just as Broncho is about to hang, tells the boys the truth. Broncho is released, takes Lois in his arms, and they watch the infuriated punchers dash off down the trail on the hunt for Baxter.

SELIG.

THE LAKE OF DREAMS (July 1.)—A little boy and girl, Manfred and Eloise, whose rich parents lived on adjoining estates, became companions and grew up side by side, innocent and ambitious. Their favorite trysting place was the old rowboat on the pretty lake down among the willows. This they called their dream boat and ever and often would they repair to this haunt, to voyage far out into the delightful realms of imagination. Here they planned their futures, each for the other. They were to live grand, pure, noble lives, always together, never parted. But life would not have it so; time came when Manfred was sent out into the world to make his name and fame, while Eloise remained sole guardian of the little lake of dreams, and still each dreamed on, grand, noble, inspiring dreams, waiting for the day of the reunion, their reunion. But the man failed the woman, and, instead of gaining lofty goals, he sank lower and lower and drank deep of the wine of temptation and dissipation, till finally he became a human derelict, without purpose, home or friend. But the woman prayed and waited and dreamed on, and one day, the man returned to the old trysting place. Here the woman found him, huddled close to the rotting hulk of the old boat. And here it was that she forgave and forgot, and with renewed vigor and pure desire they both faced the future together, Manfred and Eloise, on their Lake of Dreams.

THE CAT AND THE CANARY (July 2).—In one of the quaint, easy going, picturesque little villages of New Hampshire, there are a row of little, neatly-kept, vine-covered cottages, which have been occupied for many generations by that lovable type of New England folk, whose lives, pleasures and pastimes are as simple as the homes in which they live. Matilda Scaggins, an old spinster, and Hiram Barnaby, an old bachelor, have lived in two of these adjoining cottages for over twenty years, and during all that time have been good neighbors. But they come suddenly to the parting of the ways and all on account of their two pets, a canary and a cat.

Matilda's cat has been stolen by a party of mischievous boys and the same day Hiram's bird cage is blown down by the wind and the canary escapes. Hiram accuses Matilda's cat of having devoured his pet, and this starts a seven days' feud on the hitherto quiet little walk. The cat escapes from her youthful tormentors, but in doing so suffers a broken foot. Hiram finds the cat outside his cottage, and, in his anger, is just on the verge of revenging himself with the aid of a bootjack, when he notices the cat's injured foot. His sympathetic heart gets the best of his anger

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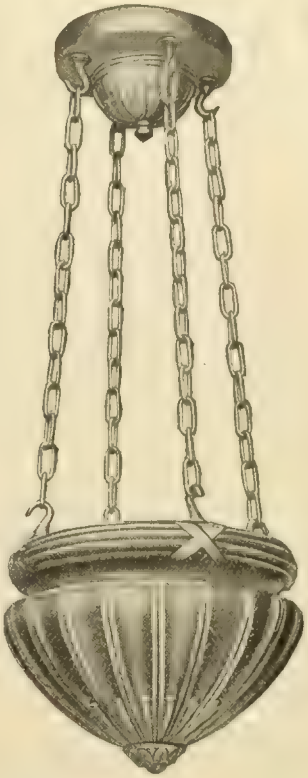

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and he carefully sets and bandages the broken member, after which he returns same to Matilda. That night the canary, tiring of its stolen vacation, returns to its cage, and once more Hiram and Matilda resume their neighborly relations, and everything is serene along the walk.

THE LAST DANCE (July 4).—James Norton, clubman and first-nighter, meets and becomes infatuated with Mignon, the classic dancing girl of the Metropolitan Variety Theater. He finds her vastly different from those she is associated with, and his respect for her is as great as his love. She loves refinement and culture, and loathes everything licentious and vulgar. She likes Norton and appreciates his friendship, but will not marry him until she feels sure of herself.

She is subject to attacks of weak heart, and, one night while dancing, her heart fails and she falls in a faint upon the stage. The doctor insists that she give up her work, for the time being at least, and go to the country to recuperate. She does so and the transformation is wonderful. She grows to love the country and its simple, good-hearted, church-going people. John Harlowe, a young minister of rather puritanical ideas, meets and falls in love with her, and she in turn, realizing that she does not love Norton, gives herself to Harlow. The minister is ignorant of her former life and she does not tell him. They are very happy with their plans for the future, when Norton appears upon the scene. The minister takes his departure, and Mignon tells Norton why she cannot marry him. Harlow, meantime, has accidentally run across a magazine picture of Mignon and learns of her connection with the stage. He rushes to the field, where she and Norton have walked, and denounces her for an adventuress.

Heartbroken, she pleads with him not to cast her aside. In order to prove to him that her dancing is not vulgar she makes him watch, while she dances for him. Harlow watches and as the dance progresses he begins to relent. She completes the last step and, as she turns for her answer, stumbles and falls, her heart has failed, and she drops limply to the ground, dead.

BABY BETTY (July 5).—Col. John Roberts, C. S. A., returning to his Virginia home to assume command of the critical situation in that neighborhood, finds that, during his absence, the Yankees have appropriated for their own uses, everything eatable on the plantation and that his wife, baby girl, and colored maid, are facing starvation. Mrs. Roberts, weak from hunger, becomes ill and the Colonel sends for a doctor, who prescribes "good, wholesome food, to be taken three times a day." Roberts is called away at this moment, and the prescription falls to the ground unnoticed by all except "Baby Betty."

The child, with intuitive understanding of the situation, picks up the paper, and, with a Confederate flag over her shoulder, starts for the Yankee's headquarters, which is near at hand. Unknown to her mother and "Aunt Cleo," the baby makes her way through the northern lines and finds her way into Colonel Howard's camp. That gentleman, big-hearted Yankee that he is, reads the prescription, and, with thoughts of his own dear ones at home, orders one of his men to carry a large basket of provisions through the lines to Betty's home.

The following day both armies line up opposite each other at the edge of a nearby clearing to engage in battle. They are about to open fire when suddenly the attention of everyone is arrested by a little figure in white sleeping peacefully in the center of the battlefield. A truce is called and the two commanders ride out to investigate the embarrassing situation. They find that the sleeping child is "Baby Betty," who has unconsciously halted the impending conflict. Realizing that there can be no fighting that day, the commanders agree upon an armistice and each army retires amid cheers for "Baby Betty," the little rebel.

VITAGRAPH.

THE FRENCH SPY (June 17) (3-reel Special).—General Derimond, with his wife and daughter, Mathilde, are captured by pirates. The pirate captain claims Mrs. Derimond as his property. She resists. She is forced to "walk the plank," and drowned. Mathilde is struck dumb by the sight. The General and Mathilde are sold as slaves to the Moors. Mathilde escapes and accomplishes her father's rescue.

Colonel Birnell, a French officer, marries Mathilde. He starts to the front at the head of his regiment. Disguised as a French lancer, she accompanies him. Mohammed, the Arab Chief, is captured by the French. He attempts to shoot the Colonel, and is prevented by Mathilde piercing the Arab's arm with her sabre. She volunteers to go as a French spy. She reaches the enemy's fortress, disguised as a harmless Arab boy, and allowed to remain with them.

In battle, the Arabs take Colonel Birnell prisoner. He is placed in the fortress. He suffers torture rather than betray the French army. Mathilde, as previously instructed, shoots a flaming arrow high in the air. It is the signal for attack. The French forces burst into the fortress, routing the Arabs with great slaughter, saving Mathilde and her husband.

AFTER MANY YEARS (July 1).—Arrested as an outlaw, Malede is brought by the sheriff to his father's and his sister's home. His sister, Marie, rushes in sympathy to her brother and, when the sheriff tells them that the boy has been accused of murder, the old father beckons his sister aside, and tells her not to speak to Malede, as he is accursed forever. Marie, who loves her brother dearly, is disturbed by the thought of his imprisonment. Marie's husband, who has never met Malede, becomes suspicious of her restless actions. A few days later, Malede escapes from the sheriff. He sends a note to his sister to meet him in the alfalfa field to bid her a last good-bye. Her husband follows Marie, and when he sees the brother and sister embrace, he is jealous, and deserts her. The husband makes his way into the mountains and becomes a prospector.

Years afterward, he makes a rich strike and determines to go back to his wife and child. Marie has refused many offers of marriage, but remains hopeful that her husband may yet return. Her daughter has married and Marie is now alone. The husband, on his way back to his wife, is waylaid by thieves and robbed of his gold. Exhausted and wounded, he drags himself to the lone cabin of his wife. Although he is aged and changed, she recognizes him and welcomes him with the love that has remained forever constant.

THE CHURCH ACROSS THE WAY (July 2).—Broken-heated by the loss of his wife and child, John Mason, contemplating suicide, is suddenly confronted by his old mother. She greets him tenderly. Ashamed of his intentions, he dismisses her with a kiss and walks meditatively to the window, gazing at the little church across the way. Strains of music and the voices of the vested choir greet his ears. His mother joins him and together they listen to the comforting words.

Not far away, a different scene is being enacted. Little Dottie Breen, with her dog Jean, is making her way towards the home of her maiden aunt, with a note stating that her mother has died penniless and has sent her to her Aunt Hester for a home and shelter. The spinster aunt, of irritable disposition, reads the note and welcomes the child grudgingly. She objects to the presence of the little girl's dog and decides to get rid of it, announcing the sale of the dog by placing a sign outside the house. Dot has ideas of her own and puts them into operation by painting a sign herself, stating that she is for sale as well as her dog. She puts on her little hat and filling a small basket with eatables, she leaves her aunt's home, wandering out into the adjacent woods.

John Mason, in quest of peace of mind, is walking through the woods and discovers Dot and her dog, with the sign fastened on a tree above them. He takes the little one and her companion to his home, and makes them part of his family, bringing a new light and joy into it. Dot takes readily to Mrs. Mason and her new surroundings, and when Christmas comes, happiness reigns in the household. As they all gather around the Christmas tree, John and his mother watch the happy face of the child as she and her dog enjoy the feast of good things prepared for them.

LINCOLN'S GETTYSBURG ADDRESS (July 3).—On the battlefield of Gettysburg, Pennsylvania, on November 19, 1863, Abraham Lincoln dedicated the ground upon which was fought, July 1st, 2nd and 3rd, 1863, the bloodiest conflict and the pivotal battle of the Civil War. In the following words, he consecrated the battlefield to the memory of the dead and the inspiration of the living:

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain, that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth."

As we read the words of Lincoln and see the visions he saw of the struggles for liberty and the preservation of the Union, we realize their full significance. In the allegorical illustrations shown in this marvelous interpretation, through it we grasp the full import of each thought expressed in the prophetic and immortal words of Lincoln.

ON THE PUPIL OF HIS EYE (July 5)—The household of Senator Walker consists of himself, his ward, Mary, and his nephew, Herbert. The other members of his household are John, an old servant, Lucy the maid, and a half dozen more servants. John is smitten with Lucy. She doesn't take him seriously, owing to the difference in their ages. Mr. Walker, rather old and feeble, draws up his will and leaves the bulk of his property to Mary and Herbert. He bequeathes $5,000 to his faithful servant John. Herbert is very fond of his uncle. The old gentleman is very much attached to Mary and very desirous that she and Herbert should be wed at the proper time. John is anxious to make Lucy his wife, and learning he is one of the beneficiaries in the will, he is very anxious to get possession of the money, hoping it will induce Lucy to become his wife. He is so possessed with this thought that it grows to be a mania and he murders Mr. Walker.

Herbert is arrested for the crime, a knife belonging to him being found near his uncle's body. Mary believes him innocent and employs the noted detective, Tom Wark, to follow up the case. He makes a search of the rooms and discovers a bloodstained handkerchief, and suspects John, the old servant. Wark has an article published in the newspapers stating that the eye of the dead man will be photographed, following out a scientific theory that the eye will show the object which was last seen by the dead man. When the servants in the Walker household read this article the next day, John is very much agitated. Later, under cover of darkness, he suspiciously enters the room where he supposes the body of Mr. Walker is lying. These facts are carefully noted. He is brought before the police, questioned, and then suddenly confronted with the bloodstained handkerchief, and finally with the photograph of himself, on the pupil of the eye. Quivering in every limb, he confesses his crime. Herbert is released from prison and received with open arms by Mary, whom he afterwards marries.

THE TROUBLESOME STEP-DAUGHTERS (July 6).—Mr. Burton, a prominent citizen, blessed with five young motherless daughters, is appointed Consul to China. On his departure they present him with a photograph of themselves in a group. He treasures the picture as his dearest possession. After five year's absence in the Far East, he meets a fascinating widow. He tells her of his charming little girls at home, forgetting that five years' absence has made some difference in their ages and that they are fast approaching womanhood. She immediately becomes interested. Mr. Burton marries the widow and at the end of his term of office, six years, the newly married couple return to America, anxious to meet their little ones at home.

The girls are shocked and antagonistic when they hear that they are to have a step-mother, and determine to show her that they are beyond her espionage and will brook no foreign interference. Mr. and Mrs. Burton purchase all sorts of childish toys for them as souvenirs from abroad, hoping they will amuse them in their play. Arriving at home, they are surprised to be greeted by five grown-up young ladies, who have purposely equipped themselves in the latest styles of dress suitable for young ladies. Mrs. Burton asserts her authority by telling them to dress as becomes young girls, after which she orders them back to

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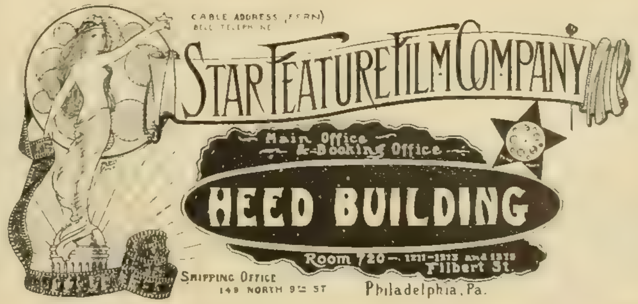
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their governess. They play and make things lively, making a din and a racket with the toys and playing all sorts of pranks.

After thinking the matter over, Mrs. Burton decides upon another course of action. She and her husband are invited to a dance and reception. She invites her step-daughters to go with her. This greatly delights the girls. At the reception, she introduces them to all the young fellows and makes herself "perfectly lovely," inviting the young men to call at their home to see their daughters. This sort of kindness wins the girls completely and it is not long before their new mamma is their dearest friend and companion.

PATHE.

PATHE'S WEEKLY No. 26—1912 (June 24).—Portland, Ore. Governor West visits the State Penitentiary.

Hobart, Tasmania. The Fram, the vessel which bears the discoverer of the South Pole, Amundsen, being put into shape after her long voyage, leaves for South America.

Washington, D. C. A new automatic device for delivering and collecting mail on a rapidly moving train, which needs no one to operate it, is being tried by the Government on the Chesapeake Beach branch of the Pennsylvania Railroad.

Tillamook, Ore. The business men of Portland visit this country with the view of ascertaining its great resources. The U. S. Life Saving Station at Tillamook Bay aids in entertaining them.

Brooklyn, N. Y. Athletes from all parts of the country meet at Celtic Park in an effort to qualify for the final tryouts for the Olympic games.

Klamath Falls, Ore. The B. P. O. Elks hold a Rodeo at this place in which the bucking horse, Cyclone, carries off most of the honors.

Paris, France. New fashions from the Fashion Center in Millinery and Hair Dressing.

Washington, D. C. The Columbus Statue in front of the Union Station is unveiled by President Taft.

Annapolis, Md. The graduating "Middies" at the United States Naval Academy receive their diplomas from the hand of the President.

New York, N. Y. The Baseball Game—New York vs. Chicago.

TRUE LOVE (June 26).—A vivid tale of the rivalry between a poor boy and the son of the former's employer for the hand of a beautiful girl. The latter finally gets very sick and blood transfusion is necessary as a last resort, and under this trial the rich man is found wanting.

THE DEER SLAYER'S RETRIBUTION (June 27).—An Indian failing to win the love of the daughter of the chief, commits a crime and swears that his rival committed the deed, but eventually the matter is all satisfactorily cleared up.

THE SQUAWMAN'S SWEETHEART (June 29).—A squawman learns that his sweetheart back East is coming to visit him and he drives his squaw out. She in retaliation, visits her tribe, tells her story and the white girl is captured by the Indians and the squawman is notified that she will be killed. He succeeds in rescuing her, but is pursued by the Indians. After many thrilling adventures the pair finally escape.

WHERE JEALOUSY LEADS (July 3).—This charming drama is played in a typical country village where the grocer and blacksmith are the two principal men in the hamlet. It so happens that the blacksmith and the grocer's wife used to be sweethearts until the blacksmith found somebody he liked more. Still the blacksmith is very courteous and gallant to the grocer's wife, much to the grocer's displeasure. One day a great event in the blacksmith's house necessitates the presence of another woman, and the grocer's wife responds to the blacksmith's appeal. The grocer follows them at a distance as they go to the blacksmith's house and watches them through a window. What he sees so excites his jealousy that he is about to shoot them both when he finds that they are both bending over a tiny little bundle of humanity that has just arrived.

GREED OF GOLD (July 4).—An intensely dramatic film, based on the grasping greed of a prospector in the early days of California. Unable to strike pay dirt, he gets his dust by robbing a man he finds stricken with fever in the desert. Justice, however, follows close upon his trail, and ultimately he pays the penalty of his dastardly deeds.

THE WOOING OF WHITE FAWN (July 6).—Two Indians—brothers are in love with White Fawn, and think too much of each other to take an entire advantage one of the other. One day, in a desperate encounter, the younger brother is badly mutilated by the foes who attack the two brothers, and loses the sight of one eye. Little White Fawn, with whom they are both in love, prefers the other brother after this event, until he finally dies from a snake bite and she finally marries the blind one.

C. G. P. C.

DEATH OF SAUL (June 25).—This film tells the dramatic story of the death of this famous Bible character and his trip to the witch of Endor, who forecasted his tragic end. The story is dramatic in the extreme and beautifully played.

THE HEAT WAVE (June 28).—This French farce is funny in the extreme and particularly good for the summer months. It shows the efforts of the heat-crazed inhabitants of Paris trying to keep cool. They utilize the fountain for bathing, but the water gets boiling hot. They have parasols, but the heat sets them on fire. Finally, when everyone is in despair, a shower relieves the intensity of the heat.

WILD BIRDS AT HOME (July 2).—In the initial scene we have a picture of wild ducks of various sorts living in peaceful communities among the weeds. Following is a coot, probably the wildest of the duck family, returning to her nest after luncheon. Later mallard ducks building their nests, and the wild swans searching the bottom of the streams for food. And cunningly hidden in the ivy of an old wall the modest wren. The sedge-warbler searches for food while his mate tends their young. The chaffinch feeding its hungry little ones finishes up this remarkably interesting film.

WINTER LANDSCAPES IN FINLAND (July 3).—Many marvelously beautiful scenes of snow-clad mountains, trees and villages, comprise this dainty film.

THE WOULD-BE HUNTER'S NIGHTMARE (July 5).—Mr. Ima Bonehead is engaged to a very delightful young lady, and desiring to impress her with his prowess as a hunter, buys a lot of horns, skins, etc., and spreads them around his house and invites her to see him. He chucks his bluff successfully, but on retiring that night, his trophies rise up and raise thunder with him.

HAIRDRESSING OF OTHER DAYS (July 5)—This is a good companion film to "Costumes of All Ages," and shows how women have endeavored to increase their beauty by various styles of wearing their hair.

MELIES.

THE MAN INSIDE (July 11).—Rank, the foreman, asks the rancher for his daughter's hand. Edith leaves the room in anger for she loves Alonzo. Rank, enraged at her preference, discharges him, thinking that this would put an end to their friendship. Alonzo's sister, Rosita, after the death of her husband, returns to live with her brother, and Edith, calling at his home and seeing the strange woman, returns, broken-hearted, thinking that she is Alonzo's wife. Rosita visits Edith to beg her influence to get her brother reinstated, and thus Edith learns the truth. Rank, blaming Alonzo for cattle stealing, leads the cowboys to attack him in his home, and, setting it on fire, he thinks thus to destroy his hated rival. Knowing of Rank's errand, and fearing the worst, Edith and Rosita arrive at this juncture. A knife thrown by Alonzo through the attic window, reveals his presence in the burning building. Every effort is made to save Alonzo, but he has been burnt so badly that recovery is impossible. Rank's plot being unmasked, he turns to flee, pursued by the cowboys and Edith and Rosita, mourning their loss, are consoled to know that the cowboys have avenged Alonzo's death.

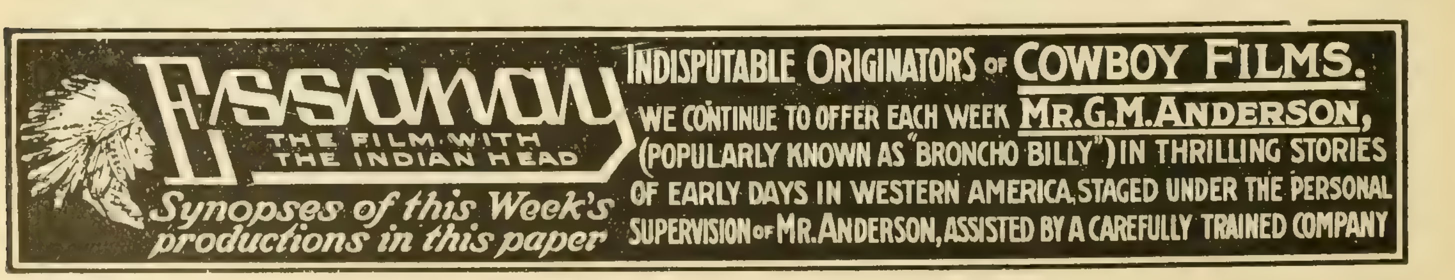
LUBIN.

THE SPOILED CHILD (July 1).—John and Edith Harrold have two children, Raymond and Albert. Raymond is a manly little fellow aged nine, while Albert is a spoiled child of eight. When the story opens the boys are getting ready for school. Albert wishes to remain home to try a new pair of skates, which he is allowed to do, while Raymond goes manfully off to school. Next day in the school-room, Albert throws a spit-ball at the teacher. Raymond rises to his feet in an effort to prevent it and is blamed for the act. He makes no denial and is punished. The teacher also sends a note home to his parents, and he is sent supperless to bed.

In the meantime, the father buys a pony, which Albert, as usual, monopolizes. Raymond loves the pony dearly, and when Albert strikes it in anger, the boys quarrel, and as usual, Raymond shoulders the blame. The father decides that Albert shall have the pony to himself for a week. Raymond, heart-broken, steals to the stable after dark to caress the pony. The coachman sympathizes with him and follows him, carelessly laying his lighted cigar on a bale of hay. An hour or so later the fire is discovered. The children are wild. The pony will not move, but is terrified and rigid. Unseen, Raymond enters the burning stable and, throwing a coat over the pony's head, leads him to safety. He is so badly burned that a specialist is called in. The specialist decides that the only way to save the boy is by skin-grafting. Albert is frantic and in a burst of emotion confesses his faults and shoulders the blame that is rightfully his. He asks to be allowed to furnish the cuticle necessary to save his brother, and the parents consent. The operation is successful and the later scenes show the boys in their new-found understanding and happiness. The pony is unhurt, but another one is bought and the boys ride happily away together as the picture ends.

THE PRIZE ESSAY (July 3).—Margaret Blake, a bright country girl, desires an education. Her parents are unable to provide for any higher training than that afforded by the schools in their town. A rich aunt offers to send her to a fashionable boarding-school. Her countrified dress and appearance place her at a disadvantage in the seminary. The leader of the girls is a handsome brunette, Henrietta Worthington. Margaret, by her sweet disposition, soon becomes her rival. Henriette is almost forsaken by her former followers. She becomes jealous, and seeks in every way to show her resentment. About the middle of the year a prize of fifty dollars is offered for the best essay. Henrietta sees a chance to regain her former prestige. That day Margaret receives a letter from home speaking of urgent need of money. She feels that she must win this prize in order to help her family. A sudden inspiration comes to her. She does not rest until, late at night, she has completed a rough draft of the essay. She falls asleep in her chair. A group of girls, among them Henrietta, come in to ask her to join them in a merry-making. They withdraw softly without disturbing her, but Henrietta has noticed the essay. A few moments later she returns, and stealthily removes the pages, carrying them to her room. She is delighted with the originality of the idea, and decides to use it as her own essay. As she nears the end, Margaret's letter drops from between the pages. She reads it and is touched with remorse. She hurries back to Margaret's room, hoping to replace the papers without being discovered. This she accomplishes, but as she is closing the door, she hears Margaret stir; she has time to make her escape, but her better nature prevails and she returns. She confesses, and a reconciliation takes place. Margaret's essay wins the prize, and she receives it among the congratulations of her school-mates. Henriette, her former rival, is now her sincere friend and well-wisher. She takes the lead in showing attentions to Margaret's father and mother, who have come to witness their daughter's triumph.

A CHILD'S PRAYER (July 4).—The opening scene shows John Deveraux and his little motherless girl, at the grave of his dead wife. A similar scene is taking place miles away in the desert, where Burt King, his arm around his motherless boy's shoulders, kneels in silent prayer beside the fresh grave, crudely ornamented by a wooden cross, which contains all that is mortal of his wife. Sad at heart, each goes his way with a motherless child. The millionaire cattle king to his palatial home in Tucson; King to resume his weary passage across the desert in search of a homestead. A month passes. Deveraux has engaged a governess to attend to the education of his little girl and while shy at first, the child has gradually succumbed to the kindly advances of the governess and her sorrow for the lost mother is getting less and less. King has pre-empted a homestead near Tucson and made his permanent camp. Dick Morris, foreman of Deveraux's ranch, comes across King's camp one day and warns him that he is upon ground belonging to Deveraux. This King denies and refuses to vacate. Morris thereupon tells King he shall have three days within which to leave, and if he is still there at the end of that time, he will be thrown off. Morris then sends a note to Mr. Deveraux, telling of the situation and asking



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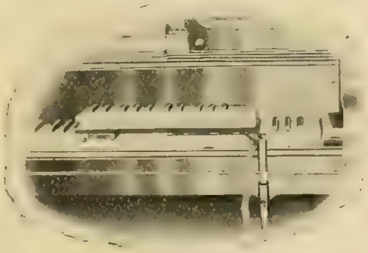

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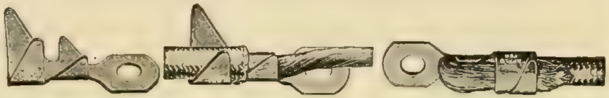

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for instructions. Enraged at the squatter's presumption, Deveraux arms himself and starts in person to evict him. Stopping in his little daughter's room to bid her good-bye, he finds the child at the governess' knee repeating the Lord's Prayer. Much touched, he kisses his little one and departs. Arriving at the ranch, he leads his men to the squatter's camp. Just as they are about to enter the tent, he is stopped by the sound of a childish voice repeating the Lord's Prayer. His sympathies aroused by thoughts of his own motherless little one, Deveraux calls King outside the tent and presents him with the land he claimed.

JUST PRETENDING (July 5).—Little Albert Mills, eight years old, reads in the paper the accounts of the abduction of children and holding them for ransom. He conceives the idea of playing the game on his little sister, Henrietta. He writes a note reading, "I have your children. Put four thousand dollars under the stone on front porch and I will bring them back. They are now hanging by the hair. Blue Beard." He then tells Henrietta to look the other way, and he takes her dolls out of the doll buggy and hides them in the garden. Then he places the note in the rural delivery mail box at the front gate. A little later a young fellow brings an auto up to the gate and the children plead for a ride. After a little hesitancy he consents and the children are carried away to the park. Mrs. Mills misses the children and finds the note in the mail box. She takes the matter seriously, and gathering a lot of neighbors and a policeman, gives chase to the auto. Many accidents occur in the chase. Finally the kiddies are caught, the dollies are found, and it is due for little Albert to get a spanking, but mother pleads for mercy and the incident ends in a good laugh.

A PAIR OF BOOTS (July 5).—Two mischievous boys, finding the coachman's boots, decide to have some fun by placing them back of the portieres in Miss Annabelle's room, who is informed of the fact. Amid great excitement the constable, townsfolk, and in fact, everybody with enough courage to help capture the intruder, are asked to join in the posse. After several trying episodes the posse enter the room armed to the teeth, when they discover it is only a pair of boots.

THE BACK WINDOW (July 6).—Harry and May McCloskey, a young married couple, go on a visit to friends. The friends are the happy parents of a lovely baby, and while the visitors are in the house, they pet and fondle the baby until it becomes tiresome to the young people. When they get home they promise never to have anything like that. Three years later they are unhappy, but don't know it is the sound of children in the house that they want. The door between the rooms of the couple is closed. Out of their window they each become interested in the backyard adjoining. In the yard they see an Italian couple, the man is working with his flowers, and the wife is hanging clothes on the line. One day they miss the couple of the yard, and they are both much worried. For several days they watch the yard, and one day they see a colored mammy hang some tiny garments on the line. Harry and May (unknown to each other) decide to buy something for the baby of the Italians. Harry goes to a toy store and buys a rattle. May buys a baby dress. Harry gets home first and unwraps his package and lays it on the table and goes out of the house. His wife comes home, and unwraps her package and lays it on her table. She looks at her husband's door and slowly opens it. She is afraid he will come and surprise her, and locks the door leading into the hall. She sees the rattle on the table, takes it and holds it up and goes to the window. While she is standing there, Harry tries to come in, but finding his door locked, he goes through her room, sees the little dress on the table and picks it up and starts to his room. May meets him and holds the rattle behind her, he holding the dress behind him. They each hold them out to the other. They read a world of understanding in each other's eyes as he takes her to his arms.

EDISON.

THE CLOSE OF THE AMERICAN REVOLUTION (July 2).—It is a strange coincidence that the beginning of the American struggle for Independence should begin with a famous ride and that the closing days of that heroic struggle should bring forth another ride that history has almost failed to recognize. No great poem has been written to make the name of Jack Jouett ring down through the ages as does that of Paul Revere. Nevertheless Jouett's ride should take its place amongst the great rides of the world for to him alone is due the lives of such men as Thomas Jefferson, Patrick Henry and Lee. Even the grave where this young hero lies is naked and unknown.

Charlottesville was the capital of Virginia for only one week after Richmond was named by the British, and the State Legislature was held by them in an old tavern, only a few miles from Monticello, Jefferson's home. This fact soon came to the attention of Cornwallis, who determined at once to strike a strong blow to the cause of the colonists by sending Colonel Tarlton and his daring men to dash on to Charlottesville and capture the State Legislature. It was a daring march, well planned and boldly carried out, and, but for the wonderful ride of Jack Jouett, it would have been crowned with success. Jack Jouett chances to be forty miles from Charlottesville. A moment and he plans to beat Colonel Tarlton and his horsemen on their aim of death and destruction. Mile after mile he urges his horse on by whip and spur until at last he reaches the door of the home of Thomas Jefferson. He calls forth the warning that the British are coming and is off to Charlottesville, where he bursts in upon the assembly. Again he announces the fact that the British are on their way, and he has finished his noble work. When Tarlton and his men reach Charlottesville a few moments later their prey have flown and they discover that they have had all their trouble for nothing. A short time later we are shown the surrender of the British at Yorktown, and the birth of the American nation.

PARTNERS FOR LIFE (July 3).—In a little two-room flat Molly and Tommy begin their married life after a brief moneymoon. Tommy has subconscious ideas as to the necessity of a man establishing his authority in the home, believing in mastership rather than partnership of husband and wife. Molly has her ieas, too, and makes every effort to assert her rights. At first the struggle for mastery is laughable and droll, but subsequently he begins a course of action that reduces Molly to misery. It goes so far that she decides to leave him and go back to earning her own living, but her friend, Ethel Mayhorn, who is a manicure lady and full of worldly wisdom, counsels otherwise. After all, as Ethel points out, the struggle for mastery, conscious or unconscious, is incidental to the beginning of all marriages. The thing to do is not to run away, but to fight for herself. So Molly, acting on her friend's advice, adopts a course of action that proves to Tommy, that he depends on her as much as she depends on him. Tommy, who had looked upon his wife's friend as a disturber, changes his views when he realizes that she is the guardian angel who brought peace and happiness to his household and made married life worth while after all. Instead of spending his evenings playing cards with his friends and englecting his wife, he now stays at home and lends every assistance in the performance of her household duties, and occasionally takes her to the theater and happily considers her as his partner.

THE WORKMAN'S LESSON (July 5).—Old Wenzel, who works in the machine shop of a big plant, like many other of the older workmen, is contemptuous of the "newfangled" safety devices which have been installed.

Wenzel lives in a nearby cottage with his daughter, Lischen. A young Italian, Bokko, who is out of work, passes the Wenzel cottage and stops to pluck a flower from the flower-bed. Lischen appears to protest and the two become acquainted. As a result Bokko comes again after Wenzel returns from work and the latter agrees to try to help him get a job in the machine shop.

Bokko, with Wenzel's help, secures the job and is put to work at a big lathe. He is interested in the safety device that covers the chuck, though old Wenzel snorts with contempt for it.

The acquaintance between Bokko and Lischen ripens to love. They become betrothed. Then, one day in the shop, Bokko, influenced by Wenzel's contempt, leaves the safety device open. There is an accident; his arm is badly mangled. Old Wenzel blames himself, realizing that he has led Bokko into carelessness.

While visiting Bokko at the company's hospital, the foreman sees old Wenzel coming on the same errand and quickly decides upon a plan to cure the old man of his contempt for precautionary measures. He quickly covers Bokko's injured arm with the bed clothing and, in answer to Wenzel's query, tells him that Bokko will lose his arm. The old man's grief is pathetic and he leaves, overcome.

Upon Bokko's discharge from the hospital he at once repairs to the home of his sweetheart and, while greeting her, old Wenzel sees the empty sleeve hanging at Bokko's side and breaks down. Bokko at last realizes what the trouble is and, throwing his coat back, discloses to his delighted sweetheart and her father his bandaged but now nearly normal arm. Old Wenzel has been taught his lesson.

HOW THE BOYS FOUGHT THE INDIANS (July 6).—Wild-eyed Bill, the terror of the prairies in a yellow back series, is the ideal hero of two boys, Johnny and Tommy Bell. Mr. Bell, having fallen heir to a ranch near the Indian reservation, decides to start for the West at once, much to the delight of Tommy and Johnny, who plot and plan for the event and persuade their father to present them with Indian suits and air rifles. This he gladly does, not knowing how deeply their minds are filled with Indian gore and Wild-Eyed Bill.

In due time they arrive at their destination and are installed in a country hotel near which is an Indian camp that is soon discovered by the two. They don their Indian suits, and taking their air rifles, sally forth to exterminate "The Red Skins." Upon reaching the camp they begin hostilities by peppering the Indians right and left with their air rifles. Instantly they are surrounded by the incensed Red Skins, but Blue Hawk, the chief's son, a graduate of the Indian school, finding the yellow back literature on the boys, sees the humor of the situation and dispatches a messenger to the boys' father informing him of the situation. The boys are now put through a course of sprouts and frightened to a frazzle, after which they are commanded to destroy "The Wild Bill" literature, and upon promise that they will never read such trash again they are returned to their father who in gratitude shakes hands with the Indians for teaching his boys a good lesson.

AN INTELLIGENT CAMERA (July 6).—The first thing a bride and groom in the rural districts does after the ceremony is performed and the opportunity presents itself, is to have their photographs taken.

Here we find Zeb and Cynthia going into a photograph gallery to engage the services of the artist. They are an exceedingly eccentric pair, both lacking all the elements that would make them attractive. In fact, they are just exactly the opposite and the moment the bride looks into the mirror to fix her hair it cracks into a dozen pieces. Her husband's attention is attracted by her to the catastrophe. Both are surprised and when their attention is attracted to the camera it runs around the room and finally exits precipitously. The photographer returns after a short absence, and to his dismay sees the damage that has been wrought by the couple's ugliness. He tries to run them out, but the bridegroom, being well supplied with money, readily offers to pay for the damage and all is well. The camera is again brought in, but refuses to stay —out it runs. The photographer brings it in again and nails it to the floor. This proves too much for the camera and it explodes. The enraged photographer insists on their leaving.

His assistant then announces another customer to the dismayed photographer. In comes a very attractive young woman whose beauty is such that when she looks into the mirror it is immediately made whole, the camera becomes whole again, and the photographer is happy once more.

BIOGRAPH.

A DASH THROUGH THE CLOUDS (June 24).—Arthur and Martha are sweethearts, but Martha becomes fascinated with the sport of aeroplane riding, and later is infatuated with the aviator. Arthur is a tutti-frutti salesman and goes to a neighboring Mexican town to sell his gum. Here he is a "cut-up" among the ladies. The Mexicans, incensed at Arthur's attentions to their sweethearts, attempt vengeance. Arthur sends a boy with a note to Martha that his life is in danger at the hands of the Mexicans. This is where Martha and her aeroplane driver shine, for with the aeroplane they dash to the rescue.

THE NEW BABY (June 24).—The nervous, expectant papa leaves for the office in a fever, for the stork is expected at his home. On the same day a new cook is engaged. She is a colored woman with a small baby, which she brings with her and ensconces in the kitchen. The gardner, hearing the cry of the picaninny, runs off to the nearest telephone and calls up the expectant papa, informing him that the baby has arrived. A few moments later the proud papa, rushing into the kitchen, followed by a crowd of friends he has collected en route, finds the cause of the excitement to be a little human "chocolate drop." His gloom, how-

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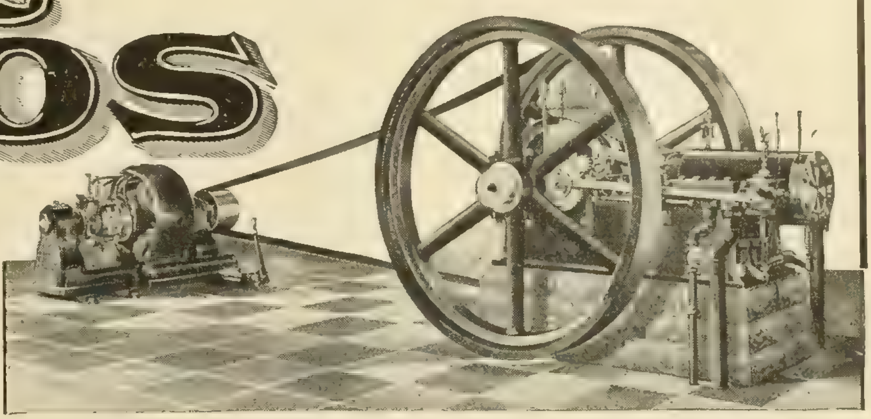

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ever, only lasts a moment, and the joys carry the day.

THE SCHOOL TEACHER AND THE WAIF (June 27).—Little Nora is called the madcap of the village. She was not vicious, but merely mischievous, with her heart in the right place. Her madcap nature is not to be wondered at, as she was allowed to run wild, her mother being dead and her father a laborer. The school commissioners write to her father insisting that she be sent to school, and she would have been happy there if the scholars had not made her the butt of ridicule. This she strenuously resents and in her unhappy, lonesome condition, she listens to the flattery of a traveling street fakir, who would have succeeded in taking her away with him had not the school teacher, who saw in her a diamond in the rough, prevented it.

MAN'S LUST FOR GOLD (July 1).—Gold is the seed of avarice, theft, murder, and, in fact, most of the evil of the world. In our picture we show the father of a little family killed by a claim jumper who tries to take possession of his claim. Further on the claim jumper discovers the rich Skeleton Mine, guarded by a grim sentinel, the skeleton of its first victim. Bags of gold lay by and the claim jumper lugs two off. Out of water and fatigued, he buries the gold, intending to come back for it later. However, his strength fails him, and some distance on he falls exhausted. In this plight he is encountered by the son of the miner, whose claim he tried to jump and killed, but the boy's feelings towards him are now softened by his pitiful condition. Before the claim jumper dies he draws a map of the location of the gold. The boy and girl start out and they are made to realize the struggle gold induces.

ONE-ROUND O'BRIEN (July 4).—O'Brien and Duffy are up against it, and as "the eats" are coming at long intervals, they hit upon an idea that promises well. Interviewing a theater manager, O'Brien induces him to put up money, betting that he, O'Brien, will knock out "all comers" in one round. Did the plan succeed? Well, see.

TRYING TO FOOL UNCLE (July 4).—Dick's Uncle has always been too indulgent, and so Dick has been wild. Uncle, however, grows tired of Dick's recklessness and, giving him a roll of money, tells him to go and make a man of himself. Dick, thrown on his own resources, goes to another city, gets a job, and marries a poor girl. He proves capable of taking care of himself, but desiring to impress uncle he plans too big a scheme and nearly loses out.

KALEM.

TRAGEDY OF THE DESERT (July 1) (2-reel Special).—Dr. Franklin Cochran practices in Luxor, Egypt, and his vivacious wife, Miriam, is prominent in society affairs. She makes the acquaintance of Mahmud Bey, an Oriental diplomat, who becomes fascinated with the young woman and by artful blandishments so impresses the temperamental wife that she neglects her husband. In a burst of crazed anger the doctor departs for the desert, first making out a will which amply provides for Miriam. Reaching a Bedouin village Cochran trades his horse for a camel and continues across the desert. The scorching sun and sands almost overpower him, but with true instinct the camel finds an oasis, where the unfortunate wanderer falls in a daze.

Zenab, a young Egyptian woman, comes to the oasis and discovers the doctor. She summons her tribesmen, who tenderly carry Cochran to their village. When he gains strength the doctor embraces the Mohammedan faith, saying his past is dead and the future offers nothing. He is adopted by the Sheik, the father of Zenab.

The doctor labors faithfully with the natives and his friendship for Zenab develops into a warm love, which is reciprocated. The Sheik gives his daughter in marriage to Cochran and they live happily together.

There comes a time when Miriam, with a party of tourists, visits the quaint village, and there she discovers her husband. He is horrified at the meeting as he has long since consigned her to the forgotten past. Miriam, repentant, implores Cochran to return to her, but he is firm in his devotion to Zenab. The Egyptian wife sees her husband with the stranger and is lead to believe that she will be deserted.

Cochran accompanies Mirian to the edge of the village and then bids her to depart forever from his life. He returns to join Zenab and finds to his horror that the heartbroken girl has killed herself. The doctors cup of sorrow is now full and, kneeling at the side of his faithful wife, he cries in supplication: "Allah preserve us, for we are but the Dust of the Desert."

THE GIRL BANDIT'S HOODOO (July 1).—While Tom boasts of his bravery and marksmanship the stage coach arrives and excited passengers tell of a recent hold-up. Tom is inclined to laugh at the Sheriff for his negligence and declares that no one could hold him up. Nell and Bess, Tom's sisters, determine to teach the braggart a lesson.

A few days later when Tom starts for town in his auto, the girls unload his revolver and substitute blanks. They then hasten to disguise themselves as bandits and proceeding to the highway await the return of the boaster. It happens that Tom loans his machine to a friend, Bagley, and that worthy gentleman's identity being lost by ulster and goggles, the girls relieve him of his valuables, thinking him to be their brother. As Bagley rides out of sight he fires at the supposed bandits and a bullet pierces Nell's hat. This throws the girls into consternation as they cannot account for the efficiency of a revolver which they believe is loaded with blanks.

Their first surprise is mild compared to what greets them when they return home and hide their disguises. Tom arrives and incidentally displays watch and purse. The girls then inspect the captured valuables and find they belong to Bagley.

Fully repentant, the amateur bandits set forth that night to return Bagley's belongings. The unfortunate man has become apprehensive and engages the sheriff to protect his house. The girls are therefore captured by the vigilant official and the manner in which they clear themselves brings a laughable finale which is best told in the film.

THE FILIBUSTERS (July 3).—Don Daris, a newspaper reporter, fails to provide any "live copy" and is consequently in disfavor with his editor. Don goes to call on Daisy, the daughter of a tugboat captain, and the irascible father orders the young man from the wharf. Daisy tells Don that if he will hide on the "Ruth E" on the trip about to be made he will secure material for a big story.

In the meantime, Anita, a Spanish girl spy, determines to learn the destination of the tug. Through a hazardous subterfuge she discovers that the craft is carrying arms and ammunition for the Cuban insurrectos. This information she imparts to the Spaniards, who set out in pursuit of the tugboat. The Spaniards arrive on the scene while the boat is landing the contraband goods and Don and Daisy, through a clever ruse, succeed in blowing up their pursuers' boat. Don then returns with the tug to the place where the filibusters have made their landing. The captain and his crew come aboard and return in safety to Florida. The captain recognizes the clever resourcefulness of Don and finally accepts him as a suitor for Daisy's hand. The story that Don turns over to the editor brings him the enviable position of "Star Reporter."

WINNING A WIDOW (July 5).—While crossing the Atlantic, Jim White, an American tourist, is attracted by a charming young widow. He succeeds in making the lady's acquaintance through her four-year-old son and thereafter he becomes a persistent suitor and shadow. It happens that Luxor, Egypt, is the destination of both parties and when they arrive at that point Jim determines to win the widow without further delay. She does not encourage his suit and he becomes desperate.

Jim hits upon a subterfuge and engages an Egyptian to help him out. However, the best laid plans often miscarry, and when the widow learns of the plot she prepares one of her own. Jim meets with a decided surprise and the little son is the means of bringing about a mutual understanding.

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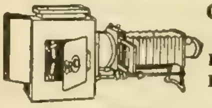

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GEM.

THE PRINCESS OF LORRAINE (June 11).—Somewhere in the West of Europe, lying on a cozy stretch of fertile land, was a principality where love was king of everything and everything was fair. There was a princess, a bright, blithe, buoyant, vivacious miss, to whom life was a toy and the world a play-ground. The fires and forces of youth firmly emphasized the dominant spirit and the tender strength of her charming femininity. The courage and confidence of youthful years reinforced the happy contentment of her care-free nature. Yet—often when the twilight fell, hushing the din of the day, and a lone star glimmered in the Western sky, whispering with wondrous witchery of the day's decease, she would sit in pensive musing and gaze across more miles than the eye could see, seeming to listen to a vague voice within her—the soft, still call of slumbering love.

Across the mountains to the Westward, nestling in the lap of the foot-hills, drowsed a little municipality in peaceful but unproductive slumber. The ruling prince was a statesman. A long hereditary line of political marriage and mirage had subdued whatever poesy or romance he might otherwise have possessed. Moreover, he had the advertising instinct. He was not a visionary, but he had the foresight to realize that an alliance with the striving, thriving community across the mountains would result in good and gain for his own dominion. So he dispatched his heralds to advise King Theold that he was coming to sue for the hand of the princess.

The king was old. The years had written their weary record on the scroll of his soul. He desired the princess to wed before the grave sent its silent summons. He exorted her to marry the prince; but the wee whisper of that subtle power slumbering somewhere in her soul wakened and warned her to war.

She donned the peasant's garb, left the grim grandeur and the menacing mockery of the castle, and went out into the world. And there she met one whom ages ago Fate had coupled with her, one who kindled into flame the spark of love and longing that had flickered somewhere in her superconscious being, like a torch showing her soul its way through man's defiance and destruction of nature's prerogatives, to the haven that had been designed and assigned for it.

She did not know that he was the prince incognito, nor he that she was the princess—such is the mystery of fate's mastery. But it was given them to see and know and understand.

THE REASON (June 25).—They were a successful family—because they were happy. Their home was the greatest temple in the world, because it sheltered contentment. And then the child came. They loved each other so much, it seemed they couldn't spare enough for the little stranger, but they did—love multiplies itself. Then he met her, the pretty, dark-haired, dark-eyed, sweet-voiced Italian girl. She worked in his strawberry field, and he saw much of her. And something stirred and wakened in her and clamored in her heart for freedom—the imprisoned love that had smouldered in her being all the years of her youth. All the pulse and impulse of her race, all the fire and faith of a first love, all the timid tenderness and trust and truth of a woman-child molded and melded into a blind passion.

He took an interest in the girl, which she mistook for affection. He placed her in charge of the pickers; he was kind and gentle to her, and in her eagerness to do so, she recognized his kindness as love.

Later he began to feel the strange power overwhelming him, and gradually submitted to it. There was fascination in her, a luring challenge, a dominant seduction. Her lips were inviting in their freshness, her voice soft and sweet, her eyes contained forgetfulness—and he forgot. In those eyes were all the innocence and all the sin of the world; in their black mystery was conflict, the soul-struggle of all humanity on the battlefield of the world; yet—in their dark depths was peace.

His wife first doubted, then suspected, then realized the bitter truth. Almost at the same time the girl learned of his wife and child. But her love was too strong, too reckless, to be conquered by her knowledge of right and wrong, and her passion was only increased by the furious rage of the realization. Once she saw the child, with its sweet, little face and laughing blue eyes, and realized in it her most dangerous rival for the love of the man she loved. But—had he not told her that he loved her? Yes, and had he not asked her to go away? Ah, his wife, his child, were nothing. It was she! and their love—their love that was stronger than his soul.

Then Something took the matter in its own Mighty Hands. The child walked down to the sea one day, and in childish daring was about to step into the water. The girl saw, and felt a fiendish, inhuman delight at the promised destruction of the greatest obstacle in her path. Then God permitted her to see her error; she realized a human life was even greater than a great love, and she flew to the bank and rescued the child from the impending peril. Almost tenderly, she led it from the threatening danger, straight to the arms of the distracted parents anxiously searching for it. The father pressed the child to his heart, and in the vast joy of its safety, drew his wife to him and kissed her. Then the three walked off, forgetting the girl and her sacrifice, never thinking of the bitter cost of their happiness. But God whispered to the girl that she was right, and her heart sheltered a giant joy.

GAUMONT.

WHEN MONEY ISN'T MONEY (June 27).—Poor little Jimmie is the only son of a poverty-stricken family. His father has died and Jimmie is the sole support of three or four, who combine their efforts with him in selling and trading in rags. Fortune smiles upon him one sunny morning when he finds a pocketbook in which a huge amount of large bills are bulging. He hurries home with his find to mamma, who rummages through the money, much more than she had ever seen, and finds the card of its owner. Inasmuch as this humble family is blessed with the most scrupulous honesty, she takes her little Jimmie in hand, and, with one of his sisters, proceeds to the home of the rightful owner of the pocketbook. Jimmie delivers it in person and receives the reward in the form of a brand ned hundred-dollar bill. Pleased beyond description with this unexpected fortune, he proceeds at once to the clothier and picks out a most tasty suit. What is Jimmie's dismay, when the proprietor refuses to allow the suit of clothes to go out of the house unless Jimmie presents him a bill of smaller denominations, because he suspects that such a poorly clad little urchin could never come by so large a bill legally. Sorely disappointed, Jimmie proceeds to the nearest cafe to quench his thirst, but history repeats itself here, and he fails to obtain satisfaction because nobody will believe that he has not stolen the bill or that it is not counterfeit. He again meets with the severest kind of disappointment, this time by not being allowed to obtain a meal in a restaurant. There is only one thing that he can do. That is to get a bill of smaller denominations, whereupon he summons up his courage and goes back to the man who had paid him this sum as a reward and asks him to split up the hundred-dollar note into smaller change.

THE LION'S REVENGE (July 2).—Mrs. Ramsay, the wife of a wealthy explorer, has a private zoological collection on her premises. A special guard is employed to tender these captive animals the best of care. One day during her husband's absence, Mrs. Ramsay discovers this keeper abusing Spartacus, the huge savage Numidian lion, and discharged him on the spot. He, however, resented the action of his employer's wife and vowed to obtain revenge.

The opportunity arrives upon an afternoon when the explorer and his wife are entertaining their friends with a sumptuous ball at a hotel near their home. During their absence, the keeper enters their home on the pretense of wanting a cap accidentally forgotten, and sets the lions loose. The servants hear the roars of the liberated beasts and run to Mrs. Ramsay with the news. She hurries home in time to save her child, succeeds in driving the lionesses back into their enclosures, but cannot find the fierce Spartacus. Frenzied by his roaming at large, she searches till she does discover him in the parlor, where he had tracked the malignant keeper and wreaked revenge for his mistreatment. The big lion was quite peacefully persuaded to reenter his cage, now that his object had been accomplished.

MAJESTIC.

MEALS BY WEIGHT (June 23).—Business is bad with Herr Sauerkraut. He thinks of an advertising scheme that will make him wealthy and puts up a sign which tells his customers the glad news that they will only be charged for the actual amount of pounds they gain while eating. Weary Willie is attracted by the new method of paying for a dinner, and, with the aid of a large cobblestone hidden under his coat, finds that he can eat a good meal and be paid for the pleasure as well. He informs his many pals of the new restaurant and they visit a large pile of bricks before entering for their mid-day meal. Herr Sauerkraut becomes suspicious when he finds so many of his customers weighing less after they eat than they did before, and drops a dollar bill on the floor, just out of reach of a particularly fat looking guest. The sight of the money is too much for the fat man and when he reaches for it, enough bricks fall on the floor to build a small church, much to Herr Sauerkraut's surprise.

THE KNIGHT AND THE FRIAR (June 23).—Lady Alice, a fair maiden of the 15th century, is being serenaded by the brave knight Tristram, who sits upon his prancing steed beneath her window within the castle gates. The jolly Friar Tuck interrupts the lovers and calls the maiden's father, which causes the knight to ride for his life, as his family and the maiden's are deadly enemies. Swearing vengeance upon the friar, the knight sends him a message by a peasant girl, who is taking a basket of food to his cell. Later the friar is surprised by the knight in his cell, and is made to lend the knight his robe. Lady Alice enters and confesses her love of the knight, to the supposed friar, and is surprised when she learns that she has been talking to her lover disguised in the monk's gown. Friar Tuck is forced to unite the two sweethearts at the point of a sword, and thus is the feud between two noble families happily ended.

PAPA'S DOUBLE (June 25).—In a card game at the club, Jim Thomas has the misfortune to quarrel with his prospective father-in-law, who forbids Jim to ever enter his house again. Madge Jones, his fiance, meets him without her father's knowledge, but is found out and sent away to a boarding school, where Mr. Jones gives strict orders that Madge be allowed to see no one but her father. Jim learns of Madge's plight, and, disguising himself so that he looks like Mr. Jones, calls upon Madge and completely fools the boarding school mistress, who thinks he is Madge's father instead of her sweetheart. Jim, while disguised as Mr. Jones, takes one of the pretty inmates of the boarding school out for a walk and buys her a box of candy. Mrs. Jones happens along in her automobile and sees Jim with the boarding school miss. She thinks he is her husband and poor Mr. Jones has trouble waiting for him when he returns from business that evening. Mr. Jones calls at the boarding school and meets Jim, made up as his double, but Jim and Madge have managed to get married, and Mr. Jones is too busy straightening up the complications that his double has gotten into to object.

GETTING RICH QUICK (June 30).—Splivins and Gelvis, two live wires who live by their wits, find themselves without any funds. By borrowing all of the office boy's small change they advertise for a partner with ten thousand dollars to finance a mail-order business. Mr. Simp reads the advertisement and, much against his wife's wishes, becomes a member of the firm. The partners immediately become prosperous with their newly found capital, and in order to give Mr. Simp a good run for his money, launch a mail-order scheme which gives promise of being a dismal failure. Much to everyone's surprise the scheme turns out to be a wonderful success. Thousands of letters arrive at the office of Splivins and Gelvis, and it takes the combined efforts of the firm, stenographer, the office boy and all their sweethearts to open the mail. When a farmer arrives at the offices and insists upon leading his old gray mare into the inner office, a climax is reached, which is a real surprise.

THE FLAT UPSTAIRS (July 2).—The janitor of the Goldbrick Apartments complains to Mr. Slavin about the unearthly noises heard coming from his apartment every afternoon. Slavin is at a loss to know what causes the nuisance, but decides not to mention the subject to his giddy wife. He tells the janitor to call him up at his office as soon as the noises start. Mrs. Slavin has histronic aspirations, and is taking lessons in acting from Nicholas Hamfat. She is planning to give a private performance in order to convince her husband that she can act. Hamfat has trouble in finding an actor

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to fill a certain romantic part in her play and engages an "old clothes man" as a last resort. The rehearsal takes place in Mrs. Slavin's apartment, which accounts for the sounds of strife issuing therefrom. The "old clothes man," dressed as "Romeo," is placed in a closet to await his cue, when he is to rush into the room with drawn sword. The rehearsal is at its height when Mr. Slavin appears on the scene. Hamfat hides under the table and Romeo is in the closet, waiting for his cue. Slavin finds several suits of men's clothes, and has a stormy scene with his wife, during which he unwittingly gives "Romeo" his cue to burst from the closet. The resulting laughable scene is enjoyed by all the tenants of the apartment house.

THE BURGLAR ALARM MAT (July 2).—Burglars have been so active in the neighborhood of the McPhere home that Mrs. McPhere is on the verge of a nervous breakdown. Her husband has a burglar alarm mat installed in the house and assures her that she is now secure against burglars. The mat is placed in the hall near the front door, and an electric attachment connects it with a large bell placed over the head of McPhere's bed. McPhere returns home late from the club and forgets about the mat until he has stepped on it. He finds his wife hiding in a trunk, where she has taken refuge from the supposed burglar. Things run along smoothly for a while, when the bell suddenly peals out its deadly warning once more. The cause proves to be McPhere's daughter, standing on the mat, saying a long farewell to her sweetheart. Later the large house dog, Rover, causes another alarm by preparing for his customary nap, and finally Mr. Burglar himself appears, and stepping over the mat, helps himself to the McPhere silverware and in the end carries off the mat under his arm, while the McPheres are peacefully sleeping.

IMP.

LOVE, WAR AND A BONNET (July 1).—It is wartime and little Sallie Batte, finding herself without a bonnet, and unable to purchase one, decides to trim one all herself. She consults her old Mammy, who suggests a visit to the attic, where the needed material may be found. To their delight an old hat with heaps of roses is discovered lying in an old trunk. These are seized by Sallie, who soon has a pretty bonnet fashioned from the relics of the past.

While busily engaged in her work the little girl is trying to decide to her satisfaction whether she really and truly is in love with Walter Barry, a young Confederate captain, who has long been devoted to the petted child, but the masterpiece is completed before she comes to a decision. Being called from the room she leaves her new bonnet on the table and in her absence there enters an unexpected visitor in the shape of a youthful Northern spy, who is seeking a disguise in order to safely reach his camp. Seeing the bonnet, seemingly awaiting an owner, it is the work of a moment to place it on his head, wrap a cape about him, and quietly make his exit from the house. He swiftly mounts his horse and races for his life.

When the loss is discovered, Sallie, in despair, makes inquiry of all and, upon being told by an old servant in which direction the strange man clothed in her garments, had gone, she immediately gives chase. She rapidly gains on the masquerader, and he as a last resort, drops the bonnet and cape in the road; these are found by the brave girl and hastily donned.

Meanwhile, an alarm has gone forth that a Yankee spy is in the country, and Captain Barry is appointed to effect his capture. After riding some miles, he sees in the distance a figure, whom he thinks is the man he is in search of, and spurring his horse rapidly gains upon him. Poor Sallie, for it is she, hearing the clatter of hoofs, thinks the spy is pursuing her, and dismounting, seeks a hiding place in a house she is passing. She has just concealed herself behind the sofa, when Captain Barry enters the room. Of course, she is discovered, and when dragged forth by the angry man, who is prepared to handle her roughly, she removes the wonderful bonnet, and to his astonishment and chagrin, there stands revealed the girl he loves. Realizing this is his opportunity, the Captain determines he will force the stubborn girl to admit that she loves him. She at first denies this strenuously, but finally he conquers and when they leave the house together, he has Sallie's promise to be his wife.

BETTY, THE COXSWAIN (July 4).—Young Ned Dean, the coxswain of the Barton University Rowing Crew, is in love with Betty Marshall, a pretty, athletic girl, who is a great favorite in the college town. Her father gives his consent to the marriage, provided Ned and his eight win the annual 'Varsity boat race.

Ralph Cummings, a classmate of Ned's, is heavily in debt to a bookmaker, who forces him to get Ned out of the way before the start of the great race in order that it may be won by the opposite side. He is anxious for the Barton University to lose, as he has gambled heavily against their crew. Ralph, therefore, sends a note to Ned a few minutes previous to the race, informing him that his mother has met with a serious accident and wants him. Ned rushes out to the place where the accident is said to have occurred, but instead of finding his mother, he is confronted with two men, one of whom strikes him a blow which knocks him senseless. When he regains consciousness his first thought is of the race, and soon he has succeeded in breaking the window, and is on his way back to join his crew.

In the meantime, both crew and coach are in despair, until Betty appears and begs to be allowed to steer for Ned. She disguises herself as a boy and takes her place in the coxswain's seat. Their crew is victorious and, when Ned arrives, he as well as the other boys, are surprised to find that their coxswain is Betty.

HOME AGAIN (July 6).—A convict makes his escape from prison, and upon being missed is immediately pursued by guards, who rapidly gain upon him. He, realizing this, and seeing a tramp bathing in a pond, quickly exchanges clothes without the hobo's consent, and continues on his way unmolested. The guards, discovering the poor tramp in the water, immediately jump to the conclusion that he is their man, at once open fire upon him. The poor man quickly emerges from the water, and, seeing only the convict's clothes, dons them and runs with the guards in pursuit.

In the meantime the convict has escaped detection, but seeing a detachment of guards coming down the road, he takes refuge in a hay wagon which is fully loaded, hoping by this means to make his escape good. The driver of the wagon mounts to his seat, and soon the town is left behind them. When the destination is finally reached and the convict cautiously peeps out, to his consternation he finds that he is in the jail yard, which he left only a few hours before. Now that escape is impossible, he enters the prison again and makes his way to the cell, where the guards find him calmly smoking a pipe when they make their rounds.

PRINTING AND ENGRAVING U. S. GOVERNMENT STAMPS (July 6).—The second of the two releases dealing with the work done at the Washington Bureau of Engraving, illustrates the making of the United States postage and commercial stamps. The printing, perforating, cutting and the other operations are shown. The various mechanical and typographical processes being well illustrated.

THANHOUSER.

DOGGIE'S DEBUT (June 30).—The little boy's life was all happiness up to the time that he was nearly nine years old. He lived with his grandfather, who seemed to be rich and gave him all the pets that any child could ask for. So it was quite a shock to him when dear old grandpa died, and he found that all the money had flown away, for the old man had suffered unexpected reverses in Wall Street, which was really the cause of his death.

Perhaps the pangs of poverty might not have been so severe had it not been for the fact that the cruel creditors seized everything. Jack saw the expensive furniture disposed of without a pang, but when they began to dispose of his pets to the highest bidder, despite his protests, things began to look serious. Several of his loved ones had gone under the hammer before he decided what to do. Then he took his poodle, the only pet left, and fled from the accursed house.

It is pretty hard for a little boy to make his way in the world, and especially difficult if there is another mouth to feed, even if that other mouth is satisfied with dog biscuits. So it was not long before the youngster began to fear that he would be compelled to ask charity, to keep his little home together.

Luck came his way at last, for in a nearby town he saw posters advertising an Animal Congress. Convinced that his pet was bright, far more intelligent than any other dog, he decided to apply for an engagement, knowing that the poodle would gladly work to get bread for his kind, young master.

Much to his surprise, there was a distinct tendency at the theater to jeer at him, but his troubles ended when the animal trainer appeared. For in the days of carefree wealth, the trainer had been the groom at the boy's home and they had been great friends. The groom was mighty fond of the child, and only too glad to do him a favor in the time of his need.

The youngster joined the former groom, and became assistant trainer. His friend and partner never regretted his kindness, for as he often said, "the act is 50 per cent. better now that I have 'Little Pal' with me."

OUT OF THE DARK (July 2).—A young lawyer receives word from abroad that a package of jewels, valued at $20,000, which has figured in a law suit, has been shipped to him from Europe, to be held for a client. He meets the steamer, receives the valuables and starts with them to a bank, meaning to place them in the vaults. He has forgotten that it is Saturday, and a half holiday, and the result is that he discovers that he must keep the custody of the gems over Sunday. This does not worry him, for he has a safe in his own home, and he does not dream that any one knows of the treasure in his possession.

The fact is, however, that the messenger has been trailed from Europe by a celebrated crook, who vainly seeks a chance to annex the valuables. He witnesses the transfer, and follows the lawyer, and is pleased to note that he takes the jewels home with him.

Late that evening the lawyer receives a telephone message that his father, who lives many miles away, is seriously ill, and hurries off to see him. Until he reaches the house he does not realize that he has been tricked, and then he hastens home again, full of gloomy forebodings.

In the meantime the lawyer's wife, who has gone to bed, suddenly awakens with a start. She imagines that someone is trying to get into the house, and, fearful for the security of the jewels, slips downstairs to investigate.

The lower hallway is in darkness, except for a dim light from the street. The doors have glass panels, and as the woman watches, one of them falls inward, and a hand appears and feels cautiously for the knob.

It is a lonely neighborhood, and the woman does not dare to call for help, her one impulse being to hide the jewels. She rushes into the room, hurriedly opens the safe, takes the packet and hides it in a crevice at the top of the mantel piece. As she turns to flee the burglar enters. There is a struggle and a scream, which fortunately brings help. The criminal is captured, but the shock has driven the woman mad. She remembers nothing; can tell nothing. It is clear to the police that the burglar has been successful, for there is the open safe and the jewels have vanished. Undoubtedly his pal escaped with the booty, they figure.

The lawyer finds that he is held responsible for the loss of the gems, which cripples him financially. Besides he has no hope that his wife will ever regain her senses. Yet in the hour of his deepest despair, happiness re-enters his life.

While looking over some papers in his safe one night he is called to the 'phone. His maniac wife watches him curiously, and a troubled frown comes over her face. Her perplexity deepens as he goes out, and she starts upstairs to bed. Some recollection is trying to find expression.

Again she awakens with a start. Again she steals down stairs, and gazes with terror as the pane of glass is broken, and a hand is stealthily stretched through the opening. She remembers the jewels, and thinks that they must be protected. Gliding into the library, she opens the safe, takes out a package of papers and hides them where the other bundle is. Then as the lights are turned on, she falls fainting into her husband's arms, her mind and his honor restored.

"It was the hand of Providence that caused me to forget my keys," the husband said later, "I had to break in the door, and the sight of my hand as shown in the moonlight, was what restored memory to my wife."

MA AND DAD (July 5).—First, there was the manicure girl. Anyone who saw her polishing away in the Grand Scrumptuous Hotel knew in a minute that she ate only at cabaret restaurants, and had bushel baskets of diamonds.

The fact was that the moment her day's toil was over, she hustled out to Bronxville, where her mother had a tiny little chicken farm, and the two lived there very happily together.

Second, there was the boy. He was the regular Rah Rah type, and persons frequently pointed him out as a gridiron star, or a celebrated pitcher, when the fact was that the longest time he had ever been in college was two weeks.

Third, there was "dad," father of the boy. Dad had "oodles" of money, and a sad face, whereat everyone talked of his blue blood, and how an ancestor came over on the Mayflower. The facts were that "dad" himself came over on the Cunard Line steerage, but he knew how to make money and save it.

Fourthly, there was "ma," who lived in the country, and no one ever suspected for a minutes that she was the mother of a manicure girl. The girl polished the boy's nails, and he told her that she had won his heart. He proposed, she accepted, but the boy was afraid to tell dad, fearing he might object. So the young couple ran away, and sent dad a note, which conveyed among other information the statement that the girl's mother was a "Countess," which was a lie. Dad didn't object to the marriage; in fact, he didn't give a hoot about the title in the family, but he was glad his son had settled down. Besides the girl seemed all right, and he grew quite fond of her.

While the young couple were on their wedding trip, Dad went out on a rural tour in his auto. As he traveled along, a chicken tried to demonstrate the old question, "Why does a chicken cross the road?" In this particular case the answer was "to get killed." Dad was very sorry, of course, and offered the owner, an elderly woman, money to pay for it. She refused at first, but finally accepted, on condition that he take the victim with him. There were more or less arguments and finally the woman agreed to cook the chicken for him.

The chicken tasted pretty good to dad, and he felt more at home every minute. Then the postman arrived with a card from the woman's daughter, who was on her honeymoon down South. Proudly she showed it to her visitor, and he recognized the pictures of his son and the son's bride. Also he realized that the comfortable old countrywoman before him was the much maligned "countess."

He was mighty glad she was not a countess, for if she had been, she never could have cooked chicken so divinely, he reasoned. Dad decided that it was about time that he had settled down, too. There was a rapid fire courtship, and when the young people returned they found that ma was no longer a "countess," but something far more important.

She was boss, for she and dad were married.

RELIANCE.

VOTES FOR WOMEN (June 26).—The suffrage workers are vainly endeavoring to win over Senator Herman to their cause as his vote on a certain bill they favor means its passage. May Fillmore, one of the most ardent of the workers, discovers that the father of a little motherless tenement brood has died of tuberculosis, after having vainly importuned the owner, Senator Herman, to make building alterations that will remedy unsatisfactory conditions. She goes to the Senator's fiancee, Jane Wadsworth, and succeeds in securing her help. Jane accompanies May to the poor bereaved family, and she is shocked at the terrible lack of sanitation. They find three little girls and a baby left to fight the world alone. Elsie, the eldest, is doing embroidery sweat-shop work at home, and minding the baby, while Hester works in a department store. The other tot is a half-time scholar, and in the afternoons assists her sister working on corset covers for another shop. All these fearful conditions are pointed out by May and have their desired effect upon Jane. She is further shocked upon learning that her fiance is the negligent owner. Jane goes to him and pleads that he do something in the matter. He waves her away and treats her like a child. Angered, she joins the suffragists and assists in bringing both her father and the Senator to terms. Hester is insulted by a floorwalker in her father's shop, which proves another shock to Jane, when her father does nothing in the matter. Later she is stricken with scarlet fever, which she contracted from the embroidery on one of her trousseau gowns, which came from her father's store. The father and Senator, upon learning that they were in part guilty, as the embroidery was made in the Senator's unsanitary tenement, gives in and most enthusiastically joins the suffrage movement. They are seen with the girls at suffrage headquarters, at the Men's League, and finally in the parade.

BEFORE THE WHITE MAN CAME (June 29).—This story deals with the lives of the Indians who ruled primeval North America for centuries before the white man came. Meene-o-Wa, the fairest maiden of all the tribes of the Utes, was called "The Yellow Rose," bacause of her beauty. Wathuma, the leopard, loved her, but her heart was not given to him. One day in the forest she came upon a handsome young stranger. They looked into each other's eyes and Meene-O-Wa knew that she loved him. Leaving him there she ran away, but he followed her back to her father's camp. He went to the old chief and asked her hand in marriage. But the chief, looking upon his headdress of a single feather, told him that the man who won his daughter must be a chief. Then, considering, he told the stranger that if he could vanquish the famous warrior, Wahtuma, in a wrestling match, he might claim as his reward, "The Yellow Rose." Wahtuma, full of hate for his rival, put forth his best effort in the fight that followed, while Meene-O-Wa stood by, her heart torn with the fear that Waheta, the stranger, might lose. But the straight and supple stranger soon had the masterhand, and slowly forced his foe to his knees, amid the plaudits of the tribe. So Meene-O-Wa was given to Waheta, and Wahtuma left them, vowing vengeance. A few days later Meene-O-Wa, while waiting in the woods for her husband, is thrown from the rocks by Wahtuma. And there it is that her husband finds her, dead. The bereaved husband carried his wife's body back to the camp, and, after handing her to the old chief, he begs one boon of the great spirit that he be able to kill Wahtuma. Rushing out into the woods, he comes upon the leopard, and he gives him just one chance to defend himself. Before the fury of the maddened husband the other man's weapons are powerless, and he is overcome and killed. Waheta then returns to the camp to mourn over Meene-O-Wa's body.

NESTOR.

THE DAWN OF NETTA (June 24).—Will Barton has gone to the mountains in search of health. He learns from the doctor that he is dying and is distracted at the thought of leaving his beloved daughter, Netta, a girl of seventeen, alone and unprotected in the world. He telegraphs to Jack Gordon, his best friend, and upon his arrival, Barton asks him to marry Netta. Jack is a popular man and hesitates between his present method of living and his desire to gratify the dying wish of a man who has been his benefactor. Gratitude and pity conquer and he acquiesces. Barton places the hand of Netta in Jack's.

Later, Jack sends Netta to a school in Paris, and as time passes, he gradually ceases to think of his promise to Barton and his engagement to Netta, and becomes attached to Mrs. Smith Douglas, an attractive widow. The time for Netta's return arrives and Jack pursuades Mrs. Douglas to take care of Netta for a few days in order that he may have time to provide suitably for her. Jack neglects to tell Mrs. Douglas that he is engaged to Netta.

Netta arrives, and, instead of the forlorn little maid in black that Jack had parted with, he sees a developed and beautiful woman and falls madly in love with her. Seeing how popular Netta is with the young men who pay her great attention, Jack has a mental struggle between his love and a desire to be unselfish. He finally decides to give Netta her freedom that she may marry a man of her own choosing and nearer her own age. He does this gently, not knowing that Netta is genuinely in love with him, and always has been. She is heartbroken, but consents, thinking that Jack does not love her.

Netta seeks a secluded spot in a window seat and finds refuge in tears. Mrs. Douglas, who has grown fond of the girl and who is at heart a kindly woman, finds Netta, comforts her, and extracts her secret. She seeks out Jack and takes him to Netta, where they renew their troth in the soft light of the moon, whilst Mrs. Douglas, seeing their undoubted affection, draws the curtain gently that they may be alone.

REAPING THE WHIRLWIND (June 26).—Tom Ainslee has a charming wife and a dear little baby. Still he is a discontented husband, only too ready to see as much as possible of Nina Harrington, the flirtatious wife of kind-hearted, good-natured Jim Harrington, who had but recently arrived in the West and rented a cozy shack near the Ainslees. Of course, the inevitable happens; Martha Aaislee comes into a room unexpectedly and discovers her husband embracing his neighbor's wife. As soon as the woman goes, Martha pleads with her husband, but to no avail, for no sooner is his wife's back turned, than he follows Nina and again tells her of his love. Martha, when she discovers his absence, takes the baby and follows him. This time she pleads with Nina, who merely laughs at her misrey and turns gayly away.

The next day, as soon as Tom leaves the house to meet Nina, which fact Martha has learned from a note which she had deftly extracted from her husband's pocket, Martha takes her rifle and follows Tom. From the other side, Jim, who had the day before witnessed Martha pleading with his wife, carefully loads his revolver and keeps Nina in sight. Martha is taking careful aim when Jim comes upon them with his revolver. Quickly Nina springs before Tom, pleading with her husband not to shoot. Tom endeavors to run and it was this which decides Jim—the other man is not worth shooting; so commanding them to go, the outraged husband returns to pack his belongings and leave forever. No sooner is Nina's husband out of sight, than Nina upbraids Tom for running. Tom, feeling assured of Martha, frankly tells Nina that she means nothing to him and returns home to find, instead of the patient Martha, this note pinned to the door: "Tom—It is all over between us. I have taken the baby and gone, forever. Martha."

YOUNG WILD WEST LEADING A RAID (June 28).—Young Wild West arrives in the town of Big Echo with his party and makes an enemy of the Mayor of the town, because he will not buy drinks for the crowd. The Mayor and Wild West fight and Wild West shoots the gun from the Mayor's hand to teach him a lesson. A short while after, Wild saves his cook, a Chinaman, from the clutches of the sheriff, who had arrested him in mistake for a thieving Chinaman. This action of Will's incurs the enmity of the Sheriff. The Mayor and Sheriff, with two accomplices, have been robbing the town and been letting their positions shield them. They had planned to rob the Golden Giant mine on the day that Wild West and his party arrived in the town. The Chinese cook overhears the plot in the saloon and hurries back to the camp to tell Wild West. They decide to lay low and capture them later.

Meanwhile, the robbers, headed by the Mayor and the Sheriff, make their way to the mine and, with the help of the night watchman, who belongs to their gang, they carry the gold away and hide it in an old shack in the canyon below.

The next morning the news spreads that the mine has been robbed and the superintendent of the mine, hearing that Wild West is in town, sends for him. The Mayor and Sheriff arrive at his office at the same time that Wild West puts in his appearance. The superintendent gives them what information he can and tells them he will take them to the scene of the robbery. The Sheriff and Mayor object to Wild West going, but the superintendent's suspicions have been aroused and their objections are useless. They arrive at the scene of the robbery and question the night watchman, who breaks down and confesses all. In the meantime, the Sheriff and Mayor have sneaked off and are making their way to the shack. Wild and two of his men, with the superintendent and his sweetheart, follow them and Wild, climbing to the top of a high cliff, sees Jack in the distance and knows he is on the right track. He and one of his men go to the canyon, while one man goes to town for help, leaving the superintendent and his sweetheart behind. The Mayor and Sheriff, who have been hiding close by, hold up the remaining two. Outside, the posse joins Wild and he leads them toward the shack. The men inside realize their safety lays in flight, but after a few short chases, the four are captured. Wild returns the gold to the superintendent and receives his thanks.

BISON.

HIS MESSAGE (June 25).—Holmes and his daughter, Nell, live in a cabin, while he works his claim. Haven, a young prospector, has pitched his tent in the vicinity and the three become friends. Haven is fortunate in his quest for gold, and the pile of yellow metal accumulates until he has a goodly fortune in his possession.

The mining operations have been secretly watched by a trio of desperadoes, who await a favorable opportunity to steal it. One day Haven is severely wounded by a landslide, and his cries bring Holmes and Nell to his assistance. The girl nurses him at her home and completely wins his heart.

A week passes and Haven is about on crutches. Holmes goes to the settlement for supplies and the thieves seize this opportunity to carry out their scheme. As they are forcing an entrance, Nell escapes through a back window and makes a desperate ride to the settlement for help.

With the gold, Haven, by means of a table and a chair, reaches the attic. He then knocks a hole in the roof, and crippled as he is, slides to the ground. The thieves pursue him and mortally wound him. He continues his flight to the edge of the river where he falls dying on a rock, throwing the gold into the water. The thieves come up and not finding the gold turn back. Haven, feeling himself passing away, laboriously writes a message on the rock with his own blood: "The gold is in the water."

Accompanied by a score of men from the settlement, Nell is hurrying back at break-neck speed. The thieves are captured and Haven's body is found, and the gold recovered.

THE COLONEL'S PERIL (June 29).—Tom Norman, the son of the colonel, falls in love with pretty Nell, the daughter of a corporal. The colonel frowns upon the match and sends his son to college. Six months completely tire Tom of college life and he enlists in the army. The colonel is hurt over Tom's conduct and refuses to communicate with him.

Two years later, Tom, who has won his sergeant's stripes, is assigned to his father's post. The colonel refuses to recognize him as his son. Nell and her father, however, welcome him back.

A sudden uprising of the Indians sends the emigrants and settlers scampering for safety. Blazing cabins dot the surrounding country. At the head of a squadron of cavalry Colonel Norman sallies forth, confident in the belief that short work would be made of the redskins. He is surprised and ambushed, however, by a horde of redskins who outnumber the soldiers ten to one, and is himself shot from his horse. Tom picks up the unconscious body of his father, and carries it away, pursued by the relentless foe. Down a precipitous cliff Tom slides with his burden, and concealing his father behind a huge rock, makes every shot count.

A score of wounded and frenzied soldiers escape and gallop back to the fort. The sad story is quickly told and the second division is called out, riding like the wind to save their comrades. The Indians are routed and Tom and his father rescued from their perilous situation. The next day, propped up in bed, the colonel is visited by Tom and Nell, and he smiles his forgiveness as he tenderly draws them to him.

AMBROSIO.

THE ACTOR'S TEST (June 28).—Brown watches a picture on the screen of a theater and decides that acting is easy work. He applies for a position at a studio and his ability is tested in various strenuous ways. He is thrown through a window, ducked into a pond, compelled to ride a horse which throws him, etc. At the end of the day, swathed in bandages and walking on crutches, he goes to the office to receive his pay and is handed the "munificent" sum of two dollars.

BENARES, THE SACRED CITY (June 28).—This subject shows Benares, the Sacred City on the Ganges River, India, with its thousands of bathers, the quaint structures centuries old, etc. It is a beautiful scenic picture.

ITALA.

THE GREAT BANK FAILURE (June 29).—Helen Gordon is the adored daughter of a banker, and is engaged to a Captain Blake. She is gifted with a wonderful soprano voice, and at a reception at her home Garrett, a music composer, falls desperately in love with her, but conceals his affection.

The cashier of the bank absconds with the bank's funds, and in the crash that follows, the Gordons are deserted by their friends. Even Captain Blake turns from the prospect of marrying a penniless girl, and father and daughter are dropped from affluence to lonesome poverty.

Helen utilizes her musical education to earn a living for herself and her father. Garrett, who has remained loyal to the girl, has been perplexed to find a way in which he could assist her without wounding her pride, and, having written an opera which is being produced he persuades the theatrical manager to offer Helen the leading role.

A creditor of Gordon's has harassed the broken old man and threatens to bring criminal proceedings against him. Helen knows that he would never consent to have her appear on the stage so she assumes a stage name. She secures an advance sufficient to take up her father's notes, removing the specter which has been hovering over their humble home, but fearing to tell her father of her action.

The first performance is given, and Helen makes her triumphant debut. An immense theater is shown, with the audience wildly applauding Helen, who is supported by a large company on the stage.

Radiant with her success, Helen goes to her dressing room and is visited by the manager, who forces his attentions upon her. As she is struggling in his embrace Garrett enters and hurls him aside, and orders him away.

In revenge the manager writes an anonymous letter to Gordon, telling him to come to the Lyric

Theater if he wishes to see his daughter on the stage. The next evening Gordon is among the audience, and when Helen appears he leaps upon the stage. Helen retreats to her dressing room, followed by her angry father. Garrett tries to pacify him, and at length makes him understand that Helen has done it all for her father. Ashamed, the old man drops on his knees and asks Helen's forgiveness, which she freely gives, and Garrett takes advantage of the moment to ask for Helen's hand.

POWERS

THE COMING GENERATION (July 3).—Madge and Willie are children of parents who shine in society circles, and are quite precocious. Their parents give a recherche dinner to which their select friends are invited. The children are taken by their nurse to dine in their playroom, and are given a cereal to start—a very frugal meal. Madge resents the slight and steals down stairs and gets a glimpse of the dining table, fairly groaning under its weight of delicacies. Returning to the nursery, the children talk it over and decide to go out and dine at a restaurant. They have no well defined plan, but resolve to submit to chance. To think is to act and, while Madge arrays herself in her mother's finery, Willie goes stealthily downstairs and appropriates a costume from the hallrack. Thus arrayed they go out unnoticed and hail a taxicab, give directions to the driver through the tube, and are whirled away to a swell cafe. Their entry causes some surprise, but the obsequious waiters are all attention and the children order liberally.

In the meantime, the nurse and butler have abstracted a bottle of wine and some pastry, and are having a surreptitious feast. The children are missed, and a search is instituted. A trip through the house reveals the disorder in the room of the mother and there is general consternation. That the children have been kidnapped by the robbers there is no doubt, and an officer is summoned. When the waiter presents his check, Madge gives him one of her mother's visiting cards and the waiter telephones to the house. The agonized parents and their guests rush to the cafe, accompanied by the officers and find the missing children just finishing their dinner. The mystery is explained—a happy culmination to the pranks of the children.

COMET.

THE TALE OF A RUBBER BOOT (June 22).—Walker Tracks was a particularly lucky and fortunate man. In the first place his digestion was good. In the next instance, a cheerful, happy-go-lucky disposition made him equally at home in poverty, or the midst of plenty. Therefore, Walker never allowed anything to ruffle or disturb his equilibrium. Still, Walker had one great fault—he was lazy. Laziness is most reprehensible, and is likely to result in one's undoing, but with Walker it seemed only a stimulus, for being too lazy to work, Walker must needs seek sustenance through other channels. He, therefore, elected to walk, and trust to the Creator of all things to feed him. So Walker straightway became a tramp.

Like the migratory denizens of the air, the North was his habitat in summer, and the balmy breezes of the south found him basking under the Magnolia, lulled to sleep by the call of the mocking bird and the hiss of the alligator. It was during a temporary sojourn in the southern environment that Walker experienced his first big stroke of good fortune.

It so happened that a simple and inoffensive elderly land owner, who had married in his later years, a shrewish woman, with a grown up lout of a son, was prevailed upon by them to sell a valuable orange grove, hoping to get possession of the money. The property was duly advertised, and a purchaser quickly found. The money was paid in due course, and in an effort to conceal it, until an opportunity offered to deposit it in a bank, he placed it in the toe of an old rubber boot, for safety and temporary concealment. Walker Tracks, by chance, happened into the vicinity during his peregrinations and, stopping at the pump, is in the act of helping himself to a drink of water, in lieu of something more potent. The shrewish wife spies him, drives him away with a broom, but the kind-hearted husband intervenes, stops the onslaught, and taking Walker to the house, he gives him food, drink, and a little change, bids him God speed.

During the latter scene, the wife in her anger, has gone into the house. She discovers the old boots, where they had been carelessly thrown by the simple old man, and in disgust, carries them to the barn, and throws them in. Now Walker Tracks had sought temporary shelter in that same barn, and the brutal stepson of the old farmer finds him there, and throws him out, hurling various articles after him as he takes flight.

As a final salute, the boots are thrown after the retreating form of Walker. Seeing they are an improvement on his well-worn shoes, he concludes to make an exchange. While drawing them on, he discovers the money. Not knowing to whom it belongs, he appropriates it, and one long and glorious time follows amid the white lights of the Metropolis.

During one of his expeditions in search of pleasure and entertainment, he falls in with an adventuress and her confederate, who shortly relieve him of the remains of his ill-gotten gains, and he once more takes to the road. The lesson has been a salutary one, for he reforms, becomes a useful citizen, acquires a fortune, and becomes the proprietor of an extensive turpentine industry.

While visiting one of his groves, chance brings the simple old orange grower into contact with Walker, who recognizes him as the man who befriended him, and seeing his forlorn condition, inquires the reason. He is told how he was driven from his home by the brutal stepson after the loss of the money, and has been a wanderer ever since. Walker at once restores him the full amount of the money lost with interest, and assures him of his lasting friendship.

A REALISTIC REHEARSAL (June 24).—In the beginning of his historic career, Hughy Ford imagined himself a tragedian, and affected the deepest and most sonorous tones of voice, the most dignified and all-important strut, and the extreme of gesture. He hailed from Kansas, where his youthful days were passed midst rural surroundings. Farm life not being to his liking, he left his home at an early age, and sought the city, where, after a varied and uncertain existence, he drifted into the theater. Being of a resourceful disposition, he was not long in establishing himself.

His first efforts were confined in the smaller towns in the far West, but hearing of the success attained by others of his ilk, in that great theatric mart, Broadway, he assembled his meager belongings, and with his wife, sought the great "White Way." Being a type, he found no difficulty in securing an engagement. Returning from the agent to his sparsely furnished room, he is anxiously greeted by his patient little wife, who inquires of his success. He shows the part and a contract for the season at a liberal salary.

As he is called for rehearsal on the following morning, he concludes to "run over" the lines, and familiarize himself with the various situations, so he asks Mrs. Ford to hold the part, and prompt him when necessary. As the plot develops, Hughy becomes greatly interested and, in his abstraction, loses himself completely. Seizing his wife by the throat in one of the most tense and trying situations, he drags her about the room, giving vehement expression to his lines, while she shrieks with terror. The neighbors are alarmed, believing murder is being committed, so the police are summoned. Just prior to their arrival, Hughy has reached a particularly strenuous situation, and hurling his wife from him with great force, she staggers back, and overturns an oil stove with which she came in contact. The curtains ignite, and an alarm is sent in, which results in the arrival of several fire engines upon the scene. An enormous crowd assembles, and great excitement and confusion ensues, when the police and fire department enter the room, which is now a scene of great disorder. Explanations are made, the crowd dispersed, and poor Hughy and his faithful and loving wife, are left alone to brave the wrath of an unsympathetic landlady.

REPUBLIC.

EVIL BE TO HIM WHO EVIL THINKS (July 2).—Hiram Perkins, a young farmer, has married a beautiful country girl, and, after the novelty of the honeymoon had worn off, he became blind to his wife's charms and made of her a farm drudge. His main object in life was money, and to increase his income, he decided to take in summer boarders.

Dick Ravenwood and his mother were the first to come there and Dick, becoming charmed with Mrs. Perkins' personality, did everything in his power to lighten her burdens. Perkins' mind, too cramped for any broad thought, misunderstood these innocent attentions and did not hesitate to unjustly accuse his wife of unfaithfulness. Mrs. Perkins bore all this with the spirit of a martyr, and was greatly relieved when upon her younger sister's arrival, Dick concentrated all his attentions upon her.

Dick's impetuous nature knew no obstacles and he quickly won the heart of Mrs. Perkins' younger sister, Nellie. Nellie would not name the happy day until Dick had spoken to her sister, so Dick sends a note asking Mrs. Perkins to meet him in a secluded spot (where Nellie is in hiding), as he has something of great importance to tell her. This note falls into the hands of Perkins, whose brain becomes fired with jealousy and whose evil mind can see nothing but wrong in every action.

Perkins bides his time and upon seeing Dick alone in a canoe fires at him, causing Dick to fall into the water helpless. Mrs. Perkins hears the shot, and, looking toward the lake, sees Dick slowly sinking. Without a moment's hesitation she leaps into the river and rescues him. Perkins is finally made to realize his mistake, and also to appreciate his wife whose drudging days are about over at the time when Dick marries her sister.

THE GIRL IN THE AUTO (July 6).—An international marriage, the desire of a fond and title-loving mother, which would have turned into a tragedy, is averted by Willie's love of a pretty face, a glimpse of which he had caught during an auto trip. Willie's desire to become acquainted with the owner, leads him into many strange places. During a visit to the Immigration Office, he becomes interested in the case of the Italian woman, who is seeking her husband, of whom she has a photograph which she shows Willie in her appeal for assistance.

Willie, after leaving the Immigration Office, decides upon a trip to the seashore, and a dip in the ocean. To his surprise and pleasure he meets the young lady whose face has haunted him for many days. Willie and the young lady mutually attracted, soon become very fast friends, and Willie plans to visit the young woman at her home. He meets the title-loving mamma, who does not hesitate to discourage Will's attentions to her daughter, which was not at all pleasing to the daughter.

The Count is introduced to Will during an evening on the piazza, and Will is immediately struck with the remarkable resemblance of the Count with the photo that he saw at the Immigrant Office in the hands of the deserted wife. Will communicates with the authorities who bring the wife to the seashore and, in the presence of the title-worshiping mamma, he proves the Count to be an imposter, as well as the husband of the Italian peasant. Needless to say that both the daughter and Will were very pleased at the outcome.

LUX.

THOU ART THE MAN (June 28).—A foolish son fondly imagines that he can do without his parents' help, so goes forth into the world after breaking their hearts and disgracing himself generally. Shortly afterwards he writes to his mother and tells her that he is in trouble and greatly in need of money. His fond mother is much distressed, as she is unable to persuade his father to let him have any money, and all is sadness in their little household. That night, footsore and weary, the prodigal son returns home. His father relents, his son takes his supper and retires to rest. His father is a gamekeeper, and therefore goes forth to his duties directly after supper, leaving his wife reading a newspaper. Presently a tramp comes to the cottage and asks for something to eat. He is invited in, food is laid before him. As the tramp eats the woman reads of a murder that has been perpetrated in an adjacent town. A photograph of one of the supposed murderers is given and the woman imagines that she recognizes the original of the photograph in the tramp. As a reward is offered for his capture the woman realizes that, if she can inform the police, she will get the money that her son needs. She therefore sends her daughter to fetch the police, and in the meantime, plies her visitor with wine. Her son too uneasy to sleep, comes down from his room. He enters just as the police burst in and are about to seize the tramp. The good woman is surprised to see the tramp snatch off his wig and false beard, point to her son and instruct the police to arrest him. Thus, in endeavoring to obtain the offered reward, the woman brings the real culprit to justice—her own son.

BY THE CLIFFS OF ETRETAT (June 28).—A splendid little scenic film, depicting the picturesque cliffs of Etretat, a well-known little town in France.

SOLAX.

FATHER AND THE BOYS (July 3).—A wealthy and gay old widower, with two sons, secretly plans to marry his stenographer. His oldest son and partner in business returns from a trip, meets and falls in love with his prospective step-mother, and father's chances go glimmering. Later, the youngest son returns from college unexpectedly, and he carries off the prize—putting one over on both father and brother.

Polly Prim, the pretty stenographer, who stirs up so much excitement in the household of "Father and the Boys," holds on to her job by keeping her boss on the string. She plays one man against the other until they are fairly desperate. Little Bobby, the office boy, is wise to her machinations, and has considerable fun out of it. He puts Bridget, the cook, wise to it all, and they both help to complicate matters.

When Billy comes on the scene and carries off the beautiful shorthand artist, father and brother throw seven different kinds of fits of consternation—and the biggest joke of it all is that "father" is compelled to pay Billy's honeymoon bills.

BETWEEN TWO FIRES (July 5).—Clarissa Howland, a young married woman, has written foolish letters to Henry Harrison, a blackguard, who later forces money from her on his threat that he will send the letters to her husband. In an interview in which, failing to produce a thousand dollars he demands, she is forced to promise to give him a valuable emerald necklace. She agrees to leave the library window open so he may quietly enter that evening and receive the necklace in exchange for the letters. This interview is overheard by Bill Burk, a burglar, who follows Clarissa home.

That evening Clarissa opens the window and leaves the room to procure the necklace. During her absence Burke enters, and on her return is forced to conceal himself behind the curtains. He sees her place the emeralds in a desk, which she does not lock, and leave the room. Burke thereupon removes the necklace from the desk and is about to leave when Harrison enters through the window. Again Burke is forced into concealment. An instant after Clarissa returns, finds Harrison waiting and demands her letters. Harrison takes them from his pocket and asks for the necklace. Clarissa opens the desk and discovers the jewels missing. She instantly accuses Harrison of having taken them, and in frantic rage tries to take her letters from him by force. As they struggle Burke stuns Harrison with the butt of his gun from his place of concealment, and coolly takes the letters for himself. He is about to leave when Clarissa's three-year-old son in his night clothes enters the room.

Clarissa begs Burke to give up the letters at least, if only for the boy's sake, and after a struggle with himself, Burke throws the letters into the fire. He seems interested in the child and finally picks Harrison from the floor, and kicks him out through the window, following himself. Clarissa is seated before the fire with her son asleep in her lap when Burke returns. He stands looking curiously at the mother and son, and then, taking the necklace from his pocket, reaches over her shoulder and drops it upon the child's breast. As he is about to leave, Clarissa's husband enters, and Burke is once more forced to conceal himself. Clarissa, child and husband leave the room. Burke emerges, takes a cigar from the box on the table, lights it, shrugs his shoulders, and exits.

GREAT NORTHERN.

HOW TO MAKE A REPUTATION.—(June 29).—Philip ernon, an artist, is having a hard struggle to keep the wolf from the door. There is no food in the house, and he sends his wife and little girl out to try to sell one of his paintings, but they meet with no success. While they are away, Philip has a desperate idea, and it no sooner strikes him than he sets to work to put it into execution. He writes to his wife, Clarice, that life is not worth living, and asks her to kiss his child good-bye. Leaving this note on a table, he goes out into the world. His wife and little girl return, and the former finds her husband's note, and reads it. She bursts into tears, and the frightened little child calls in the neighbors. One of these pays a visit to the police station, and the news of the disappearance of Philip soon spreads. A journalist, on the lookout for copy, calls and interviews Clarice. In his study, a patron of art, on the following day, reads in his newspaper that the talented artist, Philip Vernon, has disappeared, and that an appeal is made for his wife and child. The notice in the papers has done its work, and, one after the other, wealthy sympathizers call, and soon Mrs. Vernon and the little child are in possession of a goodly sum, which has been realized by the sale of Philip's works. In the next scene Vernon is seen earning his living as a tattooist in a low-class hostlery. Picking up the paper, he reads that the young artist, Philip Vernon, who disappeared some time ago, was undoubtedly a genius. His object attained—that is to say, his reputation being now made—he thinks it about time to return to his wife, whose joy at seeing her presumably lost husband return, is unbounded.

REX.

THE WEIGHT OF A FEATHER (June 27).—Cleo was young, pretty and poor—a dangerous combination. She was employed in a fashionable millinery establishment, a disastrous environment.

Saturday Afternoon—Cleo was instructed to deliver a hat to a purchaser. She took it to the peacock's home, and finding her out, decided to take it home with her.

Sunday—Her sweetheart called. She looked at the old, soiled black straw hat, and thought of the tempting thing in the box. The call was strong to her eager ears, too willing to hear. She hesitated but a moment, and the lure conquered. She wore the hat.

As she was entering the house on her return, a careless smoker dropped his cigar through the window, and the Nemesis that pursues all Fate's toys caused it to fall on the hat. With a shriek, she threw the burning hat from her head. The delicate feather was ashes.

She knew not what to do. She could not face her employers and explain, she could not pay for the loss of the ruined hat, she could not escape from the relentless clutch of the desperate circumstance. There was only one escape, only one refuge.

But it was discovered that she had attempted to destroy her life in time or preserve it. The story was told, the old story of the serpent's voice and the yielding yearning. But even pretty pheasants have hearts, so she was forgiven. And she realized that her sweetheart's love was of greater weight than all the feathers in the world—and a great many other things.

LOOKING BACKWARD (June 30).—Sitting by the hearth, the old sweethearts see in the flames the happy record of their youth. How he met and loved her; how his father refused to consent to their marriage, and her plan to win his reluctant approval. She remembers how she went to the farm, with the bogus plea of being ill and needing country air. She recalls all the wiles and guiles she exerted in her effort to win his good graces. And—now they laugh—she remembers—it is amusing now that they have children of their own, though it was a mighty serious thing then—how his father fell in love with her himself, and proposed! She asked him to give her a little time, and she came to the city and told her sweetheart all about it. They visited a minister, and the son no longer feared his father's rivalry. Then they boldly returned to the farm, and told her other lover all about it.

It was a serious surprise to the father, but it was even more humorous, so—he took his sweetheart-daughter-in-law to his heart.

They remember it all, and their minds are busy with the happy recollections when their children rush in upon them. There is a bashful boy with their daughter, and the story that started fifty years ago is continued in the romance of the newer lovers.

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Drums, 30 cents each; both " 55c
Send for free sample pages.
CLARENCE E. SINN
1501 Sedgwick St., Chicago, Ill.

CHAMPION.

PAT'S BREECHES (July 1).—Pat was a street cleaner, and with it a "devil" among the "gurls." One day he left his hose for a quiet little chat with a fair creature who lived in a doctor's establishment in the district where he plied his daily cleansings. The doctor had gone out and so had the doctor's wife, so this was a fine opportunity for a little spooning. While Pat was thus engaged, some street urchins began taking liberties with the street hose, much to the consternation of passers-by. Pat dashed up on the scene and they turned the hose on him, whereat he beat a hasty retreat to his girl's house.

Nora procured a dressing gown and put his breeches before the fireplace to dry. Meanwhile, the doctor returned and threw his overcoat over the chair on which Pat's breeches reposed, Pat hiding behind the screen. Back to their spooning went Pat and Nora, only to be disturbed again by the home-coming of the doctor's wife. She took her hubby's coat from before the fire and inadvertently, Pat's breeches were carried away by her into the doctor's room. Pat was in consternation, but Nora sneaked her hand through the curtains and brought forth the doctor's trousers. Before the exchange could be made, the doctor was aroused by a hurry call, and the room being dark he put on the white ducks of the Irish street cleaner and sauntered forth.

Arriving at his destination he found his patient in the final throes of dissolution, but one look at the doctor's white ducks which were halfway to his knees sent her into a fit of laughter. Discovering his ridiculous appearance he dashed away through the streets like a wild man towards home. Pat, in the meantime, had put on the doctor's trousers and, when the latter arrived, raving and wild, with drawn revolver, he shot at the man who dared to destroy the sanctity of his home, but he only succeeded in shooting off Pat's official hat. Nora flung herself on her knees before the doctor to explain the peculiar aspect of the case, and all parties became hilariously humorous over the amusing situation.

LITTLE OLD NEW YORK (July 1).—The scenes presented in this picture are instructive and interesting. There are three market places shown, the like of which could not be seen in any other portion of the globe. The Jewish market place gives us an insight into the thriftiness of this remarkable race in the environs of New York. The bartering—the criers—the itinerant peddlers—all are seen here in their glory. Next comes the Italian market. Here again we see the teeming multitudes, jostling one another and hustling to and fro like so many human bees in a monstrously large hive. We gaze on the scene with wonder.

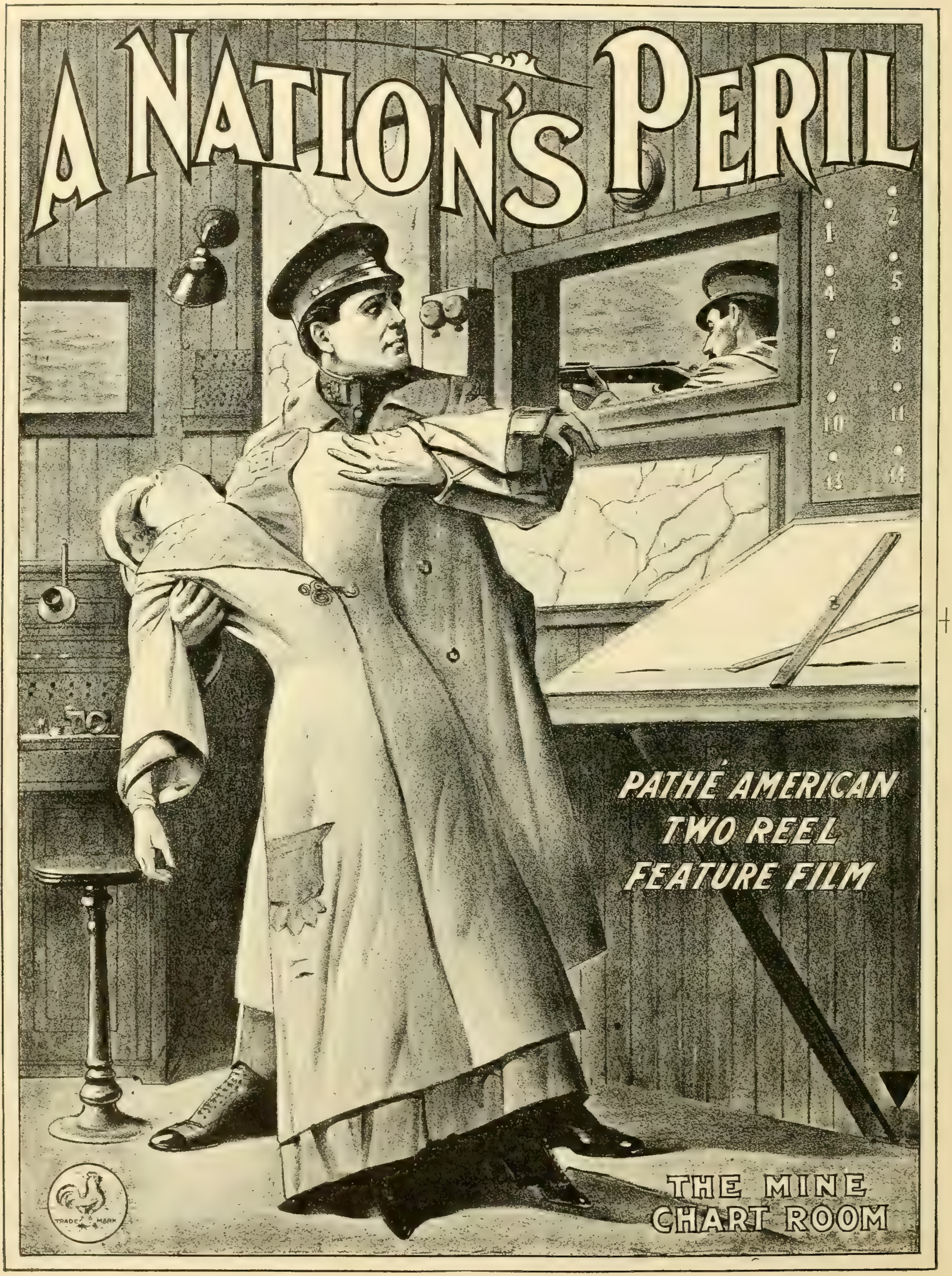
But next and last comes the great market place of the world, "The Rich Man's Market," as it has been aptly called. What a contrast there is between this Wall Street environ and the places we have just left behind us! What an object lesson these three market places should be for us, the market places of the poor and that of the rich!

ECLAIR.

THREE MEN AND A GIRL (June 27).—John Henry Dubbs, a jolly, successful man of fifty, and Bob Andrews, a young electrical engineer, are fellow lodgers at the house of Mrs. Scrubbins, where also dwells a winsome little school teacher, Eleanor Edwards. Both men are in love with her, but have kept their sentiments pretty well covered. Andrews is unfortunate in the work of promoting an invention for electrical uses, and he is dislodged by the landlady from his room. In fact, she keeps his belongings to insure early payment, and his model for the patent is locked up with his other "duds" in the closet of his room. Now, it happens that George Haviland, a prosperous theatrical manager, is riding in his auto, and sees the beautiful young teacher walking home. He follows her and becomes a boarder at the table of the thrifty Mrs. Scrubbins, in order to meet this girl with whom he has fallen desperately in love. He is assigned to the room of Bob Andrews, and investigating the closet he finds the model. As a theatrical man, he realizes its great value for stage lighting effects, and he immediately begins interesting a number of capitalists and promoters in it, as his own discovery. Poor Bob Andrews, during this time, is wandering jobless, and altogether "down and out," when he is discovered by jolly John Henry Dubbs. The bachelor rehabilitates him, buys a new outfit of good clothes and reinstates him financially. He takes him to the boarding house again, where Haviland is making strenuous suit for the hand of fair Eleanor. They arrive in time to save the rights of the patent ownership, to thwart the sale by Haviland, and to land a snug fortune and more fame for Bob Andrews. John Henry Dubbs proposes and learns that his suit is hopeless, for the school mistress loves Bob, whose proposal is at last accepted, while old Dubbs retires to his library to dream in clouds of tobacco smoke of what might have been, comforted in the generous thought of his own help to the two young people.

A ROMANCE IN OLD KENTUCKY (June 25).—Sue, the pretty daughter of old Si Timothy, a mountaineer who is secretly a distiller of illicit liquor, is beloved by Joe Marsden, an honest young Kentuckian with a heart, a mind and a good body, but none too many of this world's goods. He is in disfavor with old Si because the latter wants Sue to marry Bob Cherrington, a supposed lumber

Continued on page 1272.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dealer with money, who is really a revenue spy. Sue coquettes with Bob to tease Joe, with the result that the latter leaves a dance party in the mountain town, and on his unhappy walk home learns that Si is a moonshiner with many stills. Next day Cherrington and his deputies learn the same thing and he tries to arrest old Si. But out of love for his sweetheard, Joe destroys the active evidence of the moonshining, takes the blame and elopes with Sue, to seek life in the West, away from moonshining, revenue men and jealousy.

Among the Exhibitors.

Hedrick, Ia.—R. E. Benton, of Albia, has leased the Auditorium for a period of fifteen months, and will install a motion picture show there.

Calumet, Mich.—Mr. Rice has completed plans for the erection of a new theater to be erected on the Upper Peninsula at Calumet, where the Grand Theater now stands. The present structure will be torn down.

Portland, Oregon.—Plans are being prepared by Roberts & Roberts for a motion picture theater for B. O. Gallup, which will be built at East 19th Street and Broadway.

Norway, Mich.—Mr. J. F. Bergeron will establish a new motion picture show here.

Los Angeles, Cal.—J. Peyron will erect a moving picture theater at 511 28th Avenue, at a cost of $2,167.

Cincinnati, Ohio.—A motion picture house is to be built at the southeast corner of Reading Road and Hutchins Avenue.

Charleston, S. C.—A new moving picture house will be erected at 368 King Street, at a cost of $5,000.

Corning, Ark.—Mack Ward has recently opened up a moving picture show here.

Seward, Neb.—V. M. Babcock and Panley Farmer have purchased a picture show house here.

Rockford, Ill.—Rochelle's new airdome has just been opened to the public.

New York.—A new moving picture theater will be erected on Manhattan Street.

New York City, N. Y.—A new theater is to be erected here on the east side, known as the Adolf Philipp Theater.

Gallitzin, Pa.—Jerome Dawson will erect a new theater at the corner of Jackson and Chestnut Streets.

Brooklyn, N. Y.—Plans are being considered for the erection of a new theater here.

Auburn, Neb.—Bustice & Bousfield are erecting a new airdome for moving pictures only.

Rochester, N. Y.—W. H. Rowerdink will erect a new moving picture show at 72 North Street.

Brooklyn, N. Y.—A new vaudeville theater will be erected here at a cost of $250,000.

Menominee, Wis.—A new opera house is to be erected here at a cost of $9,743.

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EQUIPMENT WANTED.

WANTED—Motion Picture Outfits. State full particulars. Address GEM THEATER, New Berlin, N. Y.

WANTED—A double dissolving stereopticon for road work. State best price in first letter. SERGEANT BEAIRD, Columbus Barracks, Ohio.

HELP WANTED.

WANTED—At once, pianist to play for pictures. One who can sing preferred. No matinees. State lowest. "MAJESTIC," Cambridge, New York.

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MAKE YOUR LOBBY ATTRACTIVE with photos of moving picture players, enlarged from 16 x 24 to 18 x 60. Prices $1.00 to $4.00 uncolored. $2.00 to $7.00 colored to life. Muro paintings, sizes from 30 x 60 to 48 x 72, $7.00 to $15.00. There is nothing that will make your lobby more attractive than these photos in beautiful frames. If you are interested, write us and we will do the rest. HOT SPRINGS PHOTO ENLARGING CO., 90 Central Theatre, Hot Springs, Arkansas.

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FOR SALE—No. 4 Powers Machine with adjustable stand lamp house, two film magazines, 1 stero lens, 1 machine head that can be put in good repair for $10.00; 1 extra lamp, 1 rheostat, or will trade for electric bells or three octave xylophone with floor rack. Low pitch. Address ANDREW G. McNETT, Stevensville, Montana.

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Moving Picture Theatre in Connecticut. Give itemized inventory, statement of expenses and receipts for past year from date, in first letter. Address K. M. LOESER, General Delivery, New Haven, Conn.

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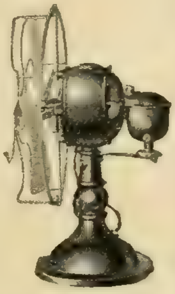

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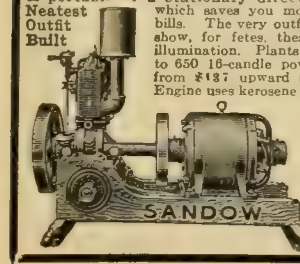

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June 17—The Weaker Brother (Drama)........
June 17—A Fifty-Mile Auto Contest (Sporting)
June 20—The Wordless Message (Drama)......1000
June 24—The Evil Inheritance (Dr.)...........
June 27—The Marauders (Dr.)................
July 1—The Girl Back Home (Dr.)...........
July 3—An Hour of Terror (Dr.)..............1000
July 4—Under False Pretenses (Dr.)..........1000
July 6—The Fall of Black Hawk (2 reels, Hist.)1000

AMBROSIO.

May 29—The Optician's Dream (Com.)........
June 14—If I Were King (Drama)...........
June 14—Italian Lakes (Scenic).............
June 21—The Maniac (Dr.)...................
June 28—The Actor's Test (Dr.)..............
June 28—Benares, the Sacred City (Sc.)......

BISON.

May 15—The Crisis (Dr.).....................
June 1—The Lieutenant's Last Fight (Military-Dr.) ....
June 8—The Outcast (2 reels, Drama)........
June 18—His Punishment (Dr.)...............
June 22—On the Warpath (Dr.)...............
June 25—His Message (Dr.)..................
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CHAMPION.

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June 5—A Squaw Man (Dr.)................... 950
June 10—Camille (2 reels, Dr.)...............2000
June 12—A Western Child's Heroism (Dr.).... 950
July 1—Pat's Breeches (Com.)...............
July 1—Little Old New York (Hist.)...........

COMET.

June 8—The Isle of Strife—Cuba (Edu.)......1000
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June 22—The Tale of a Rubber Boot (Com.-Dr.)1000
June 24—A Realistic Rehearsal (Com.).......1000
June 29—The Wild Rose of the Hills (Dr.)....1000
July 1—Jenks and His Motor Boat (Com.)....1000

ECLAIR.

June 9—Tit for Tat (Com.)...................
June 9—Portuguese Army (Military)..........
June 10—The High Cost of Living (Dr.)........
June 13—The Rustic Maiden (Com.)..........
June 16—A Lucky Fright (Dr.)...............
June 16—Scenes of Luxor and Thebes in Egypt (Scenic) ....
June 18—How She Became Her Husband's Wife (Drama) ....
June 25—A Romance in Old Kentucky (Dr.)...
June 27—Three Men and a Girl (Com.)........

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..
June 18—Hill Folks (Dr.)....................
June 25—The Reason (Dr.)...................
July 2—The Medal of Honor (Dr.)............

GAUMONT.

May 23—Jimmie is Nearsighted (Com.)........
May 26—Two Fold There Were (Com.-Dr.)....
May 30—Zanetto's Marriage (Dr.)...........
June 2—The Midnight Wedding. (Dr.).......
June 6—The Virtuous Horse (Com.)..........
June 11—Nanine, the Artist's Wife (Drama)..
June 13—Jimmie as Hypnotist (Comedy)......
June 13—Tale of An Egg (Comedy)...........
June 18—When the Leaves Fall (Drama)......
June 20—Bells of Paradise (2 reels, Drama)..
June 20—By the Zuyder Zee (Com.)...........
June 25—The Auto Smash-up (Dr.)...........
June 27—When Money Isn't Money (Com.-Dr.)
July 2—The Lion's Revenge (Dr.)............
July 4—Written in Blood (2 reels, Dr.).......

GREAT NORTHERN.

May 25—A Cry In the Night (Dr.)............
May 25—The Isle of Bornholm (Scenic)........
June 1—Love At First Sight (Dr.)...........
June 8—Those Eyes (Com.)..................
June 8—The New Teacher (Drama)..........
June 15—The Price of Secrecy (Dr.)..........
June 22—Painter and Peasant (Dr.)..........
June 29—How to Make a Reputation (Dr.)....
June 29—A Bath With Consequences (Com.)...

IMP.

June 10—Nothing Shall Be Hidden (Dr.)......1000
June 13—Let No Man Put Asunder (Dr.)......1000
June 15—How Shorty Won Out (Com.)........ 600
June 15—Bull Fight in Nuevo Laredo, Mexico (Sporting) 400
June 17—Fanchon, the Cricket (Drama)......1000
June 20—The Schemers (Drama).............1000
June 22—Printing Uncle Sam's Paper Money (Industrial) 600
June 22—Cowland (Com.-Dr.).................. 400
June 24—The Dividing Line (Dr.).............1000
June 27—A Child's Influence (Dr.)...........1000
June 29—His Other Self (Dr.)................ 600
June 29—Portugese Joe (Com.-Dr.)........... 400
July 1—Love, War and a Bonnet (Dr.).........1000
July 4—Betty, the Coxswain (Dr.)............1000
July 6—Home Again (Com.).................. 600
July 6—Printing and Engraving U. S. Government Stamps (Edu.)............. 400

LUX.

May 24—Arabella's Flight (Com.)............. 291
May 31—The Apache Ball (Dr.).............. 698
May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)............. 950
June 14—What An Ass (Comedy)............ 514
June 14—Music Mad (Comedy)............. 453
June 21—The Gambler (Dr.)................ 948
June 28—Thou Art the Man (Dr.)............ 721
June 28—By the Cliffs of Etretat (Sc.)........ 259
July 5—The Empty Holster (Dr.)............ 860

ITALA.

(By N. Y. M. P. Co.)

Jan. 27—Toto Enamorato (Com.)...............
Feb. 3—The Ascent of the Matterhorn.........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.)...........
Feb. 10—Hunting Ducks (Sporting)...........
Feb. 17—The Italian Army in Tripoli...........
Feb. 17—Making a Cinematograph Scene........
June 29—The Great Bank Failure (2 reels, Dr.)

MAJESTIC.

July 2—The Flat Upstairs (Com.).............
July 2—The Burglar Alarm Mat (Com.)......
July 7—The Cook Came Back (Com.).........
July 9—The Widower's Widow (Com.-Dr.).....
July 9—Father's Bust (Com.).................

NESTOR.

June 1—The Sheriff Outwitted (W. Dr.).......
June 3—The Half Breed's Way (Dr.)..........
June 5—The Mountain Daisy (Com.)..........
June 7—(Release Cancelled for this Date)....
June 10—The Belle of Bar Z Ranch (Com.)....
June 12—The Squatter's Child (Dr.)..........
June 14—The Girl and the Sheriff (Dr.).........
June 17—The Bandit of Tropico (Drama)......
June 19—The Land of Might (Drama).........
June 21—Beneath Western Skies (Drama)....
June 24—The Dawn of Netta (Dr.)...........
June 26—Reaping the Whirlwind (Dr.)........
June 28—Young Wild West Leading a Raid (Dr.)

POWERS.

June 8—Hats and Happiness (Dr.).............
June 12—Those Were Happy Days (Com.)......
June 12—Views of the Hudson Valley (Scenic)
June 15—Italian Friendship (Dr.) ....
June 19—No Children Wanted (Com.-Dr.)......
June 22—Two Gay Boys (Comedy)............
June 26—Their One Day's Work (Dr.).........
June 26—The Helping Hand (Com.)...........
July 3—The Coming Generation (Com.)........

RELIANCE.

May 22—District Attorney's Conscience (Dr.)..
May 25—Father Beauclaire (Dr.).............
May 29—Curfew Shall Not Ring Tonight (Dr.)
June 1—His Mother's Son (Dr.)..............
June 5—Uncle Hiram Visits Washington (Edu.)
June 8—Kaintuck (Dr.) ....
June 12—A Day at the Zoological Gardens (Edu.) ....
June 15—Virginius (2 reels, Dr.)..............
June 19—One Man's Love (Drama)............
June 22—The Forbidden Way (Drama)........
June 22—The Pelican (Edu.)..................
June 26—Votes for Women (2 reels) (Dr.).....
June 29—Before the White Man Came (Dr.)....
July 3—A Man's Duty (Dr.)...................
July 6—Rip Van Winkle (Dr.).................

REPUBLIC.

May 28—The Soldier's Last Call (Dr.).........
June 1—The Other Man (Dr.).................
June 4—Reparation (Dr.)....................
June 8—A Western Triangle (Dr.)............
June 8—Beautiful Palo Duro (Scenic)..........
June 11—Was He a Suffragette? (Com.)........
June 15—A Shadow of the Past (Dr.)..........
June 18—The Serpent (Drama)...............
June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).............
June 29—In the Balance (Dr.)................
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 6—The Girl In the Auto.................

REX.

June 6—The Price of Peace (Dr.)............
June 9—Tears o' Peggy (Com-Dr.)...........
June 13—The Flirt (Drama)..................
June 16—The Diamond Path (Drama)........
June 20—The Power of Thought (Dr.).........
June 23—The Voice of the Millions (Dr.)......
June 27—The Weight of a Feather (Dr.)......
June 27—The Weight of a Feather (Dr.)......
June 30—Looking Backward (Dr.).............
July 4—A Prophet Without Honor (Dr.).......

SALES COMPANY.

May 15—Animated Weekly, No. 10 (Topical)..
May 22—Animated Weekly, No. 11 (Topical)..
May 29—Animated Weekly, No. 12 (Topical)..
June 5—Animated Weekly, No. 13 (Topical)..
June 12—Animated Weekly, No. 14 (Topical)..
June 19—Animated Weekly, No. 15 (Topical)..
June 26—Animated Weekly, No. 16 (Topical)..
July 3—Animated Weekly, No. 17 (Topical)..

SOLAX.

June 12—Micky's Pal (Dr.)...................
June 14—The Great Discovery (Com.).........
June 19—Four Friends (Drama)...............
June 21—Indian Summer (Comedy)............
June 26—Love's Railroad (Com.)..............
June 26—Planting Time (Com.)...............
June 28—The Call of the Rose (Dr.)..........
July 3—Father and the Boys (Com.)..........
July 5—Between Two Fires (Dr.).............

THANHOUSER.

June 4—Dottie's New Doll (Juvenile-Dr.)......
June 7—Her Secret (Dr.).....................
June 11—On the Stroke of Five (Dr.)........
June 14—The Night Clerk's Nightmare (Com.)
June 14—Why Tom Signed the Pledge (Com.)
June 18—The Twins (Drama).................
June 21—Called Back (2-reel Drama).........
June 23—The Farm and the Flat (Com.)......
June 25—In Blossom Time (Dr.)..............
June 28—The Professor's Son (Dr.)...........
June 30—Doggie's Debut (Dr.)...............
July 2—Out of the Dark (Dr.)................
July 5—Ma and Dad (Com.-Dr.)..............

VICTOR.

June 14—Not Like Other Girls (Com.)........

MAJESTIC.

June 18—Hoop-skirts, My Dear (Com.)........
June 18—The Bowery Pearl Fisheries (Com.)..
June 23—Meals By Weight (Com.)............
June 23—The Knight and the Friar (Com.-Dr.)
June 25—Papa's Double (Com.)...............
June 30—Getting Rich Quick (Com.)...........

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Feb. 27—The Nihilist's Conspiracy............2000
March 18—The Call of a Woman..............2000
April 8—Cell Thirteen 2000
April 22—The Dead Man's Child...............3000
April 15—The Dead Man's Child, 3 reels (Dr.)

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.)..............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

SHAMROCK.

May 7—A Gypsy's Love (Dr.)................
May 11—Algernon's Busy Day (Com.)........
May 14—On the Verge (Dr.)..................
May 18—Algernon's Busy Day (Com.).........
May 21—The Thorny Path (Dr.)..............
May 25—A Cold Reception (Com.).............
May 25—The Kissing Germ (Com.)...........
May 28—White Fawn (Dr.)...................
May 31—A Petticoat Ranch Boss (Com.)......

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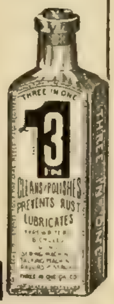

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LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

June 6—Home Folks (Dr.)....................
June 10—A Temporary Truce (Dr.)............
June 13—Neighbors (Com.)...................
June 13—Katchem Kate (Com.)................
June 17—Lena and the Geese (Drama).........
June 20—The Spirit Awakened (Drama)........
June 24—A Dash Through the Clouds (Com.)..
June 24—The New Baby (Com.)................
June 27—The School Teacher and the Waif (Com.-Dr.) ....
July 1—Man's Lust for Gold (Dr.)...........
July 4—One Round O'Brien (Com.)............
July 4—Trying to Fool Uncle (Com.).........

CINES.

(G. Kleine.)

June 11—A Soldier's Heart (Dr.)............ 710
June 11—Messina As it is To-Day (Scenic).... 280
June 15—Leah, the Telephone Girl (Com.).... 570
June 15—Venice, Italy (Scenic)............ 420
June 18—The Frailty of Man (Dr.).......... 950
June 22—Her Vengeance (Dr.) 1100
June 25—The Girl and the Mayor (Com.)....... 971
June 29—The Wandering Minstrel (Dr.).......1004
July 2—Jenkins Sneezes (Com.).............. 325
July 2—A Violin and a Pipe (Com.)........... 640
July 6—In Wrong (Com.)..................... 975

EDISON.

June 11—Ten Days with a Fleet of U. S. Battleships (Naval) 980
June 12—The Angel and the Stranded Troupe (Com.) 1000
June 14—The Prisoner of War (Dr.)...........1000
June 15—How Father Accomplished His Work (Com.) 570
June 15—Kitty's Hold-Up (Com.)............. 430
June 18—A Man In the Making (Dr.)........1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy (Naval)................. 650
June 19—Apple Pies (Comedy)................ 350
June 21—The Passer-by (Drama)..............1000
June 22—The Girl at the Key (Drama).......1000
June 25—The Little Bride of Heaven (Dr.)...1000
June 26—Pennsylvania State Police, Troop "B" (Topical) 500
June 26—The Wooden Indian (Com.)........... 500
June 28—Master and Pupil (Dr.)..............1000
June 29—The Father (Dr.)....................1000
July 2—The Close of the American Revolution (Hist.).............................1000
July 3—Partners for Life (Com.-Dr.).........1000
July 5—The Workman's Lesson (Dr.)...........1000
July 6—How the Boys Fought the Indians (Com.)............................. 700
July 6—An Intelligent Camera (Com.)........ 300

ESSANAY.

June 4—On El Monte Ranch (Dr.).............1000
June 6—The Legacy of Happiness (Dr.)........1000
June 7—Billy Changes His Mind (Com.)........1000
June 8—A Child of the Purple Sage (Dr.)......1000
June 11—The Mis-sent Letter (Com.)...........1000
June 13—The Honeybug's First Quarrel (Com.).1000
June 14—The Passing Shadow (Dr.)............1000
June 15—Western Hearts (Dr.)................1000
June 18—Broncho Billy's Gratitude (Drama)..1000
June 20—The Return of William Marr (Dr.)..1000
June 21—Derby Day at Churchill Downs (Spt.)1000
June 22—The Foreman's Cousin (Drama)......1000
June 25—Billy and the Butler (Com.-Dr.)......1000
June 27—A Guardian's Luck (Com.)............1000
June 28—Springing A Surprise (Com.).........1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000
July 2—On the Cactus Trail (W. Dr.)..........1000
July 4—White Roses (Dr.)....................1000
July 5—The Butterfly Net (Com.).............1000
July 6—Broncho Billy's Narrow Escape (Dr.)..1000

KALEM.

May 29—The Gent from Honduras (Com.)....
May 29—Luxor, Egypt (Scenic).................
May 31—Into the Jungle (Dr.).................
June 3—Missionaries In Darkest Africa (Dr.)..1000
June 5—The Drummer Girl of Vicksburg (War-Dr.) 1000
June 7—The Pugilist and the Girl (Com.).....1000
June 10—Making Photoplays in Egypt (Vocational) 1000
June 12—The Gun Smugglers (Dr.)............1000
June 14—The Girl Strikers (Dr.)..............1000
June 17—The Bag of Gold (Drama)...........1000
June 19—An Arabian Tragedy (Drama)......1000
June 21—The Rube Detective (Comedy)......
June 21—The Chauffeur's Dream (Comedy)....
June 24—The Colonel's Escape (Dr.)...........1000
June 26—Captured by Bedouins (Dr.)..........1000
June 28—The Penalty of Intemperance (Dr.)..1000
July 1—Tragedy of the Desert (2 reels Dr.) (Special)............................2000
July 1—The Girl Bandits' Hoodoo (Com.).....1000
July 3—The Filibusterers (Dr.) 1000
July 5—Winning a Widow (Dr.)...............1000

LUBIN.

June 3—A Romance of the Border (Dr.)........1000
June 5—Dream of a Moving Picture Director.... (Com.) 1000
June 6—A Husband's Awakening (Dr.).........1000
June 8—A Modern Portia (Dr.)................1000
June 10—A Windy Day (Com.)..................1000
June 12—Fire and Straw (Dr.).................1000
June 13—An Indian's Gratitude (Dr.)..........1000
June 15—Her Gift (Dr.).......................1000
June 17—The Choir of Densmore (Drama)....1000
June 19—The Widow Casey's Return (Com.)..1000
June 20—The Ingrate (Drama).................1000
June 22—The Runaways (Comedy)..............1000
June 24—Over the Divide (Dr.)................1000
June 26—The New Physician (Dr.).............1000
June 27—From Fireman to Engineer (Dr.)......1000
June 28—Bridget's Explanation (Com.)........
June 28—The Tramp Elephant (Com.).........
June 29—What the Driver Saw (Com.)........1000
July 1—The Spoiled Child (Dr.)...............1000
July 3—The Prize Essay (Dr.).................1000
July 4—A Child's Prayer (Dr.)................1000
July 5—Just Pretending (Com.)...............
July 5—A Pair of Boots (Com.)...............
July 6—The Back Window (Com.-Dr.)..........1000

MELIES.

May 2—Widowers Three (Com.)..............1000
May 9—Finding the "Last Chance" Mine (Com.-Dr.) 1000
May 16—The Swastika (Dr.)..................1000
May 23—All Is Fair (Com.)....................
May 30—The Rustler's Daughter (Dr.).......1000
June 6—Making Good (Dr.)..................1000
June 13—Ghosts At Circle X Camp (Com.)....1000
June 20—Two Loves (Dr.)...................1000
June 27—A Woman's Way (Dr.)...............1000
July 4—The Cowboy Kid (Dr.)...............1000
July 11—The Man Inside (Dr.)................1000

ECLIPSE.

(G. Kleine.)

June 19—Motor Boat Races (Sporting)...... 445
June 19—Studies of Fish Life (Edu.)........ 340
June 19—Bergen, Norway (Scenic)........... 210
June 26—The Music Hall Singer (Dr.).........1000
July 3—Scenes in Somerset, England (Sc.).... 200
July 3—The Wax Model (Dr.)................ 800

PATHE.

June 1—A Whirlwind Courtship on Bradon's Ranch (Com.) ....
June 2—The Orleans Coach (3 reels) (Dr.)....
June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.)............
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.)...............
June 10—Pathe's Weekly, No. 24, (Topical)..1000
June 12—Any Old Clothes (Com.).............
June 13—A Redskin's Appeal (Dr.)...........
June 15—Niagara Falls (Scenic)..............
June 17—Pathe's Weekly No. 25—1912 (Top.)
June 19—The Gambler's Reformation (Dr.)..
June 20—The Fickle Soldier (Drama)........
June 22—An Indian Idyl (Drama)............
June 24—Pathe's Weekly, No. 26, 1912 (Top.)..1000
June 24—A Nation's Peril (Special—2 reels, Dr.)
June 26—True Love (Dr.)....................
June 27—Deer Slayers Retribution (Dr.).......
June 29—The Squawman's Sweetheart (Dr.)...
July 1—Pathe's Weekly, No. 27—1912 (Top.) 1000
July 3—Where Jealousy Leads (Com.-Dr.)......
July 4—The Greed of Gold (Dr.)..............
July 6—The Wooing of White Fawn (Dr.).....

C. G. P. C.

May 30—Siam—Its Rivers and Canals (Scenic)
May 31—His Wife's Whims (Com.)............
May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.)..........
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile)......
June 7—The Irbith (Siberian) Fair (Travel)...
June 11—Trap of Death (Dr.)..................
June 11—Cavalry Test Marches in Belgium (Military) ....
June 14—Pepita's Escapades (Com.)..........
June 14—Catching Crocodiles on the River Nile (Industrial) ....
June 18—Mimi's Love Story (Drama)........
June 21—The Mystified Pierrot (Com.)........
June 21—London (Scenic).....................
June 25—The Death of Saul (Biblical).........
June 28—The Heat Wave (Comedy)............
June 28—The Frog (Scientific)...............
July 2—Wild Birds at Home (Edu.)..........
July 2—The House of Mystery (Com.).........
July 3—Winter Landscapes in Finland (Scenic)
July 5—The Would-be Hunter's Nightmare (Com.)...........................
July 5—Hairdressing of Other Days (Edu.)....

SELIG.

May 30—A Reconstructed Rebel (Dr.).........1000
May 31—The Part of Her Life (Com.)........ 500
May 31—The Katzenjammer Kids, No. 5—They Go to School (Com.)............. 500
June 3—Life With a Circus (Vocational)......1000
June 4—When the Heart Calls (Dr.)...........1000
June 6—The Mystery of Room 29 (Dr.)........1000
June 7—Mistaken Identity (Com.)............. 500
June 7—School Days (Com.).................. 500
June 10—The Price of Art (Drama)...........1000
June 11—The Old Stage Coach (Drama).....1000
June 13—The Vision Beautiful (Drama)......1000
June 14—Goody Goody Jones (Comedy)........ 500
June 14—Katzenjammer Kids—No. 7—Unwilling Scholars (Comedy)............ 500
June 17—The Professor's Wooing (Drama)...1000
June 18—The Captain of the "Nancy Lee" (Com.-Dr.) 1000
June 20—In Exile (Drama)....................1000
June 21—Sheep Shearing In New Mexico (Edu.) 500
June 21—The Katzenjammer Kids No. 8—The Arrival of Cousin Otto (Com.).... 500
June 24—The Adopted Son (Drama)...........1000
June 25—Pansy (Com.-Dr.) 1000
June 27—His Father's Bugle (Drama).........
June 27—Elephant Butte Dam at Albuquerque (Educational) ....
June 28—Murray, the Masher (Comedy).......1000
July 1—The Lake of Dreams (Dr.)............1000
July 2—The Cat and the Canary (Com.-Dr.)...1000
July 4—The Last Dance (Dr.)................1000
July 5—Baby Betty (Dr.)....................1000

VITAGRAPH.

May 31—The Picture Idol (Com.)..............1000
June 1—An Eventful Elopement (Com.)........1000
June 3—Who's to Win (Com.) 1000
June 4—The Prayers of Manuelo (Dr.)........1000
June 5—Mockery (Dr.) 1000
June 7—The Cylinder's Secret (Dr.)..........1000
June 10—Lulu's Doctor (Dr.)..................1000
June 11—Pandora's Box (Com.)...............1000
June 12—Yellow Bird (Dr.)...................1000
June 14—Days of Terror (Hist.-Dr.)..........1000
June 17—The Nipper's Lullabye (Drama)....1000
June 17—The French Spy 3 reels; Dr.; Special).3000
June 18—Her Diary (Com.-Drama)............1000
June 19—Chased By Bloodhounds (Com.)...... 600
June 19—Automobile Race at Santa Monica (Topical) 400
June 21—Her Brother (Drama)...............1000
June 22—The Gamblers (Drama).............1000
June 24—The Extension Table (Dr.)..........1000
June 25—The Carpathia (Topical).............
June 25—Never Again (Comedy)..............
June 26—When Roses Wither (Dr.)...........1000
June 28—Psuedo Sultan (Comedy)............1000
June 29—At the End of the Trail (Dr.)........1000
July 1—After Many Years (Dr.)..............1000
July 2—The Church Across the Way (Dr.)....1000
July 3—Lincoln's Gettysburg Address (Hist.)..1000
July 5—On the Pupil of His Eye (Dr.)........1000
July 6—The Troublesome Step-daughters (Com-Dr.).............................1000

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Name	Make	Length		Rental Price	Sales Price
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The Traitress	" "	3000	"	15.00	250.00
The Might of Gold	" "	3400	"	15.00	250.00
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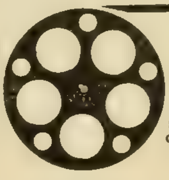

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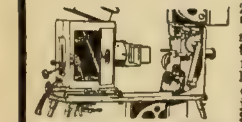

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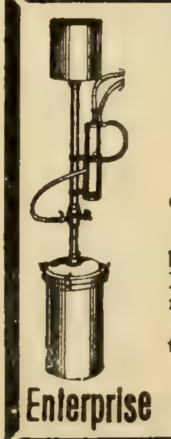

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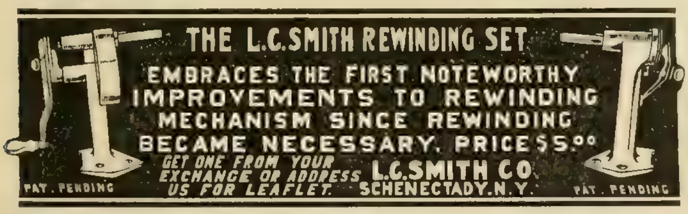

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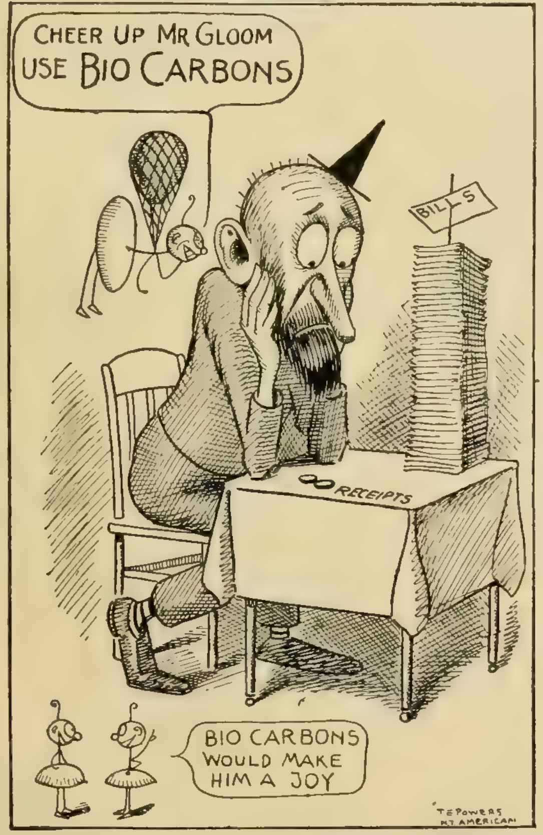
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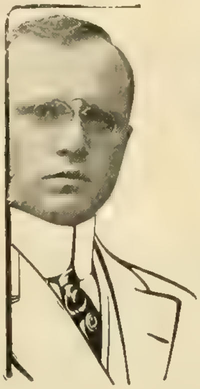

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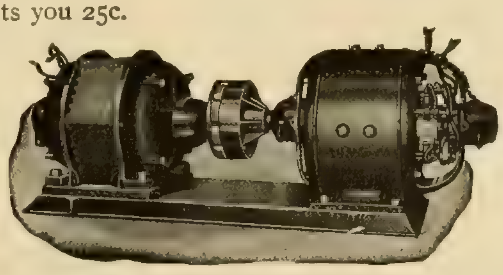

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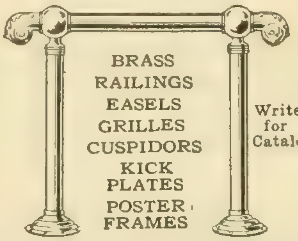

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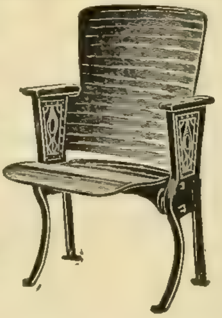

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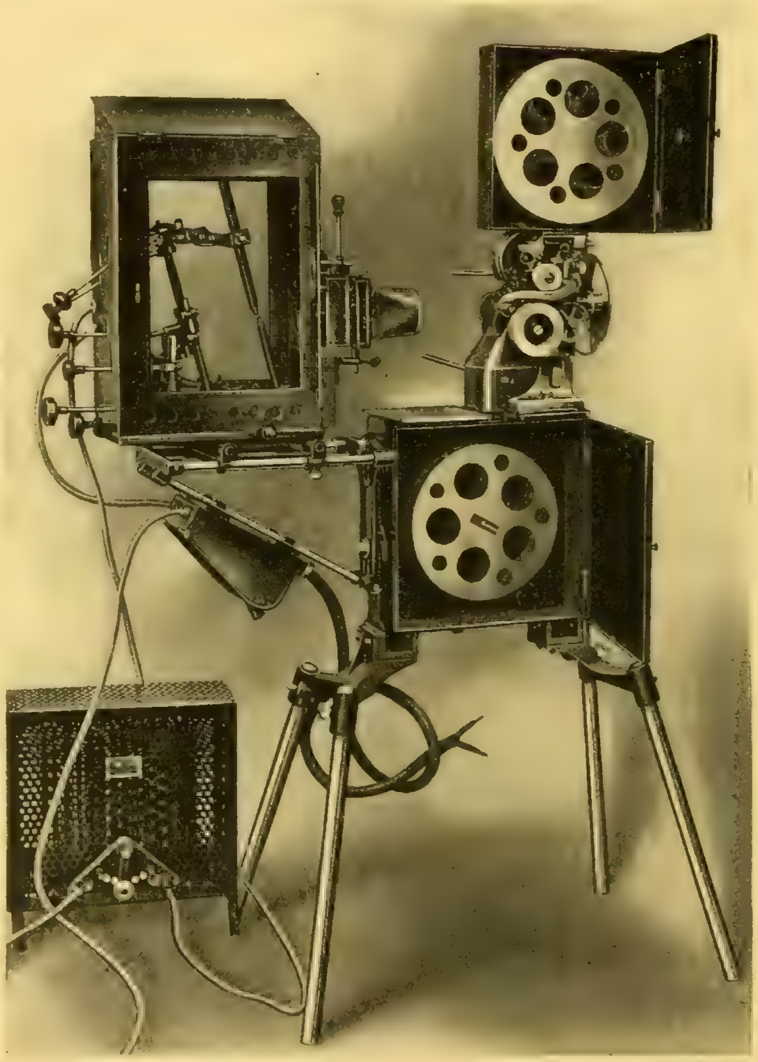

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